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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

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THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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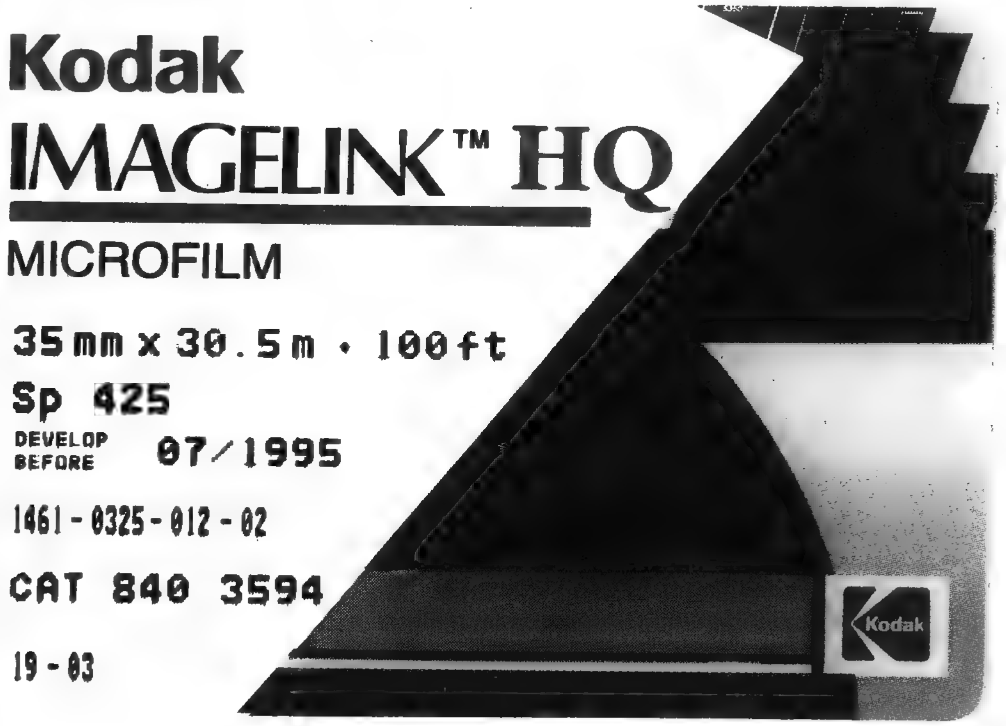

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Volume 31-32

BSO-POPS
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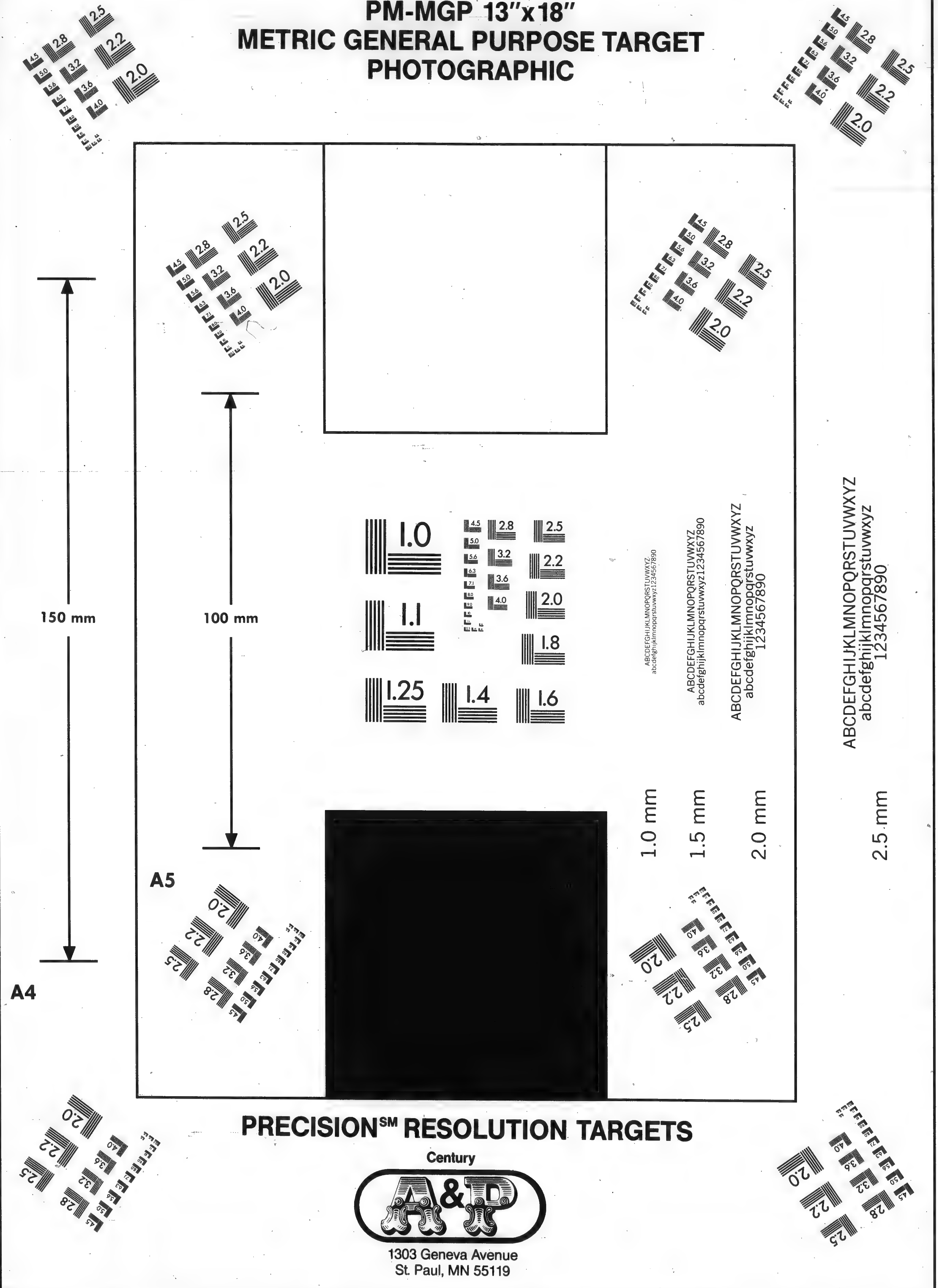

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MULTIPLE EXPOSURES
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VOLUME 31

BSO
Pops

1912 - 1913

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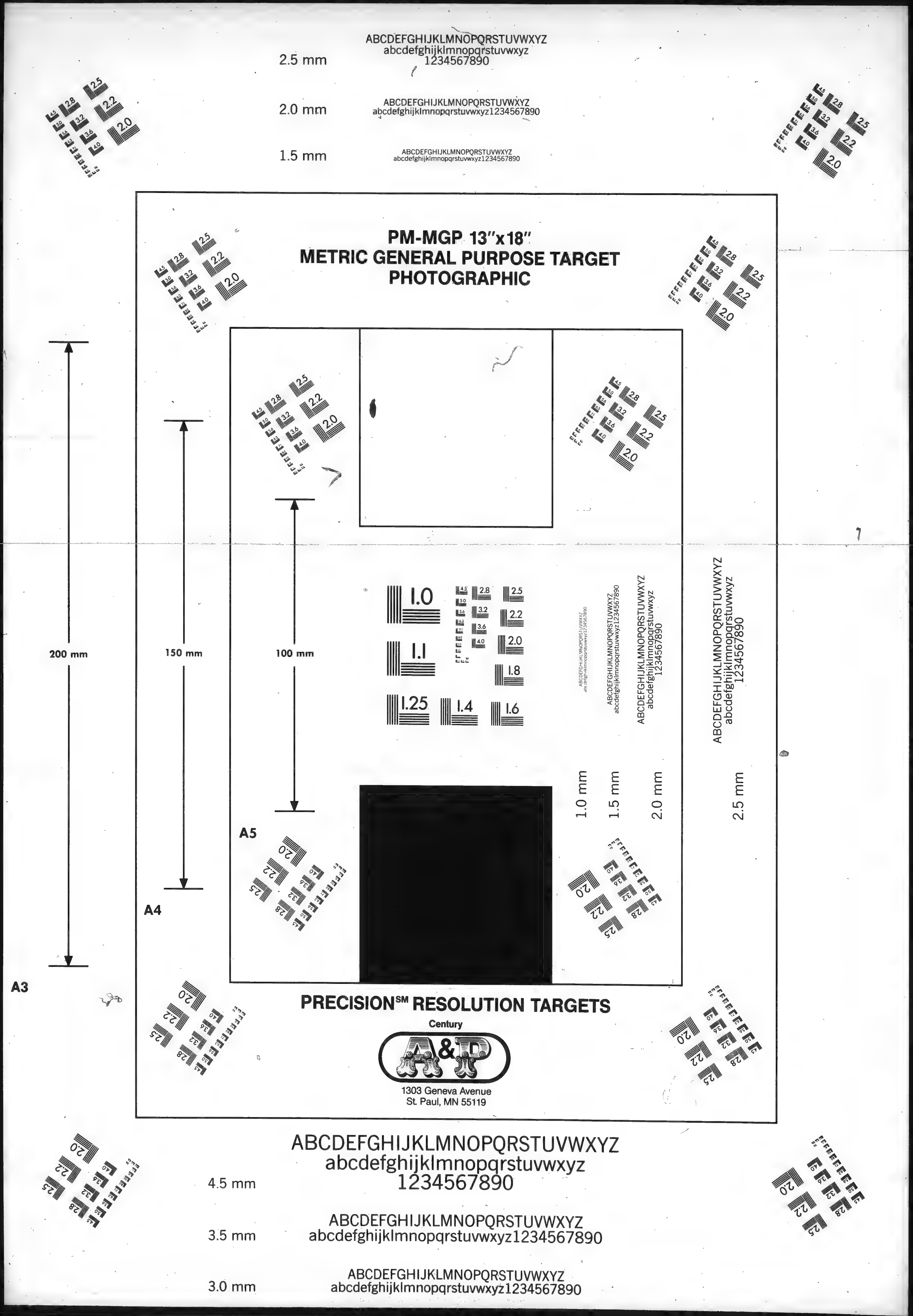

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[1]

Georg Henschel's Fifty Years: The Symphony's First Conductor

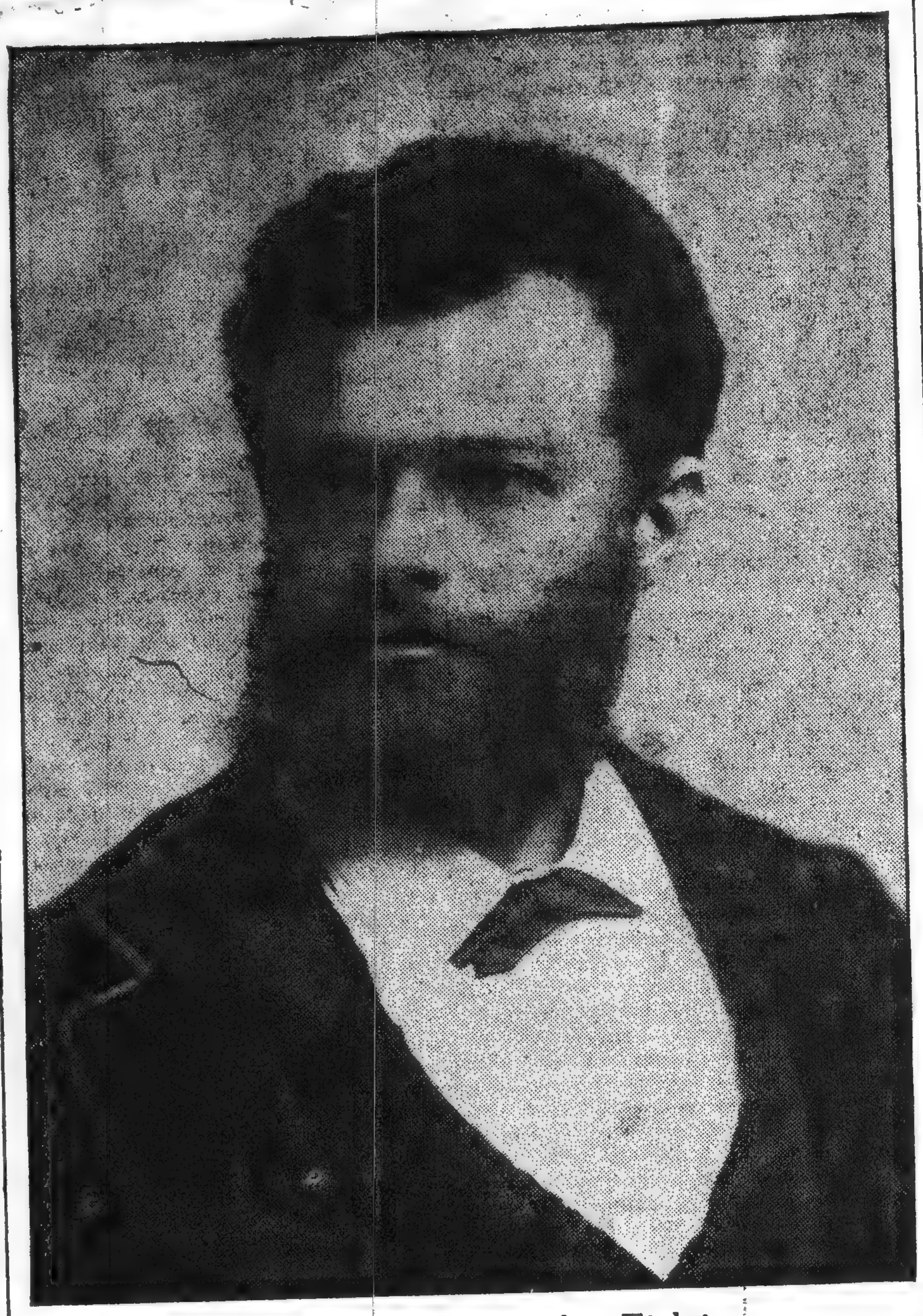
His Life and Work in the 80's and 90's

F… years … all in Berlin that …orrow, on Oct. 31, 1862, …able record names and no circumstances that none happens to recite, Georg Henschel made his first appearance on any stage. He was a boy of twelve; he had come from his birthplace, Breslau; and he played the pianoforte. There record and recollection, so far as they are obtainable in Boston, cease. In this October of 1912, Mr. Henschel is a man of sixty-two, who has long lived in London and whose capacity for work the years have diminished little. Only the other day he was conducting at the Promenade Concerts there in the absence of Sir Henry Wood; he will sing in concerts in the course of the winter; and he has announced his usual song recitals. Were it not for the number of these engagements and for his preoccupations with his pupils, he might have returned this very season to sing again in the United States.

It is now six or nearly seven years since Boston has seen or heard Mr. Henschel; and he last conducted here as the guest of the Symphony Orchestra at one of its concerts for its Pension Fund. The youngest generation in our concert-rooms knows him only by much good report; the middle generation has heard him as singer and conductor, though hardly in his years with the Symphony Orchestra; the eldest generation knew and admired him then, and still earlier, when, with Lilian Bailey, his pupil and afterward his wife, he was beginning "The Henschel Concerts" of songs and duets. In those days, though he had no such established reputation as the succeeding thirty years have accumulated upon his head, he was a conspicuous, vital and well-liked figure in the musical life of this town. He himself, as he was in these eighties and as he came back to Boston for occasional visits in the nineties, deserves to be recalled in this hour of his jubilee. In an article that follows, Mr. Foote, the composer and Mr. Henschel's close friend from those days onward, has done so out of long and intimate recollections.

As it happens also the latest mail from England has brought an admirably supplementary article. As all Mr. Henschel's friends know, he has kept a journal these many years, from which he may some time compile and publish his recollections. In these anniversary days, he opened a few of its pages to Mr. Robin Legge, the reviewer of music for the Daily Telegraph in London. Mr. Legge was quick to make an article out of them and it follows herewith as a pendant to Mr. Foote's.

H. T. P.



Georg Henschel in the Eighties

His Work and Life in Boston

By Arthur Foote

THE decade 1880-1890 was musically of great significance in Boston in many ways, eminently because of the establishment of the Boston Symphony Orchestra, which gave a new life to things here and set a new standard. With the entrance of those concerts as the most important factor in our musical conditions Georg Henschel was identified; that such was the case was what people call accident, but it may be more truly described as the result of a chain of circumstances—and the latter it is worth while to relate. To do so is to recall concerts and persons that were dear to concert-goers of the twenty or more years from 1879 to 1901—that is, the Henschels.

The Connecting Link

In the seventies Lilian Bailey, with her family, was living in Boston, and the young girl, with her … exquisite voice and keenly sensitive nature was soon to make a place for herself. Many of us remember the surprise at finding such art in one at the beginning of her career, and such instinctive feeling for the best and abhorrence of the commonplace in music. She also played the piano well, so that she would play her own accompaniment for a song such as Schubert's "Meine Ruh' ist hin,"—a thing as unusual then as it is now. Her first appearance of consequence was at one of a pair of concerts given by Mr. Lang in March, 1876, and it is interesting to note from the programme which follows that her career began just when the first music of Saint-Saëns and Tschaikowsky was being heard, and when Brahms (of whom Henschel was an intimate friend) was becoming known to us. Here is the programme:

Trio in F major........................St. Saëns
Mr. Lang, August Fries and Wulf Fries.
Aria: "Ritormerai fra poco"..............Hasse
Miss Lilian Bailey.
A group of piano pieces..........St. Saëns-Bach
Song: "Murmeln des Lüftchen...........Jensen
Concerto in B-flat minor...........Tschaikowsky
(With second piano.)

For a year or two she remained here, singing more and more in public (for instance in the Harvard Musical Association symphony concerts), but in 1878 went to Europe—first to Paris, where she studied with Madame Viardot, and the next year to England, where she became a pupil of Henschel.

The Henschels' Concerts

In England she sang a good deal at the best concerts, such as the Monday "Pops" (the famous chamber music concerts of the day), but before long returned to Boston, Henschel also coming, for his first visit to us. And now began the long series of concerts which lasted for twenty years, those concerts which they gave from San Francisco to St. Petersburg, that linger in the memory as the highest and most perfect expression of vocal recitals. She has always seemed to me the finest singing artist that we have produced; her voice was not large, but very beautiful and admirably trained; her passion for perfection led her all her life to the working towards her ideal; while her rare musical nature gave the rounding and finishing touch. Henschel himself was the great artist then that he is today; his singing of a picturesque song, such as Rubinstein's "Der Asra," of Löwe's ballades, of Brahms's songs and his own, is unforgettable. An intimate feeling was given to the whole through his playing the accompaniments, even for their duets—and wonderful playing it was. An example of their early programmes is the following, of January, 1881:

Aria ("Orfeo")............................Haydn
"Vieni o cara."—"Mi du speranza".......Händel
Mr. Henschel.
Nacht und Traüme......................Schubert
Der Nussbaum ....Schumann
Lullaby ....Brahms
Miss Bailey.
Piano soli:
Nocturne in G.—Gavotte in C........Henschel
Mr. Henschel.
Duet: "O that we two were Maying"..Henschel
Miss Bailey and Mr. Henschel.
Minnelied .... Brahms
Der Asra .... Rubinstein
Widmung ....Franz
Ich grolle nicht......................Schumann
Mr. Henschel.
O, hush thee, my babie.—Sing Heigh-ho!...........................Henschel
Miss Bailey.
Songs from "Die schöne Müllerin"......Schubert
Mr. Henschel.

They also often sang in other concerts, as in Mr. Lang's production of Berlioz's "Damnation de Faust." They were married in March, 1881.

With the Symphony Orchestra

Now to come to the Boston Symphony Orchestra. There had already been for sixteen years a series of about eight Thursday afternoon orchestral concerts, given by the Harvard Musical Association and conducted by Carl Zerrahn; at one of them, March 3, 1881, Henschel was asked to conduct a MS. Overture of his own, and from this came important consequences; for his conducting was so inspiring as to be without doubt the determining cause of his subsequent engagement as conductor of the new orchestra. There were, already to be sure, the concerts of the Harvard Musical Association, and those of the rival Philharmonic Orchestra (which had an existence of two or three years); but rumors were about the town of a projected new series of such concerts on a larger scale with more secure backing by some one—it was not known exactly who; although Mr. Higginson's name was connected with the scheme in some minds. This latter conjecture proved correct; for an announcement was shortly made that a series of concerts would be given in the next autumn by Mr. Higginson, with Mr. Henschel as conductor, on practically the same lines that are familiar to us now, i. e. that the players should be given contracts of such nature that their services would be entirely at the command of the conductor, adequate rehearsals being thus secured (for the first time in our experience.) And on Oct. 22,1881, the first concert was given, all musical people being on tip-toe with excitement; the success waas immediate, the programe being the following:

Overture: "Dedication of the House".Beethoven
Air from "Orpheus".........................Gluck
Miss Annie Louise Cary.
Symphony in B-flat major..................Haydn
Ballet: "Rosamunde"...................Schubert
Scene from "Odysseus"......................Bruch
Miss Cary.
Jubel-Ouverture .... Weber

The Harvard Musical Association tried one more year of concerts, but then abandoned the hopeless idea of competing with the stronger series, while for the same reason the Philharmonic Orchestra left the field free. Under Henschel the membership of the orchestra remained substantially the same as it had been with the other orchestras, being by no means of so high a grade as it is now, its practical reorganization occurring mainly under Gericke.

Mr. Henschel as Conductor

Henschel was then a man of about thirty, of striking and picturesque appearance, especially when sitting at the piano accompanying himself; in fact the portrait by Sargent gives a very just idea of him; he was a man of great interest and personality, of uncompromising ideals and contagious enthusiasm. He was just the one for the task; and it was by no means an easy one, nor was it a certainty that a constant and sure audience could be built up, so far as the past could give indication. The audiences of the other orchestral concerts had been dwindling, and it looked as if Boston was not dependable. To be sure, Mr. Higginson was as able as he was generous in his intention to back the expenses to any extent,—but would the public respond? Not unless the concerts were worth while and could interest people. They soon proved that both these things were the case, and the solid beginning of that remarkably successful undertaking was assured. For this the conductor was largely responsible, and the judgment of the founder of the concerts was justified. There is no doubt that one important factor was Henschel's skill in programme making: the orchestra might have played as well as it did, and he might have conducted as well,—if the concerts had bored people they would have failed. But (like Theodore Thomas) he cared about making fine, well-balanced and interesting programmes, and had the gift of knowing how, so that the keen interest with which the concerts started w as never lost, and when Gericke took ho d of them (in 1884) they were a fixed in tution. As an example of the lighter ort of programme that we sometimes had

Tragic Overture .... Brahms
Air: "Giulio Cesare"...............Händel
Mrs. He hel.
Symphony in G-minor.. ....Mozart
Two Slavonic Dances... ....Dvořák
Hymne au Créateur.... ....Henschel
Mrs. He hel.
Overture: "Merry Wives Windsor"...Nicolai

Leaving and Returnin

During their stay i Boston the Henschels lived on Otis P ce in a house that became known for its charming and easy hospitality, and becau e sooner or later pretty nearly every visitor to Boston who was worth while found his way there, there were delightful little suppers after the Saturday night concerts where there was good talk too. Th e hosts had a very individual place in Boston society, apart from their professiona standing.

But after three yea s Henschel felt the call of London; he believed that one can conduct at any perio in one's life, but that the singer must make the most of his youth (not forese ing that today, at 62, he would be singin g with all the success of his earlier yea s,) and both he and his wife wished to si g much and often. There were twenty tim es the opportunities in Europe that could be found here, and it was obvious that s oner or later they must go back to re urn to us for occasional visits. Such was the case; they went back to London, eventually establishing themselves in the charming house in Bedford Gardens whic many Bostonians have known, and singi g constantly from Rome to St. Petersburg, from Berlin to Paris, in those recitals that w love to remember. Henschel also establishe in London a series of London Symphony Concerts in 1886, which continued for a dozen years or so (that was before the days of London's present winter musical activity), also conducting the Scottish Symphony Orchestra for some years, and w as active in teaching. Their home life (with their daughter Helen) was delightful and their public career full and successful, but the end was drawing near. 1901 they were here again, and, in a concert on March 31 of that year, Henschel produced his Stabat Mater, a very be utiful work which was deeply felt by the audience. At its very close came the words "In Paradisi gloria," in which the lovely voice of Mrs. Henschel soared abov all in ineffable beauty. Those were the last words that she sang in Boston, f in November of that same year came her lamented and untimely death.

In memory of her Henschel composed a Requiem, a work of r al originality, and in the autumn of 1902 he came again to this country with his daughter and wife's parents, so that there was an opportunity for its production by the Cecilia Society. He conducted himself (his daughter being one of the soloists) and the Requiem made a strong impression, not only on its own account, but because Mrs. Henschel had been so loved here as well as admired.

Lasting Work

It will be seen that Henschel's part in music here was an important one; years go by and the impression of the moment fades; but all in Bosto who were interested in music in those twenty years must still remember with keen appreciation the importance of Henschel work in the early days of the Boston Symphony Orchestra and can never lose the affectionate remembrance of the beautifu concerts of "The Henschels."

Pages fr m His Diary

By Robin Legge

ON Oct. 31, 18 , there appeared as pianist, in Berlin, a musician who for ver five and thirty years has een one of the most prominent musicia in England, the land of his adoption. I emphasize the fact of his being at fir a pianist because it is not at all as such that his fame was established here. Perhaps some will recognize the personality from the fact that the celebrator of the jubilee has impersonated in England alone two Mephistopheles, Boito's and Berlioz's; two Lucifers, by Sullivan and Rubinstein, and one Satan, by Sir Charles Stanford. If I am wrong, then let me say that the Jubilator, so to speak, is Dr. Georg Henschel, who in spite of his sixty-two years is still as singer delighting audiences and affording to budding artists an example of beauty of style. The other day I came into the temporary possession of a manuscript volume of Mr. Henschel's reminiscences of forty years, and a mighty interesting document it is. It is from this manuscript that I propose to quote some tales of the experiences of Mr. Henschel, and of many famous musicians with whom he has come in contact during his career of half a century.

Adventure in America

It was the late Mr. Arthur Chappell, the founder and director of the Popular Concerts, at one period, and that a lengthy one, the most famous concerts we possessed, who was the first to induce Mr. Henschel to come to England. That was in February 1877. He came, and his success was so emphatic and so immediate and so prolonged that—well, here he still is, long to remain, let us hope! But, during this period there was a gap of three seasons during which Dr. Henschel was conductor of the Boston Symphony Orchestra; I think he was actually the first conductor of that now famous institution. The work there was arduous, but it was also profitable; yet so great was the conductor's yearning for Europe that at the end of his first engagement he declined the offer of a renewal for five years, and returned home. "I remember once," says Mr. Henschel, "while at dinner in a hotel at which we were staying during our travels with the orchestra, just before a concert, being very carefully watched by a dusky waiter, and wondered why. When I had finished and got up to leave, the dusky gentleman-in-waiting removed my chair politely, and with a broad grin wished me every success, adding, 'I, too, have been in the show business myself.' "

A tale of Jenny Lind that is new to me is told by Mr. Henschel, as related to him by Jenny Lind herself. Mr. Henschel, it should be stated, succeeded the great singer as professor at the Royal College of Music. In 1850 Jenny Lind was engaged for a long tour of the United States of America by Barnum, "the greatest showman on earth." In Europe she had appeared before audiences of, say, 2000; but in America she found herself compelled to sing in halls that would (and did) hold 8000, and even more. Railway stations and the like, were converted into temporary concert-rooms in towns wh the latter were not sufficiently large. Her first appearance took place at Castle Garden, where many thousands of immigrants have subsequently landed. Terrified at the enormous auditorium, Jenny Lind mentioned to Barnum her fears, and declared that nothing would have induced her to sign a contract binding her to sing in places three or four times as large as any in which she had previously appeared. Nowadays it is easy to understand the singer's surprise when Barnum, without a moment's hesitation, took from his pocket the contract on which was Jenny Lind's signature, and tore it into a thousand pieces, saying, "Madame, send me your lawyer tomorrow, and I will sign any contract he may care to submit to me." By the way, I should have stated that it was on his return from Boston, at the end of 1884, that Mr. Henschel founded his London Symphony Concerts—an act that puts him high in the list of pioneers here.

New Tales of Rubinstein

Here is another story that is new to me, as told by Mr. Henschel: "I remember a dinner once at Mme. Schumann's in Berlin, when Anton Rubinstein entertained us with the story of his experiences in America, whence he had just returned after a tour of 215 concerts in eight months—there were no Sunday concerts then. Somewhere out in the wild and woolly West, about an hour before the concert, a man thrust his head into Rubinstein's room and said, 'Say, boss, don't you think it's time to have your face blacked?' 'O', cried Mme. Schumann, 'you didn't, did you?' "

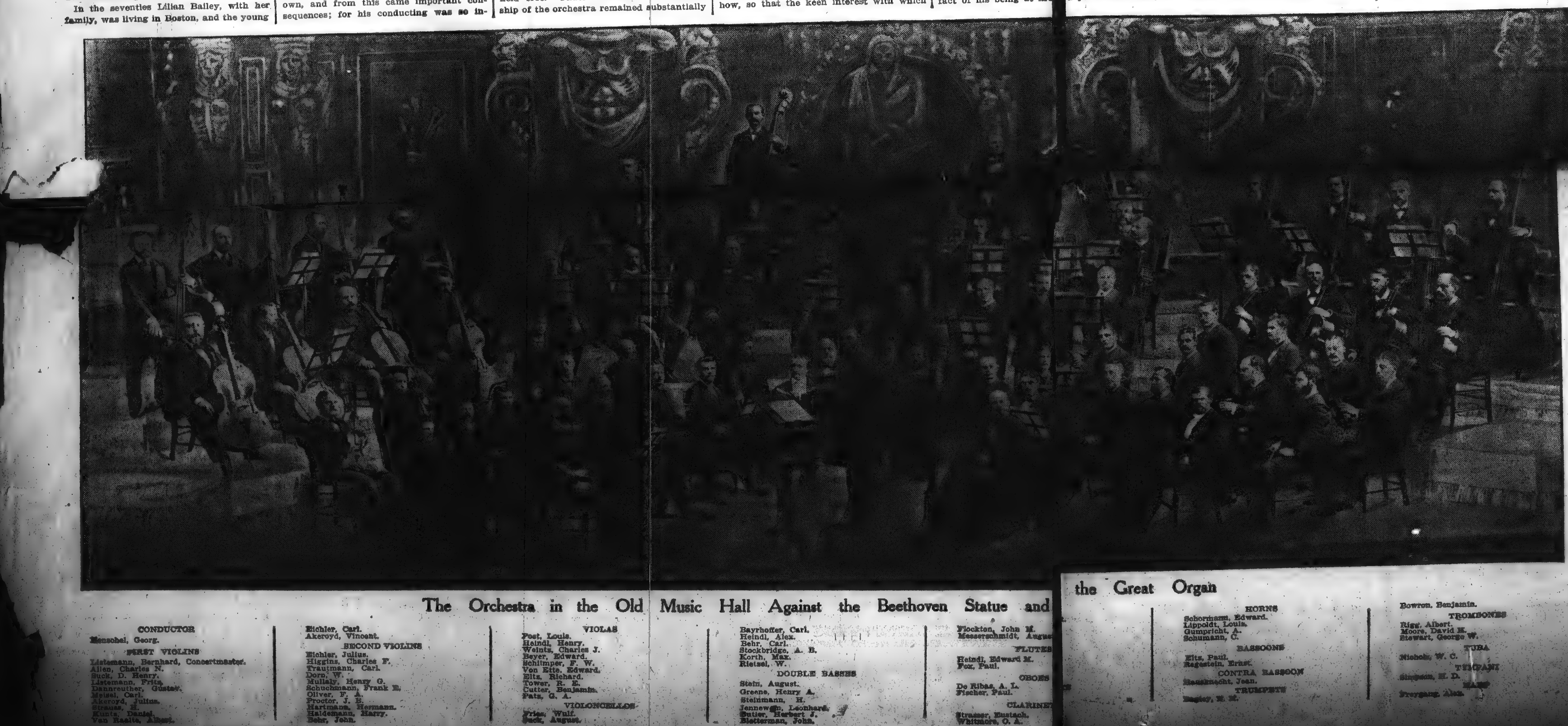
Another story is of a luncheon party that met at the Golden Goose at Breslau on the morning of the day on which Rubinstein and Henschel were to join forces in an important concert. "We seated ourselves at the large table in the middle of the room," says Mr. Henschel, "at the other end of which was the only other guest in the room—a locally well-known amateur musician, an army surgeon by profession. Our party consisted of Rubinstein, Constantin Sander (a famous publisher), and myself. We had just begun our lunch when from the other end of the room came in stentorian tones from the surgeon the question, 'I say, Sander, how old you like Tausig the other day?' Sander, by nature a shy, meek little man, got red in the face and was still composing a polite reply when the irrepressible surgeon trumpeted forth this, 'Well, I can only tell you that, compared with Tausig, Rubinstein is no more than a mere threshing-flail.' " In Germany this expression implies more than the ancient agricultural implement; it indicates a particularly ill-mannered, uncouth and rude person. A hideous silence followed; we dropped our soup spoons in consternation, and suddenly the surgeon realized in whose presence he was. But Rubinstein sat quite unmoved. 'Pray pay no attention to this; a public man must not mind such things, and, to tell you the truth, I rather like them!' was all he said."

And of Liszt Also

I hope Mr. Henschel may be induced one day to amplify his "Recollections," for they are very vivid, and the manuscript before me is a veritable human document. There seems to have been no musician of any note in his career with whom he was not on terms of friendship. He first met Liszt at Altenburg. There, at a meeting of the Algemeiner Tonkünstler Verein, Liszt was the chief figure. Following on this meeting, Henschel paid a long visit to Weimar, where Liszt was then living, daily holding a kind of court. On one occasion, when Mr. Henschel was present, there were among the company Rubinstein, Tausig and Hans von Bulow. Imagine the effect on a young man of eighteen on hearing on one evening four of the greatest pianists the world has ever known! They are all gone, but, says Mr. Henschel, the memory of that evening can never fade. On another occasion Liszt pointed out to Henschel a small parcel he had received the day before from Wagner, which was lying on a table. This he gave to the singer. Before an eager crowd present, "I opened the parcel," says Henschel, "and discovered it to be the score, just then published, of 'Die Walküre.' 'Allons, donc,' said Liszt, 'mon cher, chantons Les Adieux de Wotan.' Liszt seated himself at the piano, and I, leaning over him, sang that grand finale for the first time!" And at sight!

A Hint of More

There is a good story of old Moscheles, who, explaining to Henschel, then his pupil, that when composing he heard in his head all that he was writing, said: "When I wrote my concert with three kettledrums I came to a tutti which I wanted rather fully scored. Well, will you believe it, I heard that tutti and all those instruments whilst I was writing, so distinctly and clearly in my mind's ear that—that I got a headache!" I have said nothing about Mr. Henschel's great friendship with Brahms. The details in a far ampler form than in the manuscript I have here have already been given to the world. Nor have I space to cite many more experiences of this accomplished and versatile artist. I hope he will give them all to the world, for they are in many cases of great historic interest.



The Orchestra in the Old Music Hall Against the Beethoven Statue and the Great Organ

CONDUCTOR
Henschel, Georg.
FIRST VIOLINS
Listemann, Bernhard, Concertmaster.
Allen, Charles N.
Buck, D. Henry.
Listemann, Fritz.
Dannreuther, Gustav.
Meisel, Carl.
Akeroyd, Julius.
Strauss, H.
Kuntz, Daniel.
Van Raalte, Albert.
Eichler, Carl.
Akeroyd, Vincent.
SECOND VIOLINS
Eichler, Julius.
Higgins, Charles F.
Trautmann, Carl.
Dorn, W.
Mullaly, Henry G.
Schuchmann, Frank E.
Oliver, F. A.
Proctor, J. B.
Hartmann, Hermann.
Haldemann, Harry.
Behr, John.
VIOLAS
Post, Louis.
Heindl, Henry.
Weintz, Charles J.
Beyer, Edward.
Schlimper, F. W.
Von Ette, Edward.
Eltz, Richard.
Tower, R. E.
Cutter, Benjamin.
Patz, G. A.
VIOLONCELLOS
Fries, Wulf.
Suck, August.
Bayrhoffer, Carl.
Heindl, Alex.
Behr, Carl.
Stockbridge, A. B.
Korth, Max.
Rietzel, W.
DOUBLE BASSES
Stein, August.
Greene, Henry A.
Steinmann, H.
Jennewein, Leonhard.
Butler, Herbert J.
Bletterman, John.
Flockton, John M.
Messerschmidt, August
FLUTES
Heindl, Edward M.
Fox, Paul.
OBOES
De Ribas, A. L.
Fischer, Paul.
CLARINETS
Strasser, Eustach.
Whitmore, O. A.
HORNS
Schormann, Edward.
Lippoldt, Louis.
Gumpricht, A.
Schumann, C.
BASSOONS
Eltz, Paul.
Regestein, Ernst.
CONTRA BASSOON
Hausknecht, Jean.
TRUMPETS
Bagley, E. M.
Bowron, Benjamin.
TROMBONES
Rigg, Albert.
Moore, David H.
Stewart, George W.
TUBA
Nichols, W. C.
TYMPANI
Simpson, H. D.
HARP
Freygang, Alex.

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PRECISION℠ RESOLUTION TARGETS

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St. Paul, MN 55119

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Georg Henschel's Fifty Years: The Symphony's First

His Life and Work in the 80's and 90's

F orrow, on Oct. 31, 1862 years a all in Berlin that able record names and no circumstances that none happens to recite, Georg Henschel made his first appearance on any stage. He was a boy of twelve; he had come from his birthplace, Breslau; and he played the pianoforte. There record and recollection, so far as they are obtainable in Boston, cease. In this October of 1912, Mr. Henschel is a man of sixty-two, who has long lived in London and whose capacity for work the years have diminished little. Only the other day he was conducting at the Promenade Concerts there in the absence of Sir Henry Wood; he will sing in concerts in the course of the winter; and he has announced his usual song recitals. Were it not for the number of these engagements and for his preoccupations with his pupils, he might have returned this very season to sing again in the United States.

It is now six or nearly seven years since Boston has seen or heard Mr. Henschel; and he last conducted here as the guest of the Symphony Orchestra at one of its concerts for its Pension Fund. The youngest generation in our concert-rooms knows him only by much good report; the middle generation has heard him as singer and conductor, though hardly in his years with the Symphony Orchestra; the eldest generation knew and admired him then, and still earlier, when, with Lilian Bailey, his pupil and afterward his wife, he was beginning "The Henschel Concerts" of songs and duets. In those days, though he had no such established reputation as the succeeding thirty years have accumulated upon his head, he was a conspicuous, vital and well-liked figure in the musical life of this town. He himself, as he was in these eighties and as he came back to Boston for occasional visits in the nineties, deserves to be recalled in this hour of his jubilee. In an article that follows, Mr. Foote, the composer and Mr. Henschel's close friend from those days onward, has done so out of long and intimate recollections.

As it happens also the latest mail from England has brought an admirably supplementary article. As all Mr. Henschel's friends know, he has kept a journal these many years, from which he may some time compile and publish his recollections. In these anniversary days, he opened a few of its pages to Mr. Robin Legge, the reviewer of music for the Daily Telegraph in London. Mr. Legge was quick to make an article out of them and it follows herewith as a pendant to Mr. Foote's.

H. T. P.

His Work and Life in Boston

By Arthur Foote

THE decade 1880-1890 was musically of great significance in Boston in many ways, eminently because of the establishment of the Boston Symphony Orchestra, which gave a new life to things here and set a new standard. With the entrance of those concerts as the most important factor in our musical conditions Georg Henschel was identified; that such was the case was what people call accident, but it may be more truly described as the result of a chain of circumstances—and the latter it is worth while to relate. To do so is to recall concerts and persons that were dear to concert-goers of the twenty or more years from 1879 to 1901—that is, the Henschels.

The Connecting Link

In the seventies Lilian Bailey, with her family, was living in Boston, and the young girl, with her fresh, exquisite voice and keenly sensitive nature was soon to make a place for herself. Many of us remember the surprise at finding such art in one at the beginning of her career, and such instinctive feeling for the best and abhorrence of the commonplace in music. She also played the piano well, so that she would play her own accompaniment for a song such as Schubert's "Meine Ruh' ist hin,"—a thing as unusual then as it is now. Her first appearance of consequence was at one of a pair of concerts given by Mr. Lang in March, 1876, and it is interesting to note from the programme which follows that her career began just when the first music of Saint-Saëns and Tschaikowsky was being heard, and when Brahms (of whom Henschel was an intimate friend) was becoming known to us. Here is the programme:

Trio in F major........................St. Saëns
Mr. Lang, August Fries and Wulf Fries.
Aria: "Ritormerai fra poco"..............Hasse
Miss Lilian Bailey.
A group of piano pieces..........St. Saëns-Bach
Song: "Murmeln des Lüftchen...........Jensen
Concerto in B-flat minor...........Tschaikowsky
(With second piano.)

For a year or two she remained here, singing more and more in public (for instance in the Harvard Musical Association symphony concerts), but in 1878 went to Europe—first to Paris, where she studied with Madame Viardot, and the next year to England, where she became a pupil of Henschel.

The Henschels' Concerts

In England she sang a good deal at the best concerts, such as the Monday "Pops" (the famous chamber music concerts of the day), but before long returned to Boston, Henschel also coming, for his first visit to us. And now began the long series of concerts which lasted for twenty years, those concerts which they gave from San Francisco to St. Petersburg, that linger in the memory as the highest and most perfect expression of vocal recitals. She has always seemed to me the finest singing artist that we have produced; her voice was not large, but very beautiful and admirably trained; her passion for perfection led her all her life to the working towards her ideal; while her rare musical nature gave the rounding and finishing touch. Henschel himself was the great artist then that he is today; his singing of a picturesque song, such as Rubinstein's "Der Asra," of Löwe's ballades, of Brahms's songs and his own, is unforgettable. An intimate feeling was given to the whole through his playing the accompaniments, even for their duets—and wonderful playing it was. An example of their early programmes is the following, of January, 1881:

Aria ("Orfeo")............................Haydn
"Vieni o cara."—"Mi du speranza".......Händel
Mr. Henschel.
Nacht und Traüme.......................Schubert
Der Nussbaum ....Schumann
Lullaby ....Brahms
Miss Bailey.
Piano soli:
Nocturne in G.—Gavotte in C........Henschel
Mr. Henschel.
Duet: "O that we two were Maying"..Henschel
Miss Bailey and Mr. Henschel.
Minnelied .... Brahms
Der Asra .... Rubinstein
Widmung .... Franz
Ich grolle nicht........................Schumann
Mr. Henschel.
O, hush thee, my babie.—Sing Heigh-ho!..................................Henschel
Miss Bailey.
Songs from "Die schöne Müllerin"......Schubert
Mr. Henschel.

They also often sang in other concerts, as in Mr. Lang's production of Berlioz's "Damnation de Faust." They were married in March, 1881.

With the Symphony Orchestra

Now to come to the Boston Symphony Orchestra. There had already been for sixteen years a series of about eight Thursday afternoon orchestral concerts, given by the Harvard Musical Association and conducted by Carl Zerrahn; at one of them, March 3, 1881, Henschel was asked to conduct a MS. Overture of his own, and from this came important consequences; for his conducting was so inspiring as to be without doubt the determining cause of his subsequent engagement as conductor of the new orchestra. There were, already to be sure, the concerts of the Harvard Musical Association, and those of the rival Philharmonic Orchestra (which had an existence of two or three years); but rumors were about the town of a projected new series of such concerts on a larger scale with more secure backing by some one—it was not known exactly who; although Mr. Higginson's name was connected with the scheme in some minds. This latter conjecture proved correct; for an announcement was shortly made that a series of concerts would be given in the next autumn by Mr. Higginson, with Mr. Henschel as conductor, on practically the same lines that are familiar to us now, i. e. that the players should be given contracts of such nature that their services would be entirely at the command of the conductor, adequate rehearsals being thus secured (for the first time in our experience.) And on Oct. 22,1881, the first concert was given, all musical people being on tip-toe with excitement; the success waas immediate, the programe being the following:

Georg Henschel in the Eighties

Overture: "Dedication of the House".Beethoven
Air from "Orpheus"........................Gluck
Miss Annie Louise Cary.
Symphony in B-flat major.................Haydn
Ballet: "Rosamunde"..................Schubert
Scene from "Odysseus"....................Bruch
Miss Cary.
Jubel-Ouverture .... Weber

The Harvard Musical Association tried one more year of concerts, but then abandoned the hopeless idea of competing with the stronger series, while for the same reason the Philharmonic Orchestra left the field free. Under Henschel the membership of the orchestra remained substantially the same as it had been with the other orchestras, being by no means of so high a grade as it is now, its practical reorganization occurring mainly under Gericke.

Mr. Henschel as Conductor

Henschel was then a man of about thirty, of striking and picturesque appearance, especially when sitting at the piano accompanying himself; in fact the portrait by Sargent gives a very just idea of him; he was a man of great interest and personality, of uncompromising ideals and contagious enthusiasm. He was just the one for the task; and it was by no means an easy one, nor was it a certainty that a constant and sure audience could be built up, so far as the past could give indication. The audiences of the other orchestral concerts had been dwindling, and it looked as if Boston was not dependable. To be sure, Mr. Higginson was as able as he was generous in his intention to back the expenses to any extent,—but would the public respond? Not unless the concerts were worth while and could interest people. They soon proved that both these things were the case, and the solid beginning of that remarkably successful undertaking was assured. For this the conductor was largely responsible, and the judgment of the founder of the concerts was justified. There is no doubt that one important factor was Henschel's skill in programme making: the orchestra might have played as well as it did, and he might have conducted as well,—if the concerts had bored people they would have failed. But (like Theodore Thomas) he cared about making fine, well-balanced and interesting programmes, and had the gift of knowing how, so that the keen interest with which the concerts started w as never lost, and when Gericke took ho d of them (in 1884) they were a fixed in tution. As an example of the lighter ort of programme that we sometimes ha

Tragic Overture .... Brahms
Air: "Giulio Cesare"... ....Händel
Mrs. He hel.
Symphony in G-minor.. ....Mozart
Two Slavonic Dances... ....Dvořák
Hymne au Créateur.... ....Henschel
- Mrs. He hel.
Overture: "Merry Wives Windsor"...Nicolai

Leaving and Returnin

During their stay i Boston the Henschels lived on Otis P ce in a house that became known for its charming and easy hospitality, and becau e sooner or later pretty nearly every vi itor to Boston who was worth while fou nd his way there, there were delightful little suppers after the Saturday night co ncerts where there was good talk too. Th e hosts had a very individual place in Bo ston society, apart from their professiona standing.

But after three year s Henschel felt the call of London; he be ieved that one can conduct at any perio in one's life, but that the singer must make the most of his youth (not forese ing that today, at 62, he would be singin g with all the success of his earlier year s,) and both he and his wife wished to si g much and often. There were twenty tim es the opportunities in Europe that could be found here, and it was obvious that s oner or later they must go back to re urn to us for occasional visits. Such was the case; they went back to London, eventually establishing themselves in the charming house in Bedford Gardens whic many Bostonians have known, and singi ng constantly from Rome to St. Petersburg, from Berlin to Paris, in those recitals that w e love to remember. Henschel also establishe d in London a series of London Symphony Concerts in 1886, which continued for a dozen years or so (that was before the days of London's present winter musical activity), also conducting the Scottish S ymphony Orchestra for some years, and w as active in teaching. Their home life (with their daughter Helen) was delightful, and their public career full and succe ssful, but the end was drawing near. n 1901 they were here again, and, in a concert on March 31 of that year, Hen schel produced his Stabat Mater, a very be autiful work which was deeply felt by th e audience. At its very close came the words "in Paradisi gloria," in which the l ovely voice of Mrs. Henschel soared abov e all in ineffable beauty. Those were t he last words that she sang in Boston, f or in November of that same year came her lamented and untimely death.

In memory of her H nschel composed a Requiem, a work of r al originality, and in the autumn of 1902 he came again to this country with his d aughter and wife's parents, so that there was an opportunity for its production by he Cecilia Society. He conducted himself his daughter being one of the soloists) and the Requiem made a strong impression, n t only on its own account, but because Mrs. Henschel had been so loved here as w ell as admired.

Lasting Work

It will be seen that Henschel's part in music here was an im portant one; years go by and the impress on of the moment fades; but all in Bosto n who were interested in music in those twenty years must still remember with ke n appreciation the importance of Henschel work in the early days of the Boston Sy mphony Orchestra and can never lose the ffectionate remembrance of the beautifu concerts of "The Henschels."

Pages fr m His Diary

By Robin Legge

ON Oct. 31, 18 , there appeared as pianist, i Berlin, a musician who for ver five and thirty years has een one of the most prominent musicia in England, the land of his adoption, I emphasise the fact of his being at fir a pianist because it is not at all as su established here: P ognize the personalit the celebrator of t sonated in England pheles, Boito's and fers, by Sullivan an Satan, by Sir Charl wrong, then let me lator, so to speak, i who in spite of his s as singer delighting ing to budding artist ty of style. The othe temporary possession ume of Mr. Hensch forty years, and a mi ment it is. It is fron I propose to quote s riences of Mr. Hens mous musicians with contact during his tury.

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Lilian Bailey.
es.........St. Saëns–Bach
s Lüftchen...........Jensen
inor...........Tschaikowsky
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Symphony in B-flat major.................Haydn
Ballet: "Rosamunde"..................Schubert
Scene from "Odysseus"...................Bruch
Miss Cary.
Jubel-Ouverture .... Weber

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Mr. Henschel as Conductor

Henschel was then a man of about thirty, of striking and picturesque appearance, especially when sitting at the piano accompanying himself; in fact the portrait by Sargent gives a very just idea of him; he was a man of great interest and personality, of uncompromising ideals and contagious enthusiasm. He was just the one for the task; and it was by no means an easy one, nor was it a certainty that a constant and sure audience could be built up, so far as the past could give indication. The audiences of the other orchestral concerts had been dwindling, and it looked as if Boston was not dependable. To be sure, Mr. Higginson was as able as he was generous in his intention to back the expenses to any extent,—but would the public respond? Not unless the concerts were worth while and could interest people. They soon proved that both these things were the case, and the solid beginning of that remarkably successful undertaking was assured. For this the conductor was largely responsible, and the judgment of the founder of the concerts was justified. There is no doubt that one important factor was Henschel's skill in programme making: the orchestra might have played as well as it did, and he might have conducted as well,—if the concerts had bored people they would have failed. But (like Theodore Thomas) he cared about making fine, well-balanced and interesting programmes, and had the gift of knowing how, so that the keen interest with which the concerts started w[illegible]as never lost, and when Gericke took ho[illegible]d of them (in 1884) they were a fixed in[illegible]tution. As an example of the lighter [illegible]ort of programme that we sometimes had[illegible]

Tragic Overture ....[illegible]............ Brahms
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Symphony in G-minor..[illegible]...........Mozart
Two Slavonic Dances....[illegible]..........Dvoràk
Hymne au Créateur....[illegible]..........Henschel
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Overture: "Merry Wives[illegible] Windsor"...Nicolai

Leaving and Returnin[illegible]

During their stay i[illegible] Boston the Henschels lived on Otis P[illegible]ce in a house that became known for its[illegible]charming and easy hospitality, and becau[illegible]e sooner or later pretty nearly every vi[illegible]itor to Boston who was worth while fou[illegible]nd his way there, there were delightful [illegible]little suppers after the Saturday night co[illegible]ncerts where there was good talk too. Th[illegible]e hosts had a very individual place in Bo[illegible]ston society, apart from their professional[illegible] standing.

But after three year[illegible]s Henschel felt the call of London; he be[illegible]lieved that one can conduct at any perio[illegible] in one's life, but that the singer must [illegible]make the most of his youth (not forese[illegible]ing that today, at 62, he would be singi[illegible]g with all the success of his earlier year[illegible]s,) and both he and his wife wished to si[illegible]g much and often. There were twenty tim[illegible]es the opportunities in Europe that could [illegible]be found here, and it was obvious that s[illegible]ooner or later they must go back to re[illegible]urn to us for occasional visits. Such [illegible]was the case; they went back to London, [illegible]eventually establishing themselves in the [illegible]charming house in Bedford Gardens whic[illegible] many Bostonians have known, and singi[illegible]ng constantly from Rome to St. Petersburg, [illegible]from Berlin to Paris, in those recitals that w[illegible]e love to remember. Henschel also establishe[illegible]d in London a series of London Symphony[illegible] Concerts in 1886, which continued for a[illegible]dozen years or so (that was before the [illegible]days of London's present winter musical [illegible]activity), also conducting the Scottish S[illegible]ymphony Orchestra for some years, and w[illegible]as active in teaching. Their home life ([illegible]with their daughter Helen) was delightful[illegible] and their public career full and succe[illegible]ssful, but the end was drawing near. [illegible]n 1901 they were here again, and, in a [illegible] concert on March 31 of that year, Hen[illegible]schel produced his Stabat Mater, a very be[illegible]autiful work which was deeply felt by th[illegible]e audience. At its very close came the [illegible]words "in Paradisi gloria," in which the [illegible]ovely voice of Mrs. Henschel soared abov[illegible]e all in ineffable beauty. Those were t[illegible]he last words that she sang in Boston, f[illegible]or in November of that same year came [illegible] her lamented and untimely death.

In memory of her H[illegible]enschel composed a Requiem, a work of r[illegible]eal originality, and in the autumn of 1902[illegible] he came again to this country with his [illegible]aughter and wife's parents, so that there [illegible]was an opportunity for its production by [illegible]he Cecilia Society. He conducted himself ([illegible]his daughter being one of the soloists) and[illegible] the Requiem made a strong impression, n[illegible]ot only on its own account, but because [illegible]Mrs. Henschel had been so loved here as w[illegible]ell as admired.

Lasting Work

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Pages fr[illegible]m Hi[illegible] Diary

By Robin [illegible] Legge

On Oct. 31, 18[illegible], there appeared as pianist, i[illegible] Berlin, a musician who for [illegible]ver five and thirty years has [illegible]een one of the most prominent musici[illegible]s in England, the land of his adoption. [illegible]I emphasise the fact of his being at firs[illegible]a pianist because it is not at all as such that his fame was established here. Perhaps some will recognize the personality from the fact that the celebrator of the jubilee has impersonated in England alone two Mephistopheles, Boito's and Berlioz's; two Lucifers, by Sullivan and Rubinstein, and one Satan, by Sir Charles Stanford. If I am wrong, then let me say that the Jubilator, so to speak, is Dr. Georg Henschel, who in spite of his sixty-two years is still as singer delighting audiences and affording to budding artists an example of beauty of style. The other day I came into the temporary possession of a manuscript volume of Mr. Henschel's reminiscences of forty years, and a mighty interesting document it is. It is from this manuscript that I propose to quote some tales of the experiences of Mr. Henschel, and of many famous musicians with whom he has come in contact during his career of half a century.

Adventure in America

It was the late Mr. Arthur Chappell, the founder and director of the Popular Concerts, at one period, and that a lengthy one, the most famous concerts we possessed, who was the first to induce Mr. Henschel to come to England. That was in February 1877. He came, and his success was so emphatic and so immediate and so prolonged that—well, here he still is, long to remain, let us hope! But, during this period there was a gap of three seasons during which Dr. Henschel was conductor of the Boston Symphony Orchestra; I think he was actually the first conductor of that now famous institution. The work there was arduous, but it was also profitable; yet so great was the conductor's yearning for Europe that at the end of his first engagement he declined the offer of a renewal for five years, and returned home. "I remember once," says Mr. Henschel, "while at dinner in a hotel at which we were staying during our travels with the orchestra, just before a concert, being very carefully watched by a dusky waiter, and wondered why. When I had finished and got up to leave, the dusky gentleman-in-waiting removed my chair politely, and with a broad grin wished me every success, adding, 'I, too, have been in the show business myself.' "

A tale of Jenny Lind that is new to me is told by Mr. Henschel, as related to him by Jenny Lind herself. Mr. Henschel, it should be stated, succeeded the great singer as professor at the Royal College of Music. In 1850 Jenny Lind was engaged for a long tour of the United States of America by Barnum, "the greatest showman on earth." In Europe she had appeared before audiences of, say, 2000; but in America she found herself compelled to sing in halls that would (and did) hold 8000, and even more. Railway stations and the like, were converted into temporary concert-rooms in towns where the latter were not sufficiently large. Her first appearance took place at Castle Garden, where many thousands of immigrants have subsequently landed. Terrified at the enormous auditorium, Jenny Lind mentioned to Barnum her fears, and declared that nothing would have induced her to sign a contract binding her to sing in places three or four times as large as any in which she had previously appeared. Nowadays it is easy to understand the singer's surprise when Barnum, without a moment's hesitation, took from his pocket the contract on which was Jenny Lind's signature, and tore it into a thousand pieces, saying, "Madame, send me your lawyer tomorrow, and I will sign any contract he may care to submit to me." By the way, I should have stated that it was on his return from Boston, at the end of 1884, that Mr. Henschel founded his London Symphony Concerts—an act that puts him high in the list of pioneers here.

New Tales of Rubinstein

Here is another story that is new to me, as told by Mr. Henschel: "I remember a dinner once at Mme. Schumann's in Berlin, when Anton Rubinstein entertained us with the story of his experiences in America, whence he had just returned after a tour of 215 concerts in eight months—there were no Sunday concerts then. Somewhere out in the wild and woolly West, about an hour before the concert, a man thrust his head into Rubinstein's room and said, 'Say, boss, don't you think it's time to have your face blacked?' 'O', cried Mme. Schumann, 'you didn't, did you?' "

Another story is of a luncheon party that met at the Golden Goose at Breslau on the morning of the day on which Rubinstein and Henschel were to join forces in an important concert. "We seated ourselves at the large table in the middle of the room," says Mr. Henschel, "at the other end of which was the only other guest in the room—a locally well-known amateur musician, an army surgeon by profession. Our party consisted of Rubinstein, Constantin Sander (a famous publisher), and myself. We had just begun our lunch when from the other end of the room came in stentorian tones from the surgeon the question, 'I say, Sander, how did you like Tausig the other day?' Sander, by nature a shy, meek little man, got red in the face and was still composing a polite reply when the irrepressible surgeon trumpeted forth this, 'Well, I can only tell you that, compared with Tausig, Rubinstein is no more than a mere threshing-flail.' " In Germany this expression implies more than the ancient agricultural implement; it indicates a particularly ill-mannered, uncouth and rude person. A hideous silence followed; we dropped our soup spoons in consternation, and suddenly the surgeon realized in whose presence he was. But Rubinstein sat quite unmoved. 'Pray pay no attention to this; a public man must not mind such things, and, to tell you the truth, I rather like them!' was all he said."

A.d of Liszt Also

I hope Mr. Henschel may be induced one day to amplify his "Recollections," for they are very vivid, and the manuscript before me is a veritable human document. There seems to have been no musician of any note in his career with whom he was not on terms of friendship. He first met Liszt at Altenburg. There, at a meeting of the Algemeiner Tonkünstler Verein, Liszt was the chief figure. Following on this meeting, Henschel paid a long visit to Weimar, where Liszt was then living, daily holding a kind of court. On one occasion, when Mr. Henschel was present, there were among the company Rubinstein, Tausig and Hans von Bülow. Imagine the effect on a young man of eighteen on hearing on one evening four of the greatest pianists the world has ever known! They are all gone, but, says Mr. Henschel, the memory of that evening can never fade. On another occasion Liszt pointed out to Henschel a small parcel he had received the day before from Wagner, which was lying on a table. This he gave to the singer. Before an eager crowd present, "I opened the parcel," says Henschel, "and discovered it to be the score, just then published, of 'Die Walküre.' 'Allons, donc,' said Liszt, 'mon cher, chantons Les Adieux de Wotan.' Liszt seated himself at the piano, and I, leaning over him, sang that grand finale for the first time!" And at sight!

A Hint of More

' There is a good story of old Moscheles, who, explaining to Henschel, then his pupil, that when composing he heard in his head all that he was writing, said: "When I wrote my concert with three kettledrums I came to a tutti which I wanted rather fully scored. Well, will you believe it, I heard that tutti and all those instruments whilst I was writing, so distinctly and clearly in my mind's ear that—that I got a headache!" I have said nothing about Mr. Henschel's great friendship with Brahms. The details in a far ampler form than in the manuscript I have here have already been given to the world. Nor have I space to cite many more experiences of this accomplished and versatile artist. I hope he will give them all to the world, for they are in many cases of great historic interest.

His Life and Work in the 80's and 90's

F[illegible]orrow, on Oct. 31, 1862 [illegible] years [illegible] small in Berlin that ng [illegible]able record names and circumstances that none happens to recite, Georg Henschel made [illegible] first appearance on any stage. [illegible] a boy of twelve; he had come from his birthplace, Breslau; and he played the pianoforte. There record and recollection, so far as they are obtainable in Boston, cease. In this October of 1912, Mr. Henschel is a man of sixty-two, who has long lived in London and whose capacity for work the years have diminished little. Only the other day he was conducting at the Promenade Concerts there in the absence of Sir Henry Wood; he will sing in concerts in the course of the winter; and he has announced his usual song recitals. Were it not for the number of these engagements and for his preoccupations with his pupils, he might have returned this very season to sing again in the United States.

It is now six or nearly seven years since Boston has seen or heard Mr. Henschel; and he last conducted here as the guest of the Symphony Orchestra at one of its concerts for its Pension Fund. The youngest generation in our concert-rooms knows him only by much good report; the middle generation has heard him as singer and conductor, though hardly in his years with the Symphony Orchestra; the eldest generation knew and admired him then, and still earlier, when, with Lilian Bailey, his pupil and afterward his wife, he was beginning "The Henschel Concerts" of songs and duets. In those days, though he had no such established reputation as the succeeding thirty years have accumulated upon his head, he was a conspicuous, vital and well-liked figure in the musical life of this town. He himself, as he was in these eighties and as he came back to Boston for occasional visits in the nineties, deserves to be recalled in this hour of his jubilee. In an article that follows, Mr. Foote, the composer and Mr. Henschel's close friend from those days onward, has done so out of long and intimate recollections.

As it happens also the latest mail from England has brought an admirably supplementary article. As all Mr. Henschel's friends know, he has kept a journal these many years, from which he may some time compile and publish his recollections. In these anniversary days, he opened a few of its pages to Mr. Robin Legge, the reviewer of music for the Daily Telegraph in London. Mr. Legge was quick to make an article out of them and it follows herewith as a pendant to Mr. Foote's.

H. T. P.

His Work and Life in Boston

By Arthur Foote

THE decade 1880-1890 was musically of great significance in Boston in many ways, eminently because of the establishment of the Boston Symphony Orchestra, which gave a new life to things here and set a new standard. With the entrance of those concerts as the most important factor in our musical conditions Georg Henschel was identified; that such was the case was what people call accident, but it may be more truly described as the result of a chain of circumstances—and the latter it is worth while to relate. To do so is to recall concerts and persons that were dear to concert-goers of the twenty or more years from 1879 to 1901—that is, the Henschels.

The Connecting Link

In the seventies Lilian Bailey, with her family, was living in Boston, and the young [illegible] exquisite voice and keenly sensitive nature was soon to make a place for herself. Many of us remember the surprise at finding such art in one at the beginning of her career, and such instinctive feeling for the best and abhorrence of the commonplace in music. She also played the piano well, so that she would play her own accompaniment for a song such as Schubert's "Meine Ruh' ist hin,"—a thing as unusual then as it is now. Her first appearance of consequence was at one of a pair of concerts given by Mr. Lang in March, 1876, and it is interesting to note from the programme which follows that her career began just when the first music of Saint-Saëns and Tschaikowsky was being heard, and when Brahms (of whom Henschel was an intimate friend) was becoming known to us. Here is the programme:

Trio in F major..............................St. Saëns
Mr. Lang, August Fries and Wulf Fries.
Aria: "Ritormerai, fra poco"..............Hasse
Miss Lilian Bailey.
A group of piano pieces..........St. Saëns-Bach
Song: "Murmeln des Lüftchen...........Jensen
Concerto in B-flat minor...........Tschaikowsky
(With second piano.)

For a year or two she remained here, singing more and more in public (for instance in the Harvard Musical Association symphony concerts), but in 1878 went to Europe—first to Paris, where she studied with Madame Viardot, and the next year to England, where she became a pupil of Henschel.

The Henschels' Concerts

In England she sang a good deal at the best concerts, such as the Monday "Pops" (the famous chamber music concerts of the day), but before long returned to Boston, Henschel also coming, for his first visit to us. And now began the long series of concerts which lasted for twenty years, those concerts which they gave from San Francisco to St. Petersburg, that linger in the memory as the highest and most perfect expression of vocal recitals. She has always seemed to me the finest singing artist that we have produced; her voice was not large, but very beautiful and admirably trained; her passion for perfection led her all her life to the working towards her ideal; while her rare musical nature gave the rounding and finishing touch. Henschel himself was the great artist then that he is today; his singing of a picturesque song, such as Rubinstein's "Der Asra," of Löwe's ballades, of Brahms's songs and his own, is unforgettable. An intimate feeling was given to the whole through his playing the accompaniments, even for their duets—and wonderful playing it was. An example of their early programmes is the following, of January, 1881:

Aria ("Orfeo")............................Haydn
"Vieni o cara."—"Mi du speranza".......Händel
Mr. Henschel.
Nacht und Traüme.........................Schubert
Der Nussbaum ....Schumann
Lullaby ....Brahms
Miss Bailey.
Piano soli:
Nocturne in G.—Gavotte in C........Henschel
Mr. Henschel.
Duet: "O that we two were Maying"..Henschel
Miss Bailey and Mr. Henschel.
Minnelied .... Brahms
Der Asra .... Rubinstein
Widmung .... Franz
Ich grolle nicht........................Schumann
Mr. Henschel.
O, hush thee, my babie.—Sing Heigh-ho!.....................................Henschel
Miss Bailey.
Songs from "Die schöne Müllerin"......Schubert
Mr. Henschel.

They also often sang in other concerts, as in Mr. Lang's production of Berlioz's "Damnation de Faust." They were married in March, 1881.

With the Symphony Orchestra

Now to come to the Boston Symphony Orchestra. There had already been for sixteen years a series of about eight Thursday afternoon orchestral concerts, given by the Harvard Musical Association and conducted by Carl Zerrahn; at one of them, March 3, 1881, Henschel was asked to conduct a MS. Overture of his own, and from this came important consequences; for his conducting was so inspiring as to be without doubt the determining cause of his subsequent engagement as conductor of the new orchestra. There were, already to be sure, the concerts of the Harvard Musical Association, and those of the rival Philharmonic Orchestra (which had an existence of two or three years); but rumors were about the town of a projected new series of such concerts on a larger scale with more secure backing by some one—it was not known exactly who; although Mr. Higginson's name was connected with the scheme in some minds. This latter conjecture proved correct; for an announcement was shortly made that a series of concerts would be given in the next autumn by Mr. Higginson, with Mr. Henschel as conductor, on practically the same lines that are familiar to us now, i. e. that the players should be given contracts of such nature that their services would be entirely at the command of the conductor, adequate rehearsals being thus secured (for the first time in our experience.) And on Oct. 22,1881, the first concert was given, all musical people being on tip-toe with excitement; the success waas immediate, the programe being the following:

Overture: "Dedication of the House".Beethoven
Air from "Orpheus"......................Gluck
Miss Annie Louise Cary.
Symphony in B-flat major.................Haydn
Ballet: "Rosamunde"..................Schubert
Scene from "Odysseus"...................Bruch
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Tragic Overture ....Brahms
Air: "Giulio Cesare"......................Händel
Mrs. Henschel.
Symphony in G-minor.........................Mozart
Two Slavonic Dances..........................Dvorák
Hymne au Créateur..........................Henschel
Mrs. Henschel.
Overture: "Merry Wives of Windsor"...Nicolai

Leaving and Returning

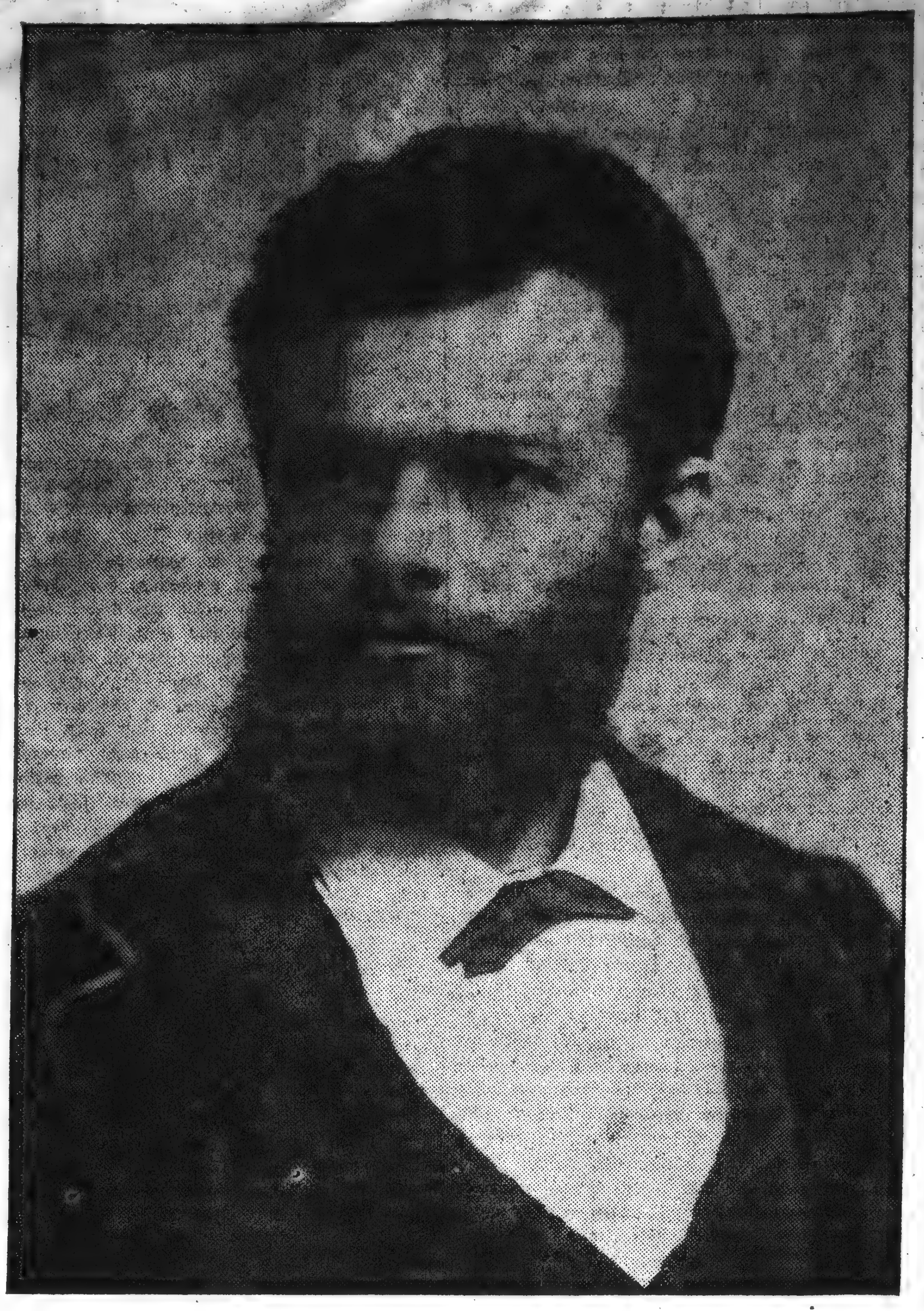
During their stay in Boston the Henschels lived on Otis Place in a house that became known for its charming and easy hospitality, and because sooner or later pretty nearly every visitor to Boston who was worth while found his way there, there were delightful little suppers after the Saturday night concerts where there was good talk too. The hosts had a very individual place in Boston society, apart from their professional standing.

But after three years Henschel felt the call of London; he believed that one can conduct at any period in one's life, but that the singer must make the most of his youth (not foreseeing that today, at 62, he would be singing with all the success of his earlier years,) and both he and his wife wished to sing much and often. There were twenty times the opportunities in Europe that could be found here, and it was obvious that sooner or later they must go back, to return to us for occasional visits. Such was the case; they went back to London, eventually establishing themselves in the charming house in Bedford Gardens which many Bostonians have known, and singing constantly from Rome to St. Petersburg, from Berlin to Paris, in those recitals that we love to remember. Henschel also established in London a series of London Symphony Concerts in 1886, which continued for a dozen years or so (that was before the days of London's present winter musical activity), also conducting the Scottish Symphony Orchestra for some years, and was active in teaching. Their home life (with their daughter Helen) was delightful, and their public career full and successful, but the end was drawing near. In 1901 they were here again, and, in a concert on March 31 of that year, Henschel produced his Stabat Mater, a very beautiful work which was deeply felt by the audience. At its very close came the words "in Paradisi gloria," in which the lovely voice of Mrs. Henschel soared above all in ineffable beauty. Those were the last words that she sang in Boston, for in November of that same year came her lamented and untimely death.

In memory of her Henschel composed a Requiem, a work of real originality, and in the autumn of 1902 he came again to this country with his daughter and wife's parents, so that there was an opportunity for its production by the Cecilia Society. He conducted himself (his daughter being one of the soloists) and the Requiem made a strong impression, not only on its own account, but because Mrs. Henschel had been so loved here as well as admired.

Lasting Work

It will be seen that Henschel's part in music here was an important one; years go by and the impression of the moment fades; but all in Boston who were interested in music in those twenty years must still remember with keen appreciation the importance of Henschel's work in the early days of the Boston Symphony Orchestra and can never lose the affectionate remembrance of the beautiful concerts of "The Henschels."



Georg Henschel in the Eighties

Pages from His Diary

By Robin [illegible] Legge

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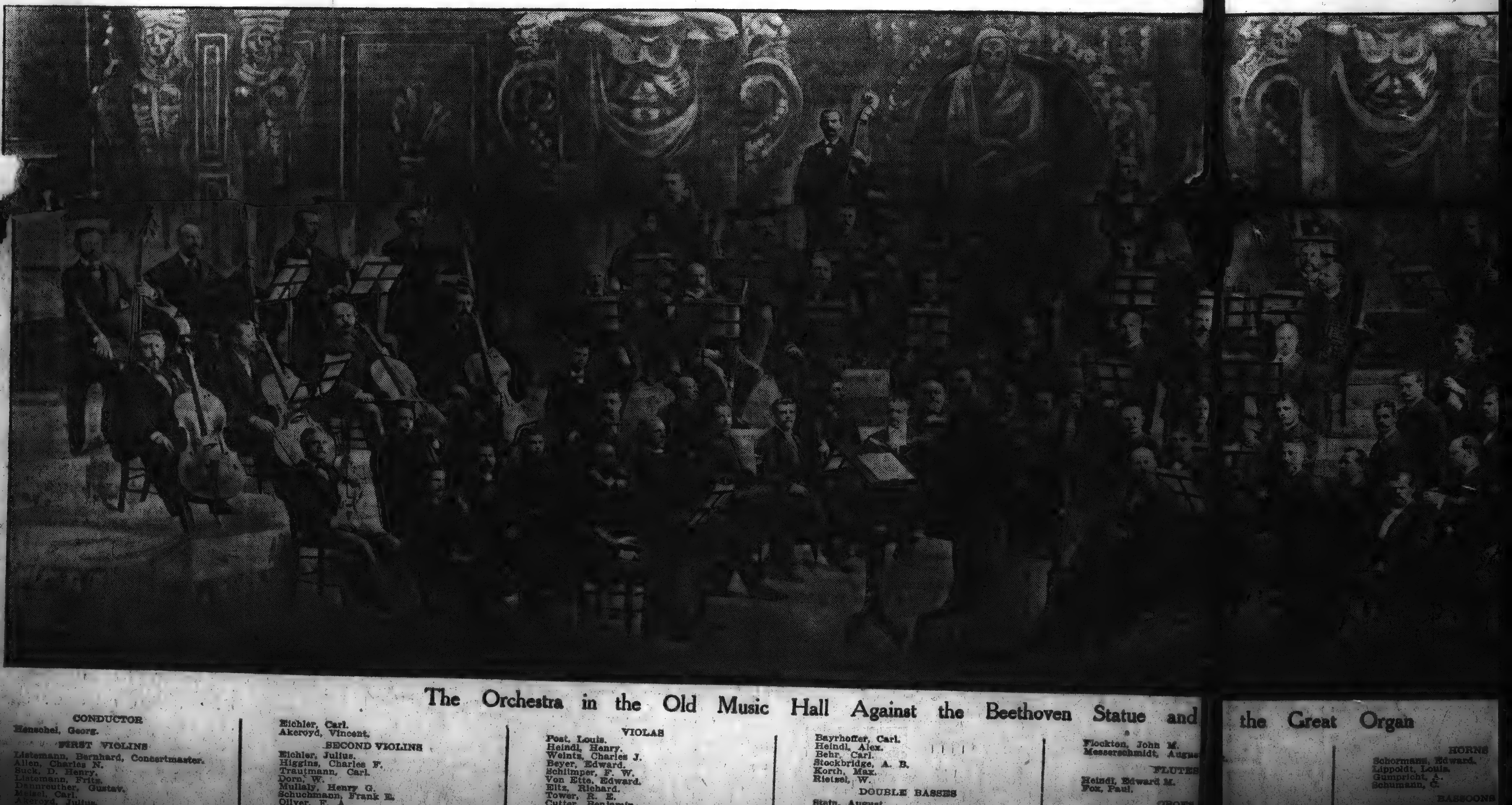


The Orchestra in the Old Music Hall Against the Beethoven Statue and the Great Organ

CONDUCTOR
Henschel, Georg.

FIRST VIOLINS
Listemann, Bernhard, Concertmaster.
Allen, Charles N.
Suck, D. Henry.
Listemann, Fritz.
Dannreuther, Gustav.
Meisel, Carl.
Akeroyd, Julius.
Strauss, H.
Kuntz, Daniel.
Van Raalte, Albert.
Eichler, Carl.
Akeroyd, Vincent.

SECOND VIOLINS
Eichler, Julius.
Higgins, Charles F.
Trautmann, Carl.
Dorn, W.
Mullaly, Henry G.
Schuchmann, Frank E.
Oliver, F. A.
Proctor, J. B.
Hartmann, Hermann.
Haldemann, Harry.
Behr, John.

VIOLAS
Post, Louis.
Heindl, Henry.
Weintz, Charles J.
Beyer, Edward.
Schlimper, F. W.
Von Ette, Edward.
Eltz, Richard.
Tower, R. E.
Cutter, Benjamin.
Patz, G. A.

VIOLONCELLOS
Fries, Wulf.
Suck, August.
Bayrhoffer, Carl.
Heindl, Alex.
Behr, Carl.
Stockbridge, A. B.
Korth, Max.
Rietzel, W.

DOUBLE BASSES
Stein, August.
Greene, Henry A.
Steinmann, H.
Jennewein, Leonhard.
Butler, Herbert J.
Bletterman, John.
Flockton, John M.
Messerschmidt, August.

FLUTES
Heindl, Edward M.
Fox, Paul.

OBOES
De Ribas, A. L.
Fischer, Paul.

CLARINETS
Strasser, Eustach.
Whitmore, O. A.

HORNS
Schormann, Edward.
Lippoldt, Louis.
Gumpricht, A.
Schumann, C.

BASSOONS
Eltz, Paul.
Regestein, Ernst.

CONTRA BASS
Hausknecht, Jean.

TRUMPET
Bagley, E. M.

exquisite voice and ensitive nature was soon to make for herself. Many of us remember prise at finding such art in one at inning of her career, and such in- feeling for the best and abhor- f the commonplace in music. She ayed the piano well, so that she play her own accompaniment for a ch as Schubert's "Meine Ruh' ist thing as unusual then as it is Her first appearance of consequence one of a pair of concerts given by ng in March, 1876, and it is inter- o note from the programme which that her career began just when t music of Saint-Saëns and Tschai- was being heard, and when Brahms m Henschel was an intimate friend) coming known to us. Here is the mme:

F major..........St. Saëns
Lang, August Fries and Wulf Fries.
"Ritormerai fra poco"..........Hasse
Miss Lilian Bailey.
of piano pieces..........St. Saëns–Bach
Murmeln des Lüftchen..........Jensen
in B-flat minor..........Tschaikowsky
(With second piano.)

a year or two she remained here, more and more in public (for in- in the Harvard Musical Association ny concerts), but in 1878 went to —first to Paris, where she studied adame Viardot, and the next year land, where she became a pupil of el.

enschels' Concerts

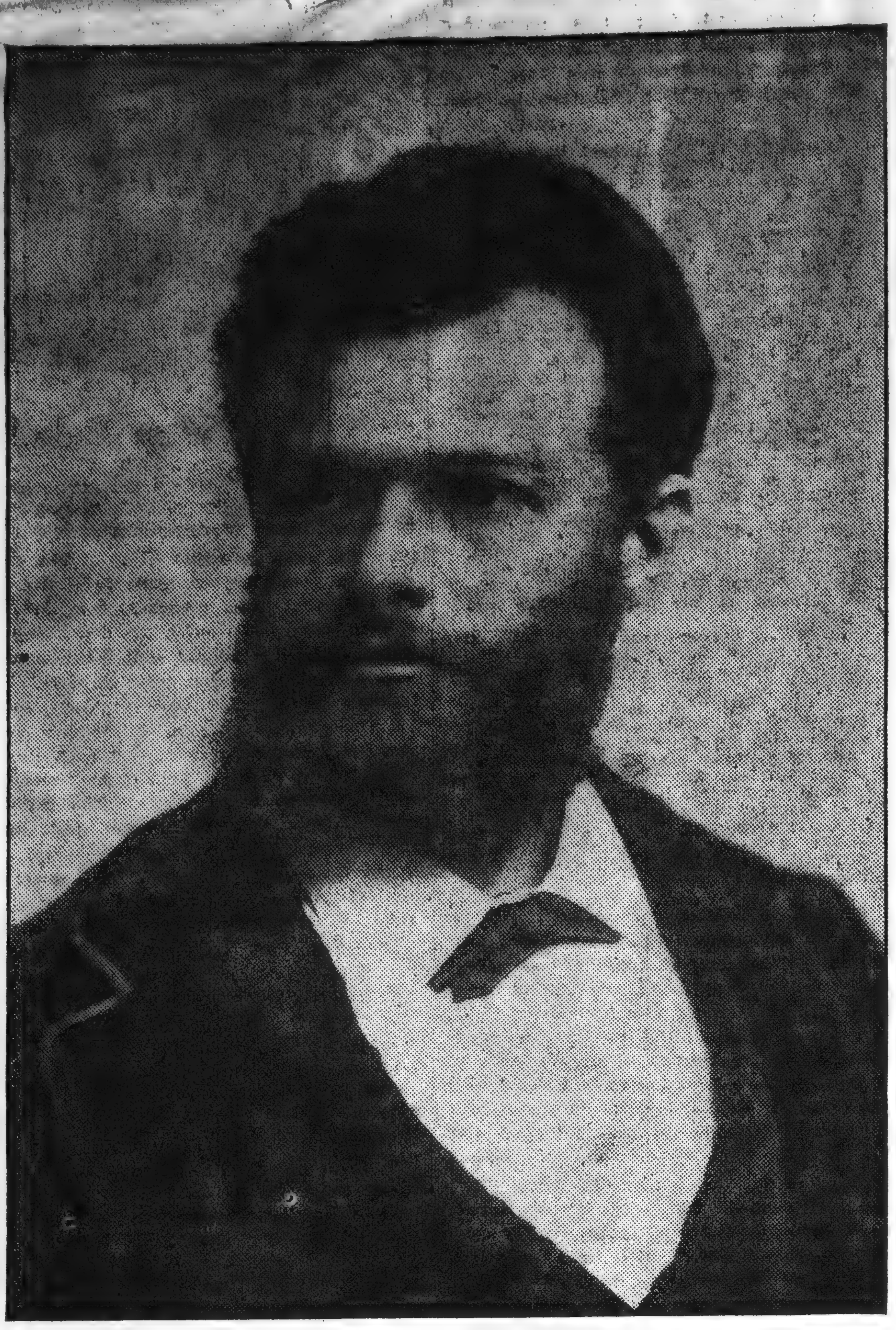
ngland she sang a good deal at the ncerts, such as the Monday "Pops" mous chamber music concerts of y), but before long returned to Bos- enschel also coming, for his first us. And now began the long series erts which lasted for twenty years, concerts which they gave from San sco to St. Petersburg, that linger in mory as the highest and most per- pression of vocal recitals. She has seemed to me the finest singing that we have produced; her voice t large, but very beautiful and ad- trained; her passion for perfection all her life to the working towards eal; while her rare musical nature the rounding and finishing touch. hel himself was the great artist then e is today; his singing of a pictur- song, such as Rubinstein's "Der of Löwe's ballades, of Brahms's and his own, is unforgettable. An te feeling was given to the whole h his playing the accompaniments, or their duets—and wonderful play was. An example of their early mmes is the following, of January,

"Orfeo")..........Haydn
o cara."—"Mi du speranza"..........Händel
Mr. Henschel.
und Traüme..........Schubert
ssbaum..........Schumann
..........Brahms
Miss Bailey.
oli:
rne in G.—Gavotte in C..........Henschel
Mr. Henschel.
"O that we two were Maying"..Henschel
Miss Bailey and Mr. Henschel.
ed..........Brahms
ra..........Rubinstein
ng..........Franz
lle nicht..........Schumann
Mr. Henschel.
h thee, my babie.—Sing Heigh-
..........Henschel
Miss Bailey.
rom "Die schöne Müllerin"..........Schubert
Mr. Henschel.

also often sang in other concerts, Mr. Lang's production of Berlioz's nation de Faust." They were mar- March, 1881.

the Symphony Orchestra

to come to the Boston Symphony stra. There had already been for n years a series of about eight day afternoon orchestral concerts, by the Harvard Musical Association conducted by Carl Zerrahn; at one hem, March 3, 1881, Henschel was to conduct a MS. Overture of his and from this came important con- nces; for his conducting was so inspiring as to be without doubt the determining cause of his subsequent engagement as conductor of the new orchestra. There were, already to be sure, the concerts of the Harvard Musical Association, and those of the rival Philharmonic Orchestra (which had an existence of two or three years); but rumors were about the town of a projected new series of such concerts on a larger scale with more secure backing by some one—it was not known exactly who; although Mr. Higginson's name was connected with the scheme in some minds. This latter conjecture proved correct; for an announcement was shortly made that a series of concerts would be given in the next autumn by Mr. Higginson, with Mr. Henschel as conductor, on practically the same lines that are familiar to us now, i. e. that the players should be given contracts of such nature that their services would be entirely at the command of the conductor, adequate rehearsals being thus secured (for the first time in our experience.) And on Oct. 22,1881, the first concert was given, all musical people being on tip-toe with excitement; the success waas immediate, the programe being the following:



Georg Henschel in the Eighties

Overture: "Dedication of the House"..Beethoven
Air from "Orpheus"..........Gluck
Miss Annie Louise Cary.
Symphony in B-flat major..........Haydn
Ballet: "Rosamunde"..........Schubert
Scene from "Odysseus"..........Bruch
Miss Cary.
Jubel-Ouverture..........Weber

The Harvard Musical Association tried one more year of concerts; but then abandoned the hopeless idea of competing with the stronger series, while for the same reason the Philharmonic Orchestra left the field free. Under Henschel the membership of the orchestra remained substantially the same as it had been with the other orchestras, being by no means of so high a grade as it is now, its practical reorganization occurring mainly under Gericke.

Mr. Henschel as Conductor

Henschel was then a man of about thirty, of striking and picturesque appearance, especially when sitting at the piano accompanying himself; in fact the portrait by Sargent gives a very just idea of him; he was a man of great interest and personality, of uncompromising ideals and contagious enthusiasm. He was just the one for the task; and it was by no means an easy one, nor was it a certainty that a constant and sure audience could be built up, so far as the past could give indication. The audiences of the other orchestral concerts had been dwindling, and it looked as if Boston was not dependable. To be sure, Mr. Higginson was as able as he was generous in his intention to back the expenses to any extent,—but would the public respond? Not unless the concerts were worth while and could interest people. They soon proved that both these things were the case, and the solid beginning of that remarkably successful undertaking was assured. For this the conductor was largely responsible, and the judgment of the founder of the concerts was justified. There is no doubt that one important factor was Henschel's skill in programme making: the orchestra might have played as well as it did, and he might have conducted as well,—if the concerts had bored people they would have failed. But (like Theodore Thomas) he cared about making fine, well-balanced and interesting programmes, and had the gift of knowing how, so that the keen interest with which the concerts started when Gericke took ho they were a fixed in ample of the lighter that we sometimes had

Tragic Overture ....
Air: "Giulio Cesare"..........
Mrs. He
Symphony in G-minor..
Two Slavonic Dances..
Hymne au Créateur....
Mrs. He
Overture: "Merry Wives

Leaving and Returnin

During their stay schels lived on Otis P became known for its hospitality, and beca pretty nearly every v was worth while fo there were delightful the Saturday night was good talk too. individual place in B from their professiona

But after three yea call of London; he b conduct at any perio that the singer must his youth (not fores 62, he would be singi cess of his earlier yea his wife wished to si There were twenty tin in Europe that could it was obvious that must go back to re casional visits. Such went back to London, ing themselves in the Bedford Gardens whi have known, and sing Rome to St. Petersburg, in those recitals that Henschel also establish of London Symphony which continued for (that was before the present winter musica ducting the Scottish for some years, and ing. Their home life Helen) was delightfu career full and succ was drawing near. here again, and, in 31 of that year, He Stabat Mater, a very was deeply felt by t very close came the gloria," in which the Henschel soared abo beauty. Those were she sang in Boston, that same year cam untimely death.

In memory of her Requiem, a work of in the autumn of 190 this country with his parents, so that there for its production by He conducted himself one of the soloists) an a strong impression, account, but because been so loved here as

Lasting Work

It will be seen tha music here was an i go by and the impres fades; but all in Bos ested in music in thos still remember with k importance of Hensche days of the Boston S and can never lose the brance of the beautifu Henschels."

as never lost, and d of them (in 1884) tution. As an ex- ort of programme

..........Brahms
..........Händel
hel.
..........Mozart
..........Dvorák
..........Henschel
hel.
Windsor"...Nicolai

Boston the Hen- ce in a house that charming and easy e sooner or later itor to Boston who nd his way there, little suppers after ncerts where there e hosts had a very ston society, apart standing.

s Henschel felt the ieved that one can in one's life, but make the most of ing that today, at g with all the suc- s,) and both he and g much and often. es the opportunities be found here, and ooner or later they urn to us for oc- was the case; they ventually establish- charming house in many Bostonians ng constantly from rom Berlin to Paris, e love to remember. d in London a series Concerts in 1886, dozen years or so days of London's activity), also con- ymphony Orchestra as active in teach- with their daughter and their public ssful, but the end n 1901 they were concert on March schel produced his autiful work which e audience. At its words "in Paradisi ovely voice of Mrs. e all in ineffable he last words that r in November of her lamented and

nschel composed a al originality, and he came again to aughter and wife's was an opportunity he Cecilia Society. his daughter being the Requiem made t only on its own Mrs. Henschel had ell as admired.

Henschel's part in portant one; years on of the moment n who were inter- twenty years must n appreciation the work in the early mphony Orchestra fectionate remem- concerts of "The

Pages fr m
Hi Diary

By Robin . Legge

On Oct. 31, 1 as pianist, i cian who for ty years has most prominent music land of his adoption fact of his being at fir

there appeared Berlin, a musi- ver five and thir- een one of the s in England, the I emphasize the a pianist because it is not at all as such that his fame was established here. Perhaps some will recognize the personality from the fact that the celebrator of the jubilee has impersonated in England alone two Mephistopheles, Boito's and Berlioz's; two Lucifers, by Sullivan and Rubinstein, and one Satan, by Sir Charles Stanford. If I am wrong, then let me say that the Jubilator, so to speak, is Dr. Georg Henschel, who in spite of his sixty-two years is still as singer delighting audiences and affording to budding artists an example of beauty of style. The other day I came into the temporary possession of a manuscript volume of Mr. Henschel's reminiscences of forty years, and a mighty interesting document it is. It is from this manuscript that I propose to quote some tales of the experiences of Mr. Henschel, and of many famous musicians with whom he has come in contact during his career of half a century.

Adventure in America

It was the late Mr. Arthur Chappell, the founder and director of the Popular Concerts, at one period, and that a lengthy one, the most famous concerts we possessed, who was the first to induce Mr. Henschel to come to England. That was in February 1877. He came, and his success was so emphatic and so immediate and so prolonged that—well, here he still is, long to remain, let us hope! But, during this period there was a gap of three seasons during which Dr. Henschel was conductor of the Boston Symphony Orchestra; I think he was actually the first conductor of that now famous institution. The work there was arduous, but it was also profitable; yet so great was the conductor's yearning for Europe that at the end of his first engagement he declined the offer of a renewal for five years, and returned home. "I remember once," says Mr. Henschel, "while at dinner in a hotel at which we were staying during our travels with the orchestra, just before a concert, being very carefully watched by a dusky waiter, and wondered why. When I had finished and got up to leave, the dusky gentleman-in-waiting removed my chair politely, and with a broad grin wished me every success, adding, 'I, too, have been in the show business myself.' "

A tale of Jenny Lind that is new to me is told by Mr. Henschel, as related to him by Jenny Lind herself. Mr. Henschel, it should be stated, succeeded the great singer as professor at the Royal College of Music. In 1850 Jenny Lind was engaged for a long tour of the United States of America by Barnum, "the greatest showman on earth." In Europe she had appeared before audiences of, say, 2000; but in America she found herself compelled to sing in halls that would (and did) hold 8000, and even more. Railway stations and the like, were converted into temporary concert-rooms in towns where the latter were not sufficiently large. Her first appearance took place at Castle Garden, where many thousands of immigrants have subsequently landed. Terrified at the enormous auditorium, Jenny Lind mentioned to Barnum her fears, and declared that nothing would have induced her to sign a contract binding her to sing in places three or four times as large as any in which she had previously appeared. Nowadays it is easy to understand the singer's surprise when Barnum, without a moment's hesitation, took from his pocket the contract on which was Jenny Lind's signature, and tore it into a thousand pieces, saying, "Madame, send me your lawyer tomorrow, and I will sign any contract he may care to submit to me." By the way, I should have stated that it was on his return from Boston, at the end of 1884, that Mr. Henschel founded his London Symphony Concerts—an act that puts him high in the list of pioneers here.

New Tales of Rubinstein

Here is another story that is new to me, as told by Mr. Henschel: "I remember a dinner once at Mme. Schumann's in Berlin, when Anton Rubinstein entertained us with the story of his experiences in America, whence he had just returned after a tour of 215 concerts in eight months—there were no Sunday concerts then. Somewhere out in the wild and woolly West, about an hour before the concert, a man thrust his head into Rubinstein's room and said, 'Say, boss, don't you think it's time to have your face blacked?' 'O', cried Mme. Schumann, 'you didn't, did you?' "

Another story is of a luncheon party that met at the Golden Goose at Breslau on the morning of the day on which Rubinstein and Henschel were to join forces in an important concert. "We seated ourselves at the large table in the middle of the room," says Mr. Henschel, "at the other end of which was the only other guest in the room—a locally well-known amateur musician, an army surgeon by profession. Our party consisted of Rubinstein, Constantin Sander (a famous publisher), and myself. We had just begun our lunch when from the other end of the room came in stentorian tones from the surgeon the question, 'I say, Sander, how did you like Tausig the other day?' Sander, by nature a shy, meek little man, got red in the face and was still composing a polite reply when the irrepressible surgeon trumpeted forth this, 'Well, I can only tell you that, compared with Tausig, Rubinstein is no more than a mere threshing-flail.' " In Germany this expression implies more than the ancient agricultural implement; it indicates a particularly ill-mannered, uncouth and rude person. A hideous silence followed; we dropped our soup spoons in consternation, and suddenly the surgeon realized in whose presence he was. But Rubinstein sat quite unmoved. 'Pray pay no attention to this; a public man must not mind such things, and, to tell you the truth, I rather like them!' was all he said."

And of Liszt Also

I hope Mr. Henschel may be induced one day to amplify his "Recollections," for they are very vivid, and the manuscript before me is a veritable human document. There seems to have been no musician of any note in his career with whom he was not on terms of friendship. He first met Liszt at Altenburg. There, at a meeting of the Algemeiner Tonkünstler Verein, Liszt was the chief figure. Following on this meeting, Henschel paid a long visit to Weimar, where Liszt was then living, daily holding a kind of court. On one occasion, when Mr. Henschel was present, there were among the company Rubinstein, Tausig and Hans von Bülow. Imagine the effect on a young man of eighteen on hearing on one evening four of the greatest pianists the world has ever known! They are all gone, but, says Mr. Henschel, the memory of that evening can never fade. On another occasion Liszt pointed out to Henschel a small parcel he had received the day before from Wagner, which was lying on a table. This he gave to the singer. Before an eager crowd present, "I opened the parcel," says Henschel, "and discovered it to be the score, just then published, of 'Die Walküre.' 'Allons, donc,' said Liszt, 'mon cher, chantons Les Adieux de Wotan.' Liszt seated himself at the piano, and I, leaning over him, sang that grand finale for the first time!" And at sight!

A Hint of More

There is a good story of old Moscheles, who, explaining to Henschel, then his pupil, that when composing he heard in his head all that he was writing, said: "When I wrote my concert with three kettledrums I came to a tutti which I wanted rather fully scored. Well, will you believe it, I heard that tutti and all those instruments whilst I was writing, so distinctly and clearly in my mind's ear that—that I got a headache!" I have said nothing about Mr. Henschel's great friendship with Brahms. The details in a far ampler form than in the manuscript I have here have already been given to the world. Nor have I space to cite many more experiences of this accomplished and versatile artist. I hope he will give them all to the world, for they are in many cases of great historic interest.

The Orchestra in the Old Music Hall Against the Beethoven Statue and the Great Organ

er, Carl.
oyd, Vincent.
SECOND VIOLINS
es, Julius.
ins, Charles F.
tmann, Carl.
, W.
aly, Henry G.
chmann, Frank E.
er, F. A.
tor, J. B.
rmann, Hermann.
lemann, Harry.
r, John.

VIOLAS
Post, Louis.
Heindl, Henry.
Weintz, Charles J.
Beyer, Edward.
Schlimper, F. W.
Von Etts, Edward.
Eltz, Richard.
Tower, R. E.
Cutter, Benjamin.
Patz, G. A.
VIOLONCELLOS
Fries, Wulf.
Suck, August.

Bayrhoffer, Carl.
Heindl, Alex.
Behr, Carl.
Stockbridge, A. B.
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Jennewein, Leonhard.
Butler, Herbert J.
Bletterman, John.

Flockton, John M.
Messerschmidt, August.
FLUTES
Heindl, Edward M.
Fox, Paul.
OBOES
De Ribas, A. L.
Fischer, Paul.
CLARINETS
Strasser, Eustach.
Whitmore, O. A.

HORNS
Schormann, Edward.
Lippoldt, Louis.
Gumpricht, A.
Schumann, C.
BASSOONS
Eltz, Paul.
Regestein, Ernst.
CONTRA BASSOON
Hausknecht, Jean.
TRUMPETS
Bagley, E. M.

Bowron, Benjamin.
TROMBONES
Rigg, Albert.
Moore, David H.
Stewart, George W.
TUBA
Nichols, W. C.
TYMPANI
Simpson, H. D.
HARP
Freygang, Alex.

Georg

His Life and Work in the
80's and 90's

keenly sensitive natu
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the

1912 - 1913

SEPTEMBER 7, 1912.

SYMPHONY SEASON TO OPEN OCT. 11

Auction Sale of Season Tickets to Begin Monday, Sept. 30.

The regular Symphony season will open with the usual public rehearsal and concert Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. The auction sales of season tickets will begin Monday, Sept. 30, and continue Tuesday, Thursday and Friday of that week.

Dr. and Mrs. Muck are to sail from Bremen Sept. 24 and will arrive here the following week. Dr. Muck formally severed his connection with the Berlin opera last May. After conducting the Lower Rhenish musical festivals at Aachen he went to Bayreuth, there preparing the "Parsifal" performances and conducting the greater part of them. At present he is at his summer home.

The prospects for a successful season in Boston are very gratifying. The return of Dr. Muck seems to have aroused an unusual amount of interest, and while under the system of the sale of tickets by auction it is impossible to make any estimates, all indications now seem to point to one of the largest sales in the history of the orchestra.

GLOBE—SEPTEMBER 8.

MUSIC AND MUSICIANS

Dr Muck's Return a Feature.

Will Conduct This Season for the Symphony.

The most interesting feature of the Symphony season, which will open Oct 11 and 12, is the return of Dr Muck as conductor, after an absence of four years. As was announced last Spring, Dr Muck was finally released from his engagement in Berlin, where he had been conductor of the Opera for the past 20 years, and was able to fulfill his promise to return to Boston as soon as this had been brought about. Dr Muck left Berlin last May under most unusual conditions.

His farewell performances at the Opera had not been announced as such, but the word passed around and the Opera House was filled to its utmost capacity by his enthusiastic admirers. As he began his engagement in Berlin at the Berlin Royal Opera, conducting "Tristan and Isolde," so he ended it. Contrary to the general usage in Germany, where, so far as the public is concerned, the conductor in a performance of opera is taken rather as a matter of course, on his last night in Berlin Dr Muck was the star and the singers were lost in the ovation given to him.

Following on the heels of this came an extraordinary occurrence. The question of his having been allowed to leave Berlin was brought up first in the Prussian Diet and a few days later in the German Reichstag, and was made in both houses the subject of very bitter debate. That the intendant of the Royal Opera had allowed Boston to secure Dr Muck made him the subject of attack in the Parliament, and judging from the discussion going on during the past Summer in Germany, Dr Muck's leaving Berlin promises to bring about a revolution in the management of the Imperial Theatres. For once the accusation was not made that "the almighty dollar of America" was the lure that brought the distinguished musician to Boston, but because he would have greater opportunity to express his artistic ideals than is given to any conductor in Germany.

Dr and Mrs Muck sail for this country on the Kronprinzessin Cecilie on Sept 24, arriving in Boston a week later. They intend going at once to housekeeping in an apartment on Commonwealth av. Since leaving Berlin Dr Muck has conducted the great Lower Rhenish festivals in Aachen and has prepared the performance of "Parsifal" in Bayreuth, conducting the greater part of them. At the present he is in his country home at Doblbad-bei-Gras, Steuermark.

The usual auction sale of tickets will occur at the end of this month. The rehearsal tickets will be sold Monday, Sept 30, and Tuesday, Oct 1, and the concert tickets Thursday, Oct 3 and Friday, Oct 4.

SEPTEMBER 14,
ADVERTISER.

Boston Symphony Orchestra.

When the Symphony Orchestra assembles for its first rehearsal on Monday morning, Oct. 7, it will contain a number of new members, because at the end of last season there were several of the oldest members retired from active work and several others have gone into other fields. There will be two changes in the first violins, William Krafft and Henry Eicheim having retired. In place of Mr. Eicheim Dr. Muck has engaged Maurice Koessler, who for the past several years has been at the second desk of the first violins in the Royal Opera, Berlin.

Among those who have retired from the ranks of the second violins is Mr. Carl Barleben, who was the leader of this section for many years. In his place Dr. Muck has engaged Mr. Walther Habenichl, who for the past several seasons has been first concert-master of the Philharmonic Orchestra of Kiel, Germany.

Messrs. Alwin Schroeder, Arthur Hadley and Ralph Smalley have retired from the 'cello section. The first desk of the 'cellos will be shared by Warnke with Otto Urack. Mr. Urack has for the last several seasons been 'cello soloist of the Bayreuth Festival Orchestra.

The return of Dr. Muck has stimulated interest in the orchestra beyond all expectation. For the five Thursday night concerts in New York less than 100 seats, scattered throughout the house, have not been taken by subscription. For the first time every box in Carnegie Hall has been sold for these concerts.

JOURNAL—

SEPTEMBER 14,

Record Symphony Season Promised

The return of Dr. Muck has stimulated interest in the Symphony Orchestra beyond all expectations. For the five Thursday night concerts in New York less than 100 seats scattered throughout the house have not been taken by subscription. For the first time every box in Carnegie Hall has been sold for these concerts. For the Saturday afternoon concerts there are a few over 100 seats that have not yet been taken by subscription, and to counterbalance these there are more than enough applications now on file to sell every one of them.

No condition comparable to this has been recorded in the history of music in this country, and from reports that are coming in from other cities where the orchestra gives a series of concerts, similar state of affairs is promised.

[illegible] prospectus of the Boston season [illegible] published in The Journal ne[illegible] week.

HERALD. SEPTEMBER 8.

SYMPHONY CONCERTS

The return of Dr. Muck, as conductor, after four years absence is the most interesting feature of the season of the Symphony Orchestra, which will open Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. Dr. Muck was finally released from his engagement in Berlin, where he had been conductor of the Opera for the past 20 years. His farewell performances at the Opera had not been announced as such but there were rumors to that effect and the Opera House was filled by enthusiastic admirers. He began and ended his engagement at the Berlin Royal Opera with "Tristan and Isolde."

The question of his leaving Berlin was brought up first in the Prussian Diet and a few days later in the German Reichstag. In both houses it was the subject of debate. That the Intendant of the Royal Opera had allowed Boston to secure Dr. Muck made him the subject of attack in the Parliament. Dr. Muck's leaving Berlin promises to bring about a revolution in the management of the Imperial Theatres. The accusation was not made that financial considerations brought the distinguished musician to Boston but it was generally agreed that he came because here he would have greater opportunity to express his artistic ideals than is given to any conductor in Germany. Dr. and Mrs. Muck sail for this country Sept. 24, arriving in Boston a week later. They will go at once to their apartment on Commonwealth avenue. Since leaving Berlin Dr. Muck has conducted the great Lower Rhenish Festivals in Aachen and has prepared the performances of "Parsifal" in Bayreuth, conducting the greater part of them.

The usual Auction Sales of tickets will come at the end of this month. The Rehearsal tickets will be sold Monday, Sept. 30 and Tuesday, Oct. 1, and the Concert tickets, Thursday, Oct. 3 and Friday, Oct. 4.

Full details regarding Dr. Muck's plans, the soloists, etc. will be announced later.

JOURNAL—
SEPTEMBER 13.

FAMOUS MUSICIANS FOR THE SYMPHONY

Eight of Europe's Most Celebrated Artists to Join Boston's Orchestra.

No less than eight distinguished musicians are coming from Europe to join the Boston Symphony Orchestra.

Otto Urack, who for several seasons has been 'cello soloist of the famous Wagner Festival Orchestra at Bayreuth, will share the first 'cello desk with Heinrich Warnke, and so take the place of Alwin Schroeder, the veteran who has retired to devote himself to concert work.

Mr. Urack is one of the foremost violinists in Germany. Besides his high reputation as a soloist, he is also noted for his skill as a conductor. He has conducted in concert and opera during the past few years and is recognized as one of the most promising young men on the other side of the Atlantic.

Walther Habenichl, late concert master of the Philharmonic Orchestra in Kiel, has been chosen by Dr. Muck, who returns to resume the conductorship of Boston's celebrated orchestra, to become leader of the second violins in place of Carl Barleben, retired. Mr. Habenichl ranks as one of Germany's leading violinists. His reputation rests not only on his successful work with the orchestra at Kiel, but on his numerous appearances as soloist from one end of Germany to the other.

Two prominent prize winners from the Paris Conservatoire have been selected for places in the wood-wind section of the Symphony Orchestra. Albert Chevrot will take the place of Paul Fox, one of the original members of the orchestra, and so complete the quartet of flute players. Pierre Fosse, who, like Mr. Chevrot, won a first prize at the Paris Conservatoire, will replace Mr. Sautet among the oboes, and, it is expected, maintain the great prestige the Boston oboeists, who include the brilliant Longy and Lenom, have enjoyed for many years.

From the Royal Opera in Berlin, Dr. Muck is bringing Maurice Koessler, a noted violinist, to fill the vacancy caused by the retirement of Mr. Eichheim, one of the well-known members of Boston's incomparable company of first violins. Mr. Koessler is an accomplished artist. For some years past he has sat at the second desk among the first violins in the Royal Opera, of which Dr. Muck has been chief conductor since his departure from Boston three years ago.

Another musician prominent in Berlin, Max Fuhrmann, will succeed Mr. Regenstein among the bassoon players, and a brilliant horn player from Cologne, Ernst Huebner, will succeed Carl Schumann, who was also one of the original members of the Symphony Orchestra. Bruno Steink[illegible] of Berlin is to replace Ralph Small[illegible], the 'cellist, who has resigned to [illegible] the Minneapolis Orchestra.

Altogether there have been 10 resignations from the Symphony Orchestra since last spring—an unusually large number. Among those who have gone, in addition to the players already mentioned, are William Krafft, of the first violins, and Arthur Hadley, 'cellist. The former is in charge of the orchestra at the Copley-Plaza, and the latter is going to San Francisco to become 'cello soloist in the orchestra led by his brother, Henry Hadley.

Coming Here Soon

DR. KARL MUCK,
Conductor of Boston Symphony Orchestra.

All the new members will report for the first rehearsal of the Symphony Orchestra, which takes place on Monday, Oct. 7. Dr. Muck is due in Boston Oct. 4.

GLOBE
-SEPTEMBER 15.

MUSIC AND MUSICIANS

New Players Engaged for the Symphony.

Coleridge-Taylor---His Early Work and Its Promise.

Sunday Matinee Opera Concerts---Notes.

The first rehearsal of the Boston Symphony Orchestra to be held Monday, Oct 7, will discover some new faces in the various chairs. Two of those who retire, Paul Fox, flute, and Carl Schumann, horn, have seen 31 years of continuous service as members of the orchestra. August Sautet, considered in his day an oboist of the first rank, Mr Regestein of the bassoons and Mr Rettberg of the percussion department, have long and honorable service behind them.

Mr Krafft and Mr Eichheim have resigned from their positions in the first violins; Mr Krafft to take charge of the music in the Copley-Plaza Hotel and Mr Eichheim to accept a place in the New England Conservatory faculty, while Mr Barleben, for many years the leader of the second violins has retired on account of ill-health.

There will be three changes among the 'cellos. Mr Schroeder will give his time wholly to concert and recital playing. Arthur Hadley has accepted the position of solo 'cellist of the San Francisco Symphony Orchestra of which his brother 's conductor, and Ralph Smalley will join the Minneapolis Symphony Orchestra. There will be a few other changes in the personnel.

The management has used great care in engaging musicians to replace these men. In Mr Schroeder's chair sharing the first desk of the 'cello section with Mr. Warnke, will come Otto Urack of Berlin. Mr Urack is regarded as one of the most brilliant 'cello virtuosi of Germany. He is a Bohemian by descent, but is a native of Berlin and for the past several seasons has been 'cello soloist in the Bayreuth Festival Orchestra. Mr Urack also brings with him the reputation of being a conductor of great promise. Despite his youth, for he is still in his twenties, he has conducted opera in Barmen and Elberfeld, and has conducted many concerts in the Lower Rhine cities.

Special pains have been taken to make the second violin section stronger than ever. To this end a very distinguished violinist has been engaged as the leader of the section. This is Mr Walter Habenichl, who for the past two years has been first concert master of the Kiel Philharmonic Orchestra. Mr Habenichl has also undertaken several tours on the continent as a virtuoso, and has met with flattering success. One of the new first violins will be Maurice Koessler of the Royal Opera, Berlin, and one of the new 'cellists will be Bruno Steinke, also of Berlin.

To take the places respectively of Mr Fox and Mr Sautet, Albert Chevrot and Pierre Fosse have been engaged, a young flutist and an oboist, both of whom won first prizes at the Paris Conservatory. The new bassoonist is Max Fuhrmann, originally of Cologne, but of recent years in Berlin, and the new fourth horn will be Ernst Hubner of Cologne.

Several changes are noted in the viola section. Mr Spoor is transferred to the second violins, and Mr Werner from the second violins to the violas, taking the place of Mr Hoyer, whose illness last spring compelled his retirement. A new viola player will be Mr Berliner, who season before last was the leading viola of the Boston Opera House.

The total strength of the orchestra, including the conductor, will this year be an even 100, as compared with 101 a year ago. This year there is one less man in the percussion department.

The return of Dr Muck has stimulated interest in the orchestra beyond all expectation. For the five Thursday night concerts in New York less than 100 seats scattered throughout the house have not been taken by subscription. For the first time every box in Carnegie Hall has been sold for these concerts. For the Saturday afternoon concerts there are a few over 100 seats that have not yet been taken by subscription. To counterbalance these there are more than enough applications now on file to sell every one of them. No condition comparable to this has been recorded in the history of music in this country, and from reports that are coming in from other cities where the orchestra gives a series of concerts, a similar state of affairs is promised. The full prospectus of the season will be published next week.

SEPTEMBER 19,

ADVERTISER,

DR MUCK TO SAIL.

Symphony Conductor Accompanied by New Players Will Leave Bremen Sept 24.

Mr C. A. Ellis, manager of the Boston Symphony Orchestra, has received a cable from Dr Karl Muck stating definitely that he will sail from Bremen on the Kronprinzessin Cecilie next Tuesday, Sept 24. He also informed Mr Ellis that all the engagements of the new members of the orchestra have now been made. Several of these were hanging fire the greater part of the summer, but now the personnel of the orchestra for [illegible] is complete.

With [illegible] the Kronprinzes

SEPTE
AMERICAN-

NEW PLAYERS THIS YEAR IN SYMPHO

Owing to the retirement of some of older members of the Boston Symph Orchestra and the resignations of othe who are going into other classes of wor there will be several new faces when first rehearsal is held on Monday, Oc 7. Of the older members that ha tired, both Paul Fox of the flute and Carl Schumann of the horn sec have completed thirty-one years of tinuous service. August Sautet of oboes and Mr. Regesttin of the bass and Mr. Rettberg of the percussion de ment have long and honorable year service behind them.

Mr. Krafft and Mr. Eichheim have signed from their positions in the violins, Mr. Krafft to take charge of music in the Copley-Plaza Hotel and Eichheim to devote himself to teachi while Mr. Barleben, for many years leader of the second violins, has retir on account of ill health.

Goes to Frisco.

Mr. Schroeder has retired from 'cellos to devote himself to concert while Arthur Hadley and Ralph Sm have left this season, the first to b solo 'cellist of the San Francisco phony Orchestra, of which his broth conductor, and the second to join the neapolis Symphony Orchestra. There h been a few other changes in the rank file.

The work of replacing these men been done with the utmost care and management feels confident that the sicians who are joining the orchestra year will be most valuable additions do much to increase the orchestra's ef iency. In Mr. Schroeder's place to sh the first desk of the 'cello section Mr. Warnke will come Otto Urack Berlin. Mr. Urack is regarded as one the most brilliant 'cello virtuosi in many. He is a Bohemian by descen is a native of Berlin, and for the pa eral seasons has been 'cello soloist Bayreuth Festival Orchestra. Mr. also brings with him the reputati being a conductor of great promise spite his youth, for he is still in his ties, he has conducted opera in B and Elberfeld and has conducted concerts in the Lower Rhine cities.

Special pains have been taken to the second violin section stronger.

In Violin Section.

Several changes are noted in the section. Mr. Spoor is transferred to second violin section, and Mr. Werne been transferred from the second section into the violas, taking the p Mr. Hoyer, whose illness last Sprin pelled his retirement. A new viola will be Mr. Berliner, who season last was the leading viola of the Opera House.

The total strength of the orches cluding the conductor, will this year even hundred, as compared wit year ago, there being this year on man in the percussion department.

The return of Dr. Muck has sti interest in the orchestra beyond pectation. For the five Thursda concerts in New York less than a dred seats scattered throughout th have not been taken by subscription the first time every box in Carnegie has been sold for these concerts. Fo Saturday afternoon concerts few over one hundred seats yet been taken by subsc counterbalance these there enough applications now every one of them. No co ble to this has been reco tory of music in this co reports that are coming cities where the orchestr of concerts a similar st promised. The full prosp son will be published ne

SEPTEMBER 15, POST.

BOSTON SYMPHONY'S REVISED PERSONNEL

The New Men to Assemble at First Rehearsal—Effects of Muck's Re-engagement

The first rehearsal of the Boston Symphony Orchestra for the season of 1912-13 will be held in Symphony Hall on Monday morning, Oct. 7. A full prospectus of the season will be published next Sunday. Dr. Muck's return, which has had a remarkable effect upon the subscription sales for the Symphony concerts in New York and other cities, is also accompanied by a number of important changes in the ranks of the orchestra.

Of the older members that have retired are Mr. Paul Fox of the flute section and Mr. Carl Schumann of the horn section, both of whom have completed 31 years of continuous service. Mr. August Sautet of the oboes and Mr. Regestein of the bassoons and Mr. Rettberg of the percussion department have long and honorable years of service behind them. Mr. Krafft and Mr. Eichheim have resigned from their positions in the first violins, Mr. Krafft to take charge of the music in the Copley-Plaza Hotel and Mr. Eichheim to devote himself to teaching, while Mr. Barleben, for many years the leader of the second violins, has retired on account of ill health. Mr. Schroeder has retired from the 'cellos in order to devote himself to concert work, while Mr. Arthur Hadley and Mr. Ralph Smalley have left this section, the first to become solo 'cellist of the San Francisco Symphony Orchestra, of which his brother is conductor, and the second to join the Minneapolis Symphony Orchestra. There have been a few other changes in the rank and file.

The work of replacing these men has been done with the utmost care, and the management feels confident that the musicians who are joining the orchestra this year will be most valuable additions and do much to increase the orchestra's efficiency. In Mr. Schroeder's place, to share the first desk of the 'cello section with Mr. Warnke, will come Otto Urack of Berlin. Mr. Urack is regarded as one of the most brilliant 'cello virtuosi of Germany. He is a Bohemian by descent, but is a native of Berlin, and for the past several seasons has been 'cello soloist in the Bayreuth Festival Orchestra. Mr. Urack also brings with him the reputation of being a conductor of great promise. Despite his youth, for he is stil in his twenties, he has conducted opera in Barmen and Elberfeld, and has conducted many concerts in the lower Rhine cities.

Special pains has been taken to make the second violin section stronger than ever, and to this end a very distinguished violinist has been engaged as the leader of the section. This is Mr. Walther Habenichl, who for the past two years has been first concertmaster of the Kiel Philharmonic Orchestra. Mr. Habenichl has also undertaken several tours on the continent as a virtuoso, and has met with flattering success. One of the new first violins will be Maurice Koessler of the Royal Opera, Berlin, and one of the new 'cellists will be Bruno Steinke, also of Berlin.

To take the place of Mr. Fox in the flute section Albert Chevrot of Paris has been engaged and to take the place of Mr. Sautet in the oboe section Pierre Fosse of Paris. Both of these musicians are young, both of them won first prizes in their respective classes in the Paris Conservatoire, and both of them come most highly recommended by the leading Paris musicians. The new bassoonist is Max Fuhrmann, originally of Cologne, but of recent years in Berlin, and the new fourth horn will be Ernst Hubner of Cologne.

Several changes are noted in the viola section. Mr. Spoor is transferred to the second violin section, and Mr. Werner has been transferred from the second violin section into the violas, taking the place of Mr. Hoyer, whose illness last spring compelled his retirement. A new viola player will be Mr. Berliner, who the season before last, was the leading viola of the Boston Opera House.

The total strength of the orchestra including the conductor will this year be an even hundred as compared with 101 a year ago, there being this year one less man in the percussion department.

The return of Dr. Muck has stimulated interest in the orchestra beyond all expectation. For the five Thursday night concerts in New York less than 100 seats scattered throughout the house have not been taken by subscription. For the first time every box in Carnegie Hall has been sold for these concerts. For the Saturday afternoon concerts there are a few over 100 seats that have not yet been taken by subscription, and to counterbalance these there are more than enough applications now on file to sell every one of them. No condition comparable to this has been recorded in the history of music in this country, and from reports that are coming in from other cities where the orchestra gives a series of concerts, a similar state of affairs is promised.

SEPTEMBER 14,
TRANSCRIPT,

DR. MUCK'S NEW PLAYERS

The Changes in the Personnel of the Symphony Orchestra for 1912-13—Retirements and Resignations Take Away Several of the Older Men—Those Who Will Succeed Them

RESIGNATIONS, retirements on pension and departures to other bands have made considerable changes in the personnel of the Symphony Orchestra for the musical year that is just beginning. Mr. Eichheim, to devote himself to study and composition, and Mr. Krafft, to take charge of the music at the Copley-Plaza Hotel, have both left the first violins. Mr. Barleben of the second violins has retired for reasons of health. From the violoncellos, Mr. Schroeder, Mr. Hadley and Mr. Smalley have all gone. Mr. Schroeder will give his time to playing as a virtuoso in concerts and to teaching. Mr. Hadley will join the new orchestra in San Francisco, of which his brother, Henry, is the conductor; and Mr. Smalley will enter the Symphony Orchestra at Minneapolis. From the wind choir, Mr. Fox, the flutist; Mr. Sautet, the player upon the English horn; Mr. Regestein, the bassoon-player, and Mr. Schumann of the horns have retired on pension after many years of service. A new viola-player has been engaged. Otherwise, the personnel of the orchestra remains as it has been in recent years.

Dr. Muck, to whom the choice of the new men naturally fell, has filled all these vacancies but two. Since Mr. Krafft resigned very recently [illegible] successor to him has still to [illegible] 'cellist is yet announced [illegible] of Mr. Smalley. For the rest, Mr. Koessler of the orchestra of the Royal Opera at Berlin will succeed Mr. Eichheim in the first violins and Mr. Habenichl of the Philharmonic Orchestra at Kiel in Germany, where he has been concert master, will follow Mr. Barleben as leader of the second violins. In Mr. Schroeder's place will come Mr. Urack, accounted one of the most promising young violoncellists in Germany, of orchestral experience at Baireuth and even of some reputation as a conductor. Mr. Steinke of Berlin will follow Mr. Hadley among the violoncellos, and Mr. Berliner, for a time first viola at the Boston Opera House, has been added to the violas. Mr. Spoor of the violas has passed to the second violins and Mr. Werner of that choir has replaced him among the violas. It is the custom of the orchestra to recruit its wood-wind choir from Paris because of the superior training and aptitude of French players upon such instruments. Accordingly Mr. Chevrot will succeed Mr. Fox in the flutes, and Mr. Fossé will follow Mr. Sautet in the oboes. The new bassoonist and the new horn-player are both Germans—Mr. Fuhrmann of Berlin and Mr. Hübner of Cologne. All these new members of the orchestra are actually or relatively young men and by so much the more valuable acquisitions to it.

SEPTEMBER 19,
GLOBE—

DR. MUCK TO SAIL NEXT TUESDAY

C. A. Ellis, manager of the Boston Symphony Orchestra, has received a cable from Dr. Karl Muck stating definitely that he is sailing from Bremen on the Kronprinzessin Cecilie next Tuesday. He also informed Mr. Ellis that all the engagements of the new members of the orchestra have now been made.

Several of these were hanging fire the greater part of the summer, but now the personnel of the orchestra for 1912-13 is complete. With Dr. Muck on the Kronprinzessin Cecilie will come Mr. Habenichl, the new leader of the second violins; Mr. Urak, Mr. Schroeder's successor, and Mr. Steinke of the 'cellists. Mr. Koessler, one of the new first violins, sailed Sept. 12 on the Kaiserin Auguste Victoria. Mr. Chevrot and Mr. Fosse, the new French members of the orchestra, are on the Touraine, due in New York next week. Mr. Witek, the concert master of the orchestra, cables that he is sailing on the Victoria Louise on Sept. 26, and will arrive in Boston on Oct. 5.

SEPTEMBER 13, 1912.
TRAVELER
HERALD,

NEW FACES FOR SYMPHONY RANKS

Dr. Muck Engages European Celebrities—Big Ticket Demand.

When the symphony orchestra assembles for its first rehearsal Monday morning, Oct. 7, it will contain a number of new members. At the end of last season there were several of the oldest members retired from active work and several have gone into other fields. There will be two changes in the first violins, William Krafft and Henry Eicheim having retired, Mr. Eicheim to devote himself to teaching and Mr. Krafft to have charge of the music at the Copley-Plaza Hotel. In place of Mr. Eicheim Dr. Muck has engaged Maurice Koessler who for the past several years has been at the second desk of the first violins in the Royal Opera, Berlin.

Among those who have retired from the ranks of the second violins is Carl Barleben, the leader for many years. Mr. Barleben's health was not able to stand the strain of the work. In his place Dr. Muck has engaged Walter Habenichl, first concert-master of the Philharmonic Orchestra of Kiel, Germany.

Otto Urack Engaged.

Messrs. Alwin Schroeder, Arthur Hadley and Ralph Smalley have retired from the 'cello section. Mr. Schroeder to devote himself to concert and solo work, Mr. Hadley to become principal 'cellist of the San Francisco Symphony Orchestra of which his brother is conductor, and Mr. Smalley to become 'cello in the Minneapolis Orchestra. The first desk of the 'cellos will be shared by Mr. Warnke with Otto Urack, 'cello soloist of the Bayreuth Festival Orchestra. Mr. Urack in addition to being a soloist of first distinction has had much experience as a conductor and is regarded by Dr. Muck as being one of the most promising young men of Germany.

Bruno Steinke of Berlin has been engaged in Mr. Hadley's place. In the violas Mr. Spoor has been shifted to the second violin section, while Mr. Werner has gone from the second violin to the violas and among those who have been engaged for the violas is Mr. Berlinger for two seasons the leader of the viola section of the Boston Opera House. As announced last spring Messrs. Fox, Sautet, Regestein and Schumann retired after many years of service in the orchestra. In Mr. Fox's place Albert Chevrot of Paris has been engaged, Mr. Chevrot having been a winner of the first prize in flute at the Paris Conservatoire. In Mr. Sautet's place Pierre Fosse of Paris has been engaged. Mr. Fosse also have been a first prize winner in the oboe at the Conservatoire. In the bassoon section to take the place of Mr. Regestein, Max Fuhmann of Berlin has been engaged and in Mr. Schumann's place, as fourth horn, Ernst Hubner of Cologne has been engaged.

Big Ticket Demand.

The return of Dr. Muck has stimulated interest in the orchestra beyond all expectation. For the five Thursday night concerts in New York less than 100 seats scattered throughout the house have not been taken by subscription. For the first time every box in Carnegie Hall has been sold for these concerts. For the Saturday afternoon concerts there are a few over 100 seats that have not yet been taken by subscription, and to counterbalance these there are more than enough applications now on file to sell every one of them.

SEPTEMB[illegible] 19,
POST,

DR. MUCK SAILS NEXT TUESDAY

Cables New Members of Symphony Are Engaged

C. A. Ellis, manager of the Boston Symphony Orchestra, has received a cable from Dr. Karl Muck stating definitely that he is sailing from Bremen on the Kronprinzessin Cecilie next Tuesday, Sept. 24. He also informed Mr. Ellis that all the engagements of the new members of the orchestra have now been made.

Several of these were hanging fire the greater part of the summer, but now the personnel of the orchestra for 1912-1913 is complete. With Dr. Muck on the Kronprinzessin Cecilie will come Mr. Habenichl, the new leader of the second violins; Mr. Urak, Mr. Schroeder's successor, and Mr. Steinke of the 'cellists.

Mr. Koessler, one of the new first violins, sailed Sept. 12, on the Kaiserin Augusta Victoria. Mr. Chevrot and Mr. Fosse, the new French members of the orchestra, are on the Touraine due in New York next week. Mr. Witek, the concert

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SEPTEMBER 15,
HERALD.

SYMPHONY ORCHESTRA

Owing to the retirement of older members of the Symphony orchestra and the resignations of others, there will be several new faces when the first rehearsal is held on Monday, Oct. 7. Of the older members that have retired are Mr. Fox of the flute section and Mr. Schumann of the horn section, both of whom have completed 31 years of continuous service. Mr. Sautet of the oboes and Mr. Regestein of the bassoons and Mr. Rettberg of the percussion department have long and honorable years of service behind them. Mr. Krafft and Mr. Eichheim have resigned from their positions in the first violins, Mr. Krafft to take charge of the music in the Copley-Plaza Hotel and Mr. Eichheim to devote himself to teaching, while Mr. Barleben, for many years the leader of the second violins, has retired on account of ill health.

Mr. Schroeder has retired from the 'cellos in order to devote himself to concert work, while Mr. Hadley and Mr. Smalley have left this section, the first to become solo 'cellist of the San Francisco Symphony orchestra and the second to join the Minneapolis Symphony orchestra. There have been a few other changes.

In Mr. Schroeder's place to share the first desk of the 'cello section with Mr. Warnke will come Otto Urack of Berlin, regarded as one of the most brilliant 'cello virtuosi of Germany. For the past several season he has been 'cello soloist in the Bayreuth Festival orchestra. Although still in his twenties, he has conducted opera in Barmen and Elberfeld and many concerts in the lower Rhine cities.

Special pains have been taken to make the second violin section stronger, and a distinguished violinist, Walter Habenichl, has been engaged as the leader of the section. For the past two years he has been rst concert-master of the Kiel Philharmonic orchestra. Mr. Habenichl has also undertaken several tours on the continent as a virtuoso. One of the new first violins will be Maurice Koessler of the Royal Opera, Berlin, and one of the new 'cellists will be Bruno Steinke, also of Berlin.

To take the place of Mr. Fox in the flute section Albert Chevrot of Paris has been engaged, and to take the place of Mr. Sautet in the oboe section Pierre Fosse of Paris. Both of these musicians won first prizes in their respective classes in the Paris Conservatoire. The new bassoonist is Max Fuhrmann, originally of Cologne, but of recent years in Berlin, and the new fourth horn will be Ernst Hubner of Cologne.

Several changes are noted in the viola section. Mr. Spoor is transferred to the second violin section, and Mr. Werner has been transferred from the second violin section into the violas, taking the place of Mr. Hoyer, whose illness last spring compelled his retirement. A new viola player will be Mr. Berliner, who season before last was the leading viola of the Boston Opera House.

The total strength of the orchestra, including the conductor, will this year be an even 100, as compared with 101 a year ago, there being this year one less man in the percussion department.

The return of Dr. Muck has stimulated interest in the orchestra beyond expectation. For the five Thursday night concerts in New York every box in Carnegie Hall has been sold. The full prospectus of the season will be published next week.

SEPTEMBER 25,
POST,

ORCHESTRA IS NOW COMPLETE

Dr. Muck Sends List of New Symphony Players

C. A. Ellis received from Dr. Karl Muck yesterday a complete list of the new members of the orchestra who have been engaged by Dr. Muck during the past summer. The list which he received some days ago was incomplete. On that list were the names of Maurice Koessler of the first violins, Walther Habenicht, leader of the second violins, Otto Urack and Bruno Steinke of the 'cellists and the new members of the wind selection.

In addition to these, Dr. Muck has engaged Edvard Tak to take the place of F. William Krafft. Mr. Tak is a Hollander by birth, a pupil of Joachim. At one time he was first concert-master of the Pittsburg Orchestra, under Emil Paur, and during the season of 1910-1911 he was concert-master of the San Francisco Symphony Orchestra.

The two new second violins are Eric Haynes, an Australian, and Carlos E. Pinfield, a Bostonian. Both of these gentlemen have been pupils of Professor Willy Hess, who was for so many years concert-master of the Symphony Orchestra, and are graduates of the Berlin Hochschule.

The two new members of the violin section who are coming from abroad are Paul Schwerley and Walther Blumenau. Mr. Schwerley is a German, a pupil of Professor Hermann Ritter of Wuerzburg, and has been in recent years solo-viola of the Grand Ducal Court Orchestra of Darmstadt. Mr. Blumenau is a graduate of the Hochschule, Berlin, and for a few years has been a member of the Bluethner orchestra of that city. The third 'cellist, in addition to Messrs. Urack and Steinke, is Emil Folgmann. He is a pupil of Professors Housmann and Becker, and for two years has been with the Philharmonic Orchestra, Berlin. The personnel of the orchestra is now complete.

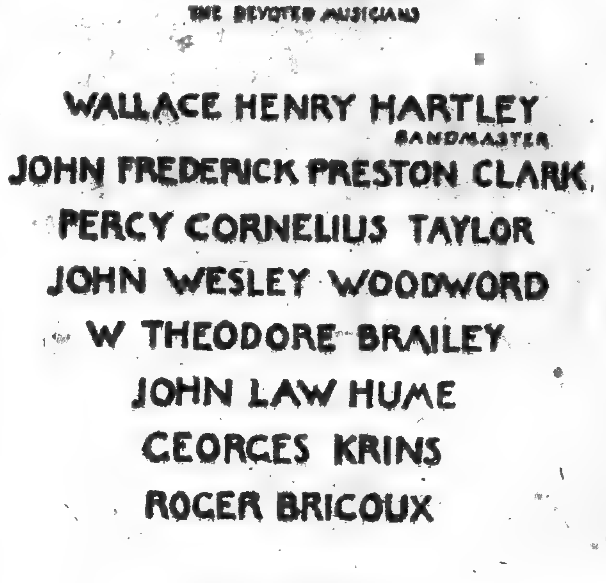
[3]

SEPTEMBER 23,
GLOBE—

TELLS OF HEROISM.

Tablet to Musicians of Titanic in Place.

There has just been placed in the wall of the Massachusetts corridor of Symphony Hall a very handsome marble tablet as memorial to the musicians of the steamship Titanic who continued to play while the ship was sinking. The donor of the tablet prefers to remain anonymous.



IN MEMORY OF
THE DEVOTED MUSICIANS
WALLACE HENRY HARTLEY
BANDMASTER
JOHN FREDERICK PRESTON CLARK
PERCY CORNELIUS TAYLOR
JOHN WESLEY WOODWORD
W THEODORE BRAILEY
JOHN LAW HUME
GEORGES KRINS
ROGER BRICOUX
WHO WERE DROWNED
STILL PLAYING
AS THE TITANIC WENT DOWN
APRIL 15 1912

INSCRIPTION ON TABLET AT SYMPHONY HALL TO MEMORY OF MUSICIANS WHO WENT DOWN WITH THE TITANIC.

The tablet is of white marble, three feet four inches long by two feet four inches wide. It is inscribed in gold letters as follows:

"In memory of the devoted musicians, Wallace Henry Hartley, bandmaster; John Frederick Preston Clark, Percy Cornelius Taylor, John Wesley Woodword, W. Theodore Brailey, John Law Hume, George Krins, Roger Bricoux, who were drowned still playing as the Titanic went down, April 15, 1912.

SEPTEMBER 23,
HERALD,

HONORS MUSICIAN HEROES OF TITANIC

There has been placed in the wall of the Massachusetts avenue corridor of Symphony Hall a very handsome marble tablet as memorial to the musicians of the White Star steamship Titanic who continued to play while the ship was sinking. The donor of the tablet prefers to remain anonymous.

The tablet is of white marble, three feet four inches long by two feet four inches wide. It is inscribed in gold letters as follows:

IN MEMORY OF
THE DEVOTED MUSICIANS
WALLACE HENRY HARTLEY
Bandmaster
JOHN FREDERICK PRESTON CLARK
PERCY CORNELIUS TAYLOR
JOHN WESLEY WOODWORD
W. THEODORE BRAILEY
JOHN LAW HUME
GEORGES KRINS
ROGER BRICOUX
Who were drowned
Still Playing
As the Titanic Went Down
April 15, 1912

The tablet is the work of John Evans & Co. of this city.

SEPTEMBER 25,
MONITOR,

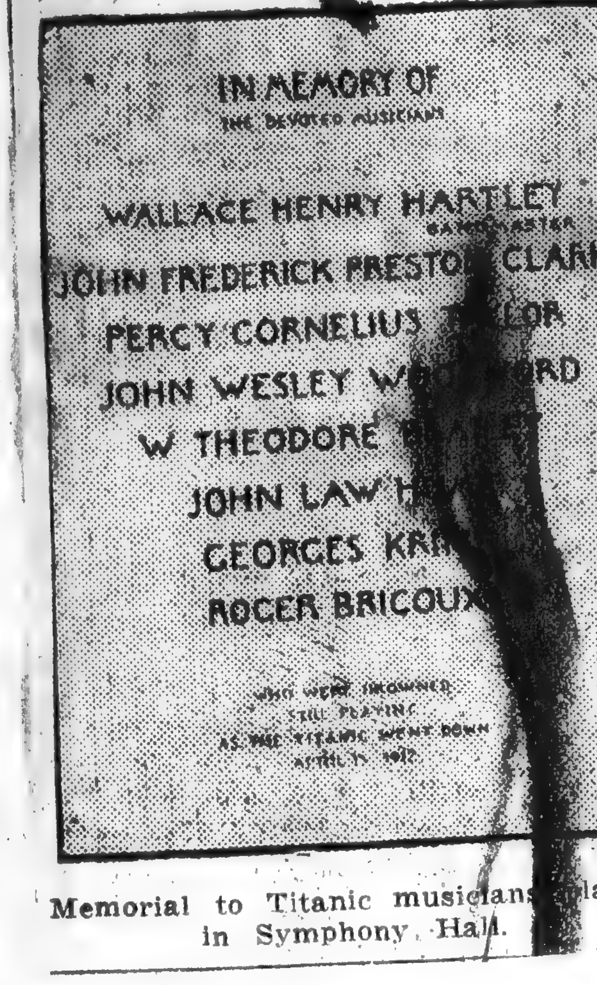
NEW MEN FOR STRING SECTION OF SYMPHONY

C. A. Ellis, manager of the Boston Symphony orchestra, received from Dr. Karl Muck yesterday a complete list of the new members of the orchestra who have been engaged during the past summer.

Dr. Muck has engaged Eduard Tak to take the place of Wiliam Krafft. Mr. Tak is a Hollander and a pupil of Joachim. At one time he was concert master of the Pittsburgh orchestra under Emil Paur and in 1910-1911 he was concert master of the San Francisco Symphony orchestra. Two new second violins are Eric Hayes, an Australian, and Carlos E. Pinfield, a Bostonian. Both of these men have been pupils of Willy Hess and are graduates of the Berlin Hochschule. Two members of the viola section are Paul Schwerley and Walter Blumenau. Schwerley is a German, a pupil of Prof. Herman Ritter of Wuerzburg and has been solo viola of the Grand Ducal court orchestra of Darmstadt. Mr. Blumenau is a graduate of the Hochschule, Berlin, and has been a member of the Bluethner orchestra of that city. A new 'cellist is Emil Folgmann

SEPTEMBER 23, JOURNAL-

Heroes Honored



Memorial to Titanic musicians placed in Symphony Hall.

TABLET HONOR FOR MUSICIAN HEROES

Marble Memorial to Titanic Orchestra Set in Symphony Hall Corridor.

There has just been placed in the wall of the Massachusetts avenue corridor of Symphony Hall a very handsome marble tablet as a memorial to the musicians of the White Star steamship Titanic, who continued to play while the ship was sinking. The donor of the tablet prefers to remain anonymous.

The tablet is of white marble, three feet four inches long by two feet four inches wide. It is inscribed in gold letters as follows:

IN MEMORY OF
THE DEVOTED MUSICIANS
WALLACE HENRY HARTLEY
(Bandmaster)
JOHN FREDERICK PRESTON CLARK
PERCY CORNELIUS TAYLOR
JOHN WESLEY WOODWORD
W. THEODORE BRAILEY
JOHN LAW HUME
GEORGES KRINS
ROGER BRICOUX
Who were drowned
Still playing
As the Titanic went down
April 15, 1912

SEPTEMBER 25,

TRANSCRIPT,

MUSIC AND MUSICIANS

THE SYMPHONY ORCHESTRA FOR 1912-13

More Changes Announced in the Personnel—A Complete List of the Men for the New Season—Mr. Dippel's Company and Novel Operas—A New Piece by Bantock—Comparing Korngold and Mozart—News and Opinion

WHEN the management of the Symphony Orchestra announced ten days ago the changes in the personnel of the band for the new season, several vacancies were still unfilled. Dr. Muck has now sent forward a list of the players whom he has picked to fill them. In Mr. Krafft's place in the first violins will come Edward Tak, formerly concert-master of the Pittsburgh and the San Francisco orchestras. Eric Haynes, an Australian, and Carlos Pinfield, a Bostonian, both pupils of Willy Hess, will join the second violins. To the violas will come Paul Schwerley of Darmstadt, and Walter Blumenau of Berlin, while the third new 'cellist is Emil Folgmann of the Philharmonic Orchestra in Berlin. Again the changes bring to the orchestra either young men or highly experienced players in their prime. In all fifteen newcomers will sit in the orchestra at the first concerts a fortnight hence.

In view of all these changes, it is worth while to make hereunder a complete list of the orchestra, tabulated by instruments, but without regard to sittings on the stage, as it will stand next season:

KARL MUCK, Conductor.

VIOLINS

Witek, A., Concert-master.
Noack, S.
Strube, G.
Koessler, M.
Habenicht, W.
Fiumara, P.
Tischer-Zeitz, H.
Goldstein, S.
Roth, O.
Kuntz, D.
Rissland, K.
Bak, A.
Akeroyd, J.
Gerardi.
Kurth, R.
Spoor, S.
Hoffmann, J.
Tak, E.
Ribarsch, A.
Mullaly, J.
Fiedler, B.
Marble, E.
Pinfield, C.
Grünberg, M.
Theodorowicz, J.
Mahn, F.
Traupe, W.
Goldstein, H.
Berger, H.
Haynes, E.

VIOLAS

Férir, E.
Gietzen, A.
Werner, H.
Berliner,
Pauer, O. H.
Kluge, M.
Blumenau, W.
Forster, E.
VanWynbergen, C.
Schwerley, P.

VIOLONCELLOS

Warnke, H.
Urack, O.
Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Steinke, B.
Warnke, J.
Folgmann, E.

BASSES

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

FLUTES

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

OBOES

Longy, G.
Lenom, C.
Fossé, P.

CLARINETS

Grisez, G.
Mimart, P.
Varnini, A.

BASSOONS

Sadony, P.
Mueller, E.
Fuhrmann,

ENGLISH HORN

Mueller, F.

BASS CLARINET

Stumpf, K.

CONTRA-BASSOON

Mosbach, J.

HORNS

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.
Wendler, G.
Gebhardt, W.
Hackebarth, A.
Hübner.

TRUMPETS

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

TROMBONES

Hampe, C.
Aloo, M.
Mäusebach, A.
Kenfield, L.

TUBA

Lorenz O.

HARP

Schuecker, H.

TYMPANI

Neumann, S.
Kandler, F.

PERCUSSION

Zahn, F.
Senia, T.
Burkhardt, H.

ORGAN

Marshall, J. P.

LIBRARIAN

Sauerquell, J.

SEPTEMBER 25,

ADVERTISER,

MORE ADDITIONS TO SYMPHONY ORCHESTRA

Eduard Tak Has Been Engaged by Conductor Muck to Take Place of William Krafft.

C. A. Ellis received from Dr. Karl Muck yesterday a complete list of the new members of the orchestra who have been engaged by Dr. Muck during the past summer. The list which he received some days ago was incomplete. On that list were the names of Maurice Koessler of the first violins, Walther Habenicht, leader of the second violins; Otto Urack and Bruno Steinke of the 'cellists and the new members of the wind section.

In addition to these Dr. Muck has engaged Eduard Tak to take the place of William Krafft. Mr. Tak is a Hollander by birth, a pupil of Joachim. At one time he was first concert-master of the Pittsburgh orchestra, under Emil Paur, and during the season of 1910-1911 he was concert-master of the San Francisco Symphony orchestra.

The two new second violins are Eric Haynes, an Australian, and Carlos E. Pinfield, a Bostonian.

The two new members of the viola section who are coming from abroad are Paul Schwerley and Walther Blumenau. The third 'cellist, in addition to Messrs. Urack and Steinke, is Emil Folgmann.

SEPTEMBER 25,

TRAVELER HERALD,

DELEGATES ENJOY EVENING OF MUSIC

Symphony Hall Thronged by Chamber of Commerce Visitors.

Expressions of delight were heard on all sides last night in Symphony Hall at the concert given in honor of the fifth International Congress of Chambers of Commerce. The visiting delegates and their friends were manifestly impressed with the many charms of the hall and the excellence of the music as given by Gustave Strube directing 60 players of the Symphony Orchestra. The hall was handsomely decorated, while the stage was a veritable fairyland of palms.

Mr. Strube and his players were in excellent form and set a pace that was well in keeping with the exceptional success which has attended the efforts of the Boston Chamber of Commerce to make this congress a most memorable one. Members of the chamber were everywhere seeing to it that everybody had a thoroughly enjoyable evening. It was very evident even to the most casual observer that everybody did.

Grouped about the small refreshment tables on the floor of the hall delegates and friends chatted while they partook of the light refreshments. Not the least impressive event of an exceptionally successful evening was the closing number "Hands Across The Sea," at which all stood up and applauded enthusiastically the tributes to their respective nationalities.

SEPTEMBER 25,

HERALD,

NEW SYMPHONY LIST COMPLETE

C. E. Pinfield, a Bostonian, Is Among Additions to Personnel.

C. A. Ellis received from Dr. Karl Muck yesterday a complete list of the new members of the Boston Symphony Orchestra who have been engaged by Dr. Muck. The list which he received some days ago was incomplete. On that list were the names of Maurice Koessler of the first violins, Walter Rabenicht, leader of the second violins, Otto Urack and Bruno Steinke of the 'cellists and the new members of the wind instrument section.

In adition to these Dr. Muck has engaged Eduard Tak to take the place of William Krafft. Mr. Tak is a Hollander, a pupil of Joachim. At one time he was first concert-master of the Pittsburgh Orchestra under Emil Paur. During the season of 1910-1911 he was concert-master of the San Francisco Symphony Orchestra.

The two new second violins are Eric Haynes, an Australian and Carlos E. Pinfield, a Bostonian. Both have been pupils of Prof. Willy Hess, who was for so many years concert-master of the Symphony Orchestra, and are graduates of the Berlin Hochschule.

The two new members of the violin section who are coming from abroad are Paul Schworley and Walther Blumenau. Mr. Schwerley is a German, a pupil of Prof. Hermann Ritter, of Wuerzburg, and has been in recent years solo-viola of the Grand Ducal Court Orchestra of Darmstadt. Mr. Blumenau is a graduate of the Hochscule, Berlin, and for a few years has been a member of the Bluethner Orchestra of that city. The third 'cellist in addition to Messrs. Urack and Steinke is Emil Folgmann. He is a pupil of Housmann and Becker and for two years has been with the Philharmonic Orchestra, Berlin. The personnel of the orchestra is now complete.

SEPTEMBER 26,

JOURNAL-

SYMPHONY SEAT SALE ON MONDAY

Dr. Karl Muck Returns as Conductor — Concerts Start Friday, Oct. 11.

Next Monday will see the opening of the annual auction sale of Symphony season seats. The sale will take place at Symphony Hall, beginning at 10 in the morning.

On Monday the $18 seats for the Friday matinee performances will be auctioned off to the highest bidder. On Tuesday the $10 rehearsal seats will be similarly disposed of. There will be a gap of one day, and then on Thursday will come the auction of the $18 seats for the Saturday night performances. The $10 Saturday night seats will be offered Friday.

Dr. Karl Muck returns as conductor after a four years' absence. The soloists this season will include Ysaye, Kreisler, Godowsky, Max Pauer, Elena Gerhardt, Julia Culp, Marie Rappold, Maggie Teyte and other celebrities of the musical world.

Manager Ellis has received from Dr. Muck a complete list of the new members of the orchestra who have been engaged during the summer. The list received some days ago was incomplete. The complete list shows that Dr. Muck has engaged Eduard Tak to take the place of William Krafft among the first violins. Mr. Tak is a Hollander by birth, a pupil of Joachim. At one time he was first concert master of the Pittsburg Orchestra, under Emil Paur, and during the season of 1910-1911 he was concert master of the San Francisco Symphony Orchestra.

The two new second violins, besides Walther Habenicht, are Eric Haynes, an Australian, and Carlos E. Pinfield, a Bostonian.

The two new members of the viola section, who are coming from abroad, are Paul Schwerley and Walther Blumenau. The third 'cellist, in addition to Otto, Urack and Bruno Steinke, is Emil Folgmann.

The opening concerts will take place Friday afternoon, Oct. 11, and Saturday night, Oct. 12.

SEPTEMBER 14, MONITOR,

SYMPHONY SEASON NEARING

New Players in String and Wind Sections of Orchestra to Take Places of Retiring Members

MUSICAL PUBLIC ALERT FOR DR. MUCK

(Photo by Garo, Boston)

Coming of renowned interpreter of orchestral masters stirs anticipations of symphony orchestra patrons

ACCORDING to predictions of the Symphony hall managers, the demand for season tickets at the Symphony concert auction sales this year, owing to the return of Dr. Karl Muck as conductor, will be far greater than in any previous year. The predictions are based on advance orders reported from the ticket agents who act as bidders and brokers for patrons of the concerts, choosing locations and offering premiums according to the exigencies of the sale. How many persons will attend the auctions to bid for seats on their own account there is no way of telling in advance.

The desirable end of such demand, so far as the managers are concerned, would be a complete subscription of the Saturday night concerts. The Friday afternoon rehearsals, may be expected, as in former years, to sell out entirely anyway. The only difference that can come there will be in the size of the premiums offered the auctioneer.

In the Carnegie hall series of concerts in New York, where subscription books are opened and a flat scale of prices prevails, the demand has surpassed former records. Less than 100 seats remain, the managers report, for the five Thursday night concerts in that city of the monthly tours. Every box in Carnegie hall is reported sold for that series of concerts. For the Saturday afternoon series there are about 100 seats that have not yet been taken by subscription, and to counterbalance these there are more than enough applications now on file, it is said, to take every one of them.

New players in the Boston Symphony orchestra the coming season include Otto Urak, who will sit at the first desk of the 'cello section with Mr. Warnke; Walther Habenichl, who will be the principal of the second violin section; Albert Chevrot, who will be the third flutist; Pierre Fosse, who will be the third oboist; Max Fuhrmann, who will play in the bassoon section; Maurice Koessler, who will play on the first violin side; Ernst Huebner, who will play fourth horn; Bruno Steinke, who will play in the 'cello section; and Mr. Berliner, formerly with the Boston opera house orchestra, who will be one of the viola players.

Mr. Urack has been 'cello soloist of the Bayreuth festival orchestra. Mr. Habenichl has been first concert-master of the Philharmonic orchestra of Kiel, Germany. Mr. Koessler has been at the second desk of the first violins in the Royal opera, Berlin. Mr. Chevrot has the distinction of winning the first prize for flute playing at the Paris conservatory. Mr. Fosse has won the first prize at the Paris conservatory in the oboe. Dr. Muck is understood to be responsible for all the new appointments.

Retiring members of the orchestra include Messrs. Krafft, Barleben, Eicheim, Schroeder, Hadley, Fox, Sautet, Regestein, Smalley and Schumann.

SEPTEMBER 30,

HERALD,

AUCTION OF SYMPHONY SEATS BEGINS TODAY

All Having Upset Price of $18 Will Be Offered to Bidders.

The first of the auction sales of season tickets for the Symphony concerts will begin at Symphony Hall this morning at 10 o'clock. The sale includes all the seats in the hall which have the upset price of $18. These are the seats on the floor back to the balcony line; that is to say, to the last nine rows; the seats on the sides of the first balcony and those in the centre of the first balcony back to the second balcony line; that is to say except the last five rows.

The sale will begin with the seats in the front of the floor, and they will be sold in order. It will take at least to the intermission for luncheon at half-past 12 to sell back to the broad [illegible]

As is [illegible] understood, the premiums [illegible] today will be added in every [illegible] $18 for each seat and the cost [illegible] the seat will be $18 plus the premium. Only four seats may be bought on one bid.

SEPTEMBER 21, 1912

ADVERTISER.

BRILLIANT SYMPHONY ORCHESTRA SEASON EXPECTED UNDER DR. MUCK'S LEADERSHIP

DR. KARL MUCK.

The opening of the 32d season of the Symphony orchestra is but three weeks away, the first rehearsal coming Oct. 11, the first concert on the following evening. The annual auction sales of season tickets will be held Sept. 30, Oct. 1, 3 and 4, at 10 a. m. On Monday the first day the $18 seats for the rehearsals will be sold, on Tuesday the $10 seats. On Thursday the $18 seats for the concerts will be sold and on Friday the $10 seats. Between Oct. 11, the opening, and May 3, the orchestra will give 110 concerts exclusive of its pension fund benefits, of which there are always two. Boston will have its usual 24 public rehearsals on successive Friday afternoons and its 24 concerts on successive Saturday evenings excepting those weeks when the orchestra is out of town: Nov. 8 and 9, Dec. 6 and 7, Jan. 10, 11 and 31, Feb. 1, 21 and 22 and March 21 and 22.

Dr. Muck's Return.

Interest in the season naturally centers in the return of Dr. Muck as conductor. No man who has held this important post since the organization of the orchestra made so profound an impression on the orchestra itself and on the patrons as he did.

Soloists.

The management announces that 14 artists have been engaged to assist at as many concerts during the season. There will be five singers, Julia Culp, Marie Rappold, Elena Gerhardt, Maggie Teyte and Herbert Witherspoon; five pianists, Germaine Schnitzer, Leopold Godowsky, Max Pauer, George Proctor and Norman Wilks; three violinists, Fritz Kreisler, Anton Witek and Eugene Ysaye; one 'cellist, Otto Urack, the successor of Alwin Schroeder. The engagements of these artists have so been arranged that they will alternate as far as possible with the concerts which are purely orchestral.

Of the singers the only one who will be new to Boston is Julia Culp. Miss Culp is Dutch by birth and for several years has held a very high place among the concert singers of Europe. She is described as a mezzo soprano of unusual beauty of voice and as an artist of first rank. This will be her first season in America.

The Pianists.

A pianist whose coming has long been eagerly looked forward to by the musical public is Leopold Godowsky. He has been made the head of the piano school in the Vienna Conservatory and is today one of the leading figures in European music. His engagement with the Symphony orchestra will bring him here in the first half of the season.

A name new to Boston is that of Norman Wilks. Mr. Wilks is an English pianist, the greater part of whose career has been spent in Germany and he comes to America very highly recommended.

Another newcomer in the list if pianists is Max Pauer. He is coming to America for the first time and has been engaged by the Boston Symphony orchestra for several of its concerts.

SEPTEMBER 28.

JOURNAL-

DR. MUCK IS DUE TO ARRIVE TUESDAY

Auction of Symphony Seats For Rehearsals Begins on Monday.

Dr. Karl Muck and Mrs. Muck are ue to arrive in New York next Tues- ay and they will come directly to oston, when it is expected that Dr. uck will make formal announcement his plans for the season. He has elayed doing this until his arrival.

On the day he sailed from Breme ave he cabled C. A. Ellis, manag the Symphony Orchestra, the fir ogram which will be played on F y afternoon, Oct. 11, and Saturd ening, Oct. 12. This comprises t roica" symphony from Beethove Roman Carnival" overture by Berlio he symphonic poem, "Mazeppa," iszt, and the prelude to Wagne Die Meister singer von Nuremberg." Sixty members of the orchestra t eek are in Worcester for the annu stival in that city. All of the ne mbers of the personnel have arriv the orchestra will be called her for its first meeting of the ye onday, Oct. 7.

The first of the auction sales of se son tickets comes on next Monda morning, Sept. 30, when the $18 sea for the public rehearsals will be sol The sale of the floor seats will occup the whole of the morning, and the ba cony will be reached some time be tween 2 and 3 o'clock in the after noon.

The seats to be sold Monday com prise the entire floor, excepting the las nine rows, which are under the balcony, and the entire first balcony, except the last five rows, which are under the second balcony. These two lots of seats, the upset price of which is $10, will be sold on Tuesday. The second balcony is not sold for the rehearsals, but is held out for the 25-cent "rush" tickets sold on the day of the rehearsal.

Thursday the $18 seats for the twenty-four Saturday night concerts will be sold, the same number of seats as are sold for the rehearsals Monday. The last day of the sale will be Friday. Then all the rest of the seats will be sold, with an upset price of $10, these seats including not only the last nine rows on the floor and the last five rows in the first balcony, but the entire second balcony.

SEPTEMBER 21, 1912.

JOURNAL-

SYMPHONY SEASON OPENS IN THREE WEEKS DR. MUCK'S RETURN IS EAGERLY AWAITED

Noted List of Soloists Announced—Several New Comers to Be Heard.

The opening of the thirty-second season of the Symphony Orchestra is but three weeks away, the first rehearsal coming on Friday afternoon, Oct. 11, and the first concert on the following evening.

The auction sales of season tickets will be held in Symphony Hall on Sept. 30, Oct. 1, 3 and 4, beginning at 10 o'clock. On Monday the $18 seats for the rehearsals will be sold, on Tuesday the $10 rehearsal seats, on Thursday the $18 seats for the concerts, and on Friday the $10 concert seats.

Between Oct. 11 and May 3 the orchestra will give 110 concerts, exclusive of its pension fund benefits, of which there are always two.

Boston will have its usual 24 matinee performances on successive Friday afternoons, and its 24 concerts on successive Saturday evenings, except when the orchestra is out of town. These dates are Nov. 8 and 9, Dec. 6 and 7, Jan. 10 and 11, Jan. 31 and Feb. 1, Feb. 21 and 22 and March 21 and 22.

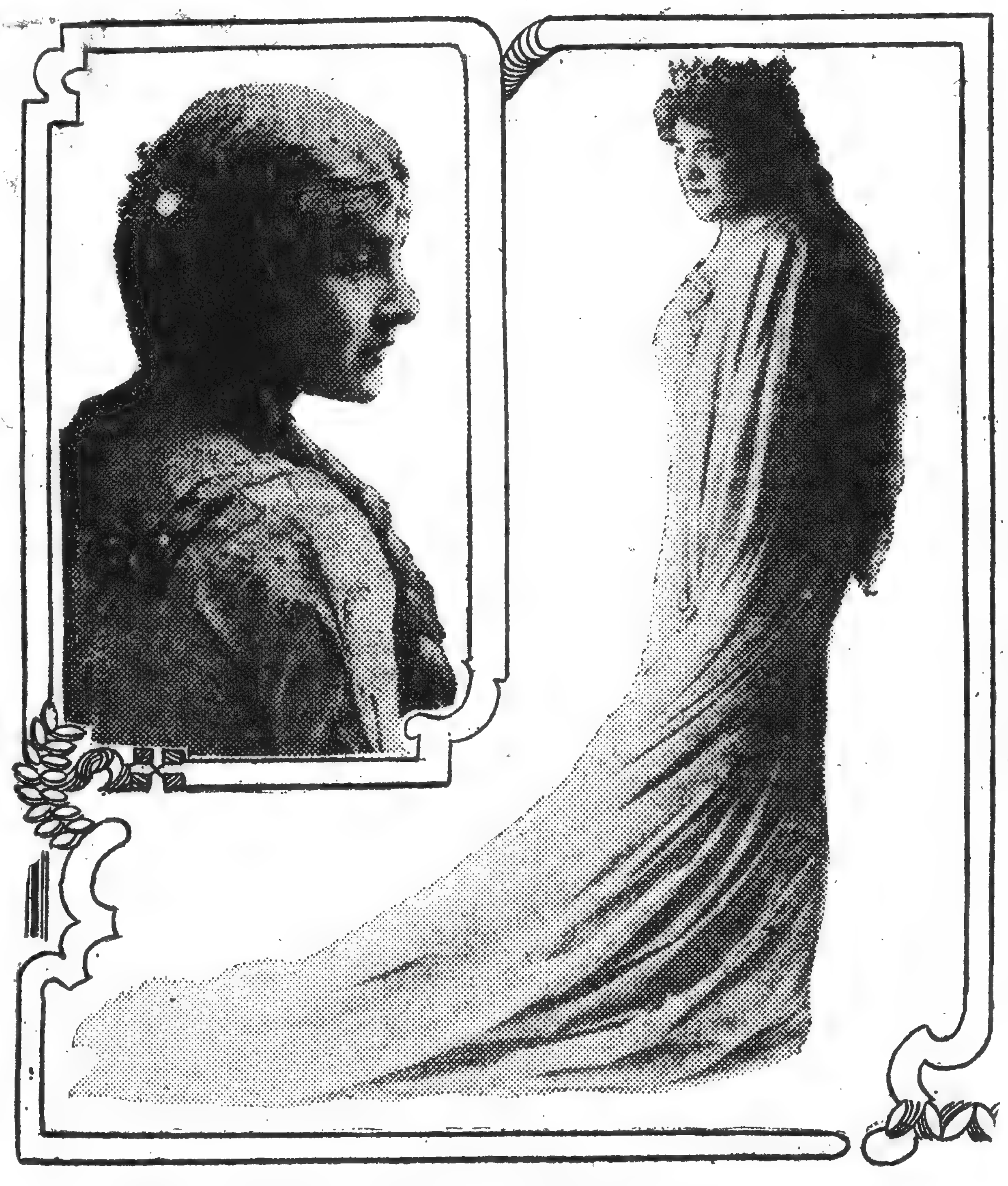
Interest in the season naturally centers in the eagerly awaited return of Dr. Muck as conductor of the orchestra. It is only fair to say that no man who has held this important post since the organization of the orchestra made so profound an impression on the orchestra itself and on the patrons of the concerts as did this distinguished musician from Berlin. Now the orchestra has a long contract with him, and for many seasons to come Boston will be his home and America the field of his work.

The new members of the orchestra, most of whom come from Europe, are all of them, without exception, men of distinguished rank.

The management announces the names of fourteen artists who have been engaged to assist during the season. All of them are musicians of high rank. There will be five singers, Julia Culp, Marie Rappold, Elena Gerhardt, Maggie Teyte and Herbert Witherspoon; five pianists, Germaine Schnitzer, Leopold Godowsky, Max Paper, George Proctor and Norman Wilks; three violinists, Fritz Krisler, Anton Witek and Eugene Ysaye, and one 'cellist, Otto Urack, the successor of Alwin Schroeder. The engagements of these artists have been so arranged that they will alternate as far as possible with concerts which are purely orchestral. In recent years there has been an increasing demand for concerts without soloists.

Of the singers the only one who will be new to Boston is Julia Culp, who is Dutch by birth and who holds a very high place among the concert singers of Europe. She is described as a mezzo-soprano of unusual beauty of voice and as an artist of first rank. This will be her first season in America.

Another newcomer is Max Pauer, who ranks as Germany's leading interpreter of the piano classics, and who is also coming to America for the first time.



AT LEFT—MAGGIE TEYTE. AT RIGHT—MARIE RAPPOLD.
Soloists with the Symphony Orchestra.

JULIA CULP

SEPTEMBER 29, 1

POST,

AUCTION OF SYMPHONY SEATS

First Sales Tomorrow—Unusual Season of Opera Expected—Other Notes

Dr. Muck has forwarded Mr. Charles Ellis, manager of the Boston Symphony Orchestra, the programme of the first Symphony concerts of the season, which will take place on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. This programme is a sound and safe one, but interesting withal: "Eroica" symphony, Beethoven; overture, "Roman Carnival," Berlioz; symphonic poem, "Mazeppa," Liszt; overture, "Die Meistersinger von Nurnberg," Wagner.

The first of the auction sales of the Symphony seats will open tomorrow (Monday) morning in Symphony Hall. The $18 seats for the Friday afternoon public rehearsals will be disposed of then. For the benefit of those who wish to time their arrival it is here remarked that the sale of the floor seats will occupy the whole of the morning, and that the balcony seats will be reached some time between 2 and 3 o'clock in the afternoon. The same rules will hold this year as at the auction of last year. The seats will be put up in their regular order for sale, commencing with the first row on the floor, next the stage, and no more than four seats will be sold at each bid. It must be remembered that the amount bid is offered in addition to the up-set price of $18. Thus, a $20 bid means a total payment of $38 for the seat desired. The seats open to competition will be shown on a diagram on the stage and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold. The seats to be sold tomorrow comprise the floor seats, with the exception of the last nine rows, which are under the balcony, and the seats in the first balcony, with the exception of the last five rows, which extend under the second balcony.

The seats remaining on the floor and in the first balcony are sold at the up-set price of $10 on Tuesday morning. None of the seats in the second balcony are sold for the Friday afternoon rehearsals, as these seats, 525 in number, are reserved for the "rush" patrons on that day.

On Thursday morning the $18 seats for the Saturday evening concerts will be put on sale, these seats being the same that are sold at the same up-set price for the public rehearsals. The $10 seats for the Saturday night concerts, which will be sold on Friday morning, when the auction will come to an end, comprise all the seats left in the hall, including the entire second balcony, after the $18 seats have been disposed of.

For the benefit of those who have been misled in the past by very high bids between competitive parties for certain of the more expensive seats, the attention of music lovers should be called to the fact that a season ticket for the Boston Symphony concerts can be secured at a rate which is inexpensive indeed for what the concerts offer. Among the cheapest of the $18 seats a $12 bid should secure a place. For the $10 seats, particularly the sale for Saturday evening, a $10 bid should be fully sufficient to gain a place in a hall where all seats are good for purposes of seeing and hearing. The prices just quoted are based on the records of former sales, making allowance for an increase in the bids which may be expected this season.

Dr. Muck and Mrs. Muck will arrive in New York sometime next Tuesday. They will come directly to Boston, when Dr. Muck is expected to make complete announcements of his plans and the novelties which he intends to produce during the season. Sixty members of the Symphony Orchestra are in Worcester this week for the annual music festival. All of the new members of the orchestra have arrived in Boston, and the first rehearsal in Symphony Hall will be called on Monday morning, Oct. 7. As so many changes have been made in the ranks of the orchestra, a full list of its members, for the better information of those who will watch for familiar and unfamiliar faces, is here published. The order of seating awaits the arrival of Dr. Muck.

Violins—A. Witek, concert-master; S. Noack, G. Strube, M. Koessler, W. Habenicht, P. Fiumara, H. Tischer-Zeitz, S. Goldstein, O. Roth, D. Kuntz, K. Rissland, A. Bak, J. Akeroyd, Gerardi, R. Kurth, S. Spoor, J. Hoffmann, E. Tak, A. Ribarsch, J. Mullaly, B. Fiedler, E. Marble, C. Pinfield, M. Grunberg, J. Theodorowicz, F. Mahn, W. Traupe, H. Goldstein, H. Berger, E. Haynes.

Violas—E. Ferir, A. Gietzen, H. Werner, Berliner, O. H. Pauer, M. Kluge, W. Blumenau, E. Forster, C. Van Wynbergen, P. Schwerley.

Violoncellos—H. Warnke, O. Urack, J. Keller, R. Nagel, C. Barth, L. Nast, M. Belinski, B. Steinke, J. Warnke, E. Folgmann.

Basses—M. Kunze, G. Gerhardt, K. Agnesy, A. Jaeger, T. Seydel, E. Huber, O. Ludwig, R. Schurig.

Flutes—A. Maquarre, A. Brooke, A. Battles, A. Chevrot.

Oboes—G. Longy, C. Lenom, P. Fosse.

Clarinets—G. Grisez, P. Mimart, A. Vannini.

Bassoons—P. Sadony, E. Mueller, Fuhrmann.

English horn—F. Mueller.

Bass clarinet—K. Stumpf.

Contra-bassoon—J. Mosbach.

Horns—M. Hess, H. Lorbeer, F. Hain, J. Phair, G. Wendler, W. Gebhardt, A. Hackebarth, Hubner.

Trumpets—L. Kloepfel, J. Mann, G. Heim, C. Merrill.

Trombones—C. Hampe, M. Aleo, A. Mausebach, L. Kenfield.

Tuba—O. Lorenz.

Harp—H. Schuecker.

Tympani—S. Neumann, F. Kandler.

Percussion—F. Zahn, T. Senia, H. Burkhardt.

Organ—J. P. Marshall.

Librarian—J. Sauerquell.

THE BOSTON SUNDAY POST, SEPTEMBER 22, 1912

SYMPHONY TO OPEN SEASON

Notable List of Soloists—Worcester Festival Programme Announced

One week from tomorrow, on the 30th of September, the auction sales of seats for the 32d season of the Boston Symphony Orchestra will begin. The first concerts of the season will take place on the Friday afternoon and Saturday following, and with these concerts the music of the season may be said to be formally inaugurated.

A list of 14 soloists for the concerts is a notable one, including the names of Ysaye, the violinist; Godowsky, whose incredible feats of pianism have been echoing over the Atlantic for years, and who, after a long sojourn in Europe, has conquered his dread of the sea voyage sufficiently to visit America again; some important singers, and a new 'cellist. Julia Culp, the Dutch soprano, who will visit America for the first time this winter, comes, preceded by remarkable reports of her voice and her interpretative talents. The new 'cellist, Mr. Otto Urack of Berlin and other European music centres, brings with him a reputation which is not new. He, with Mr. Witek, the admired concertmeister of the orchestra, will be one of the season's important soloists, but also, and fortunately, a permanent member of the band, replacing Mr. Schroeder, who resigned last spring.

List of Soloists

Here is the list of the soloists in full: Singers, Julia Culp, Elena Gerhardt, Marie Rappold, Maggie Teyte and Herbert Witherspoon, the excellent American basso; pianists, Leopold Godowsky, Max Pauer, George Proctor, Norman Wilks, Germaine Schnitzer; violinists, Fritz Kreisler, Eugene Ysaye, Anton Witek; 'cellist, Otto Urack.

Julia Culp is Dutch by birth, and for the past several years has held a very high place among the concert singers of Europe. She is described as a mezzo soprano of unusual beauty of voice, and as an artist of first rank. This will be her first season in America, and it is promised that she will be one of the most artistic features of the coming winter.

Miss Teyte's history is fairly familiar to the musical public of this city. A young Scotchwoman, she went to Paris and first made her reputation as the successor to Mary Garden in the role of Melisande at the Opera Comique. Last year she came to this country as a member of the Chicago Grand Opera Company, and incidentally gave a number of recitals. This year she will again be a member of the Chicago company, but expects to do much more concert work.

Another singer on the list, Herbert Witherspoon, has many admirers in this city through his several appearances in concert here. This year, however, he will sing for the first time at a Symphony concert. Mr. Witherspoon in addition to being an admirable concert singer is a member of the Metropolitan Opera Company, and in the last three years has created the principal parts there in Mr. Converse's opera "The Pipe of Desire" and Parker's prize opera "Mona."

Pianists

A pianist whose coming has long been eagerly looked forward to by the musical public is Leopold Godowsky. A good many years ago Godowsky was teaching in a musical college in Chicago and incidentally gave throughout this country a number of recitals. He was famous then chiefly for his extraordinary technique, which was said to exceed even that of Moritz Rosenthal. Godowsky returned to Europe, and for the last several years has had merely to announce a concert in Berlin, Vienna and other principal cities, to be assured of a sold out house. He has been made the head of the piano school in the Vienna Conservatory, and is today one of the leading figures in European music. His engagement with the Symphony Orchestra will bring him here in the first half of the season.

Miss Germaine Schnitzer, who returns to America after an absence of several years, will be remembered as an attractive young woman with all the technique necessary in her art and rather uncommon musical perception. Few young women pianists have been more favorably received in Boston and reports have it that she has grown greatly in her art since leaving this country.

A name new to Boston is that of Norman Wilks. Mr. Wilks is an English pianist, the greater part of whose career has been spent in Germany, and he comes to America very highly recommended.

Another newcomer in the list of pianists is Max Pauer. Pauer's father was the famous pianist and pedagogue, and Pauer himself is regarded in Germany as the greatest classical player of our time. He is coming to America for the first time and has been engaged by the Boston Symphony Orchestra for several of its concerts.

The fifth pianist, Mr. George Proctor, is too well known in Boston to require further introduction to the public.

EUGENE YSAYE ·

JULIA CULP ·

PHOTO BY GARO

DR. KARL MUCK ·

While the names of only three violinists are announced in the prospectus, these three are of extraordinary importance and it is not without pride that the Symphony Orchestra counts one of them as its concert master. Ysaye and Kreisler undoubtedly today stand undisputed at the head of their virtuosos in their instrument. Ysaye has not been heard in America for eight years and it is four since Kreisler was last here. Kreisler, incidentally, is coming to America under contract with the Symphony Orchestra which gives the orchestra his exclusive services in the East. He will give recitals in Boston and New York, but otherwise, his only appearance will be with the Boston Symphony. Anton Witek has proved in the last two years that he will be able to maintain a place in such distinguished company.

It is expected that in Mr. Urack a most valuable addition to the orchestra has been found. He is a young man, still in his twenties, for the past several years has been solo 'cellist and leader of the 'cello section in the Bayreuth Festival Orchestra and is famous in Germany and Austria as a virtuoso. He also has won his spurs as a conductor. One or two other soloists will probably be announced in the course of the season. It will be seen that the soloists chosen for the coming season are of the usual high artistic rank, and that there is a fortunate variety in their selection. But most important of all, to the majority of the patrons of the concerts, is the return of Dr. Karl Muck, who sails from Bremen for America next Tuesday and who comes to Boston to make his home in this city for several years.

MAGGIE TEYTE ·

· ANTON WITEK ·

Out-of-Town Concerts

Between Oct. 11, when the first public rehearsal is given, and May 3, the date of the last concert, the orchestra will give a total of 110 concerts, exclusive of its pension fund benefits. Boston will have the usual 24 public rehearsals and 24 concerts. Cambridge will have its usual series of eight concerts, New York its two series of five concerts each; Brooklyn, Philadelphia, Baltimore, Washington and Providence their series of five each; Hartford, Worcester and Providence their series of five each, and several New England cities will have a single concert. In the last week of January the orchestra makes its annual trip to the Middle West, this year limiting itself to one tour of this kind. It will then give concerts in Albany, Toronto, Buffalo, Cleveland, Ann Arbor and Detroit. The dates on which there will be no public rehearsals and concerts in Boston are Nov. 8 and 9, Dec. 6 and 7, Jan. 10 and 11, Jan. 31 and Feb. 1, Feb. 21 and 22 and March 21 and 22.

The auction sales will be held in Symphony Hall on Monday, Sept. 30; Tuesday, Oct. 1; Thursday, Oct. 3, and Friday, Oct. 4, all beginning at 10 o'clock, precisely. On Monday the $18 seats for the rehearsals will be sold, and on Tuesday, the $10 seats. On Thursday, the $18 seats for the concerts will be sold and on Friday, the $10 seats.

Muck's Return

It is well known that Dr. Muck has been looking forward eagerly to his return ever since he left Boston four years ago. He discovered during his stay here that only in Boston and with the Boston Symphony Orchestra could he work out successfully the idealistic aims he has cherished for many years. While he was practically the musical head of the Berlin Opera House and was one of the most sought-after "guest" conductors in Europe, he was constantly hampered in his efforts to achieve highest artistic results. Here, with probably the finest orchestra in the world, he is given a free hand, and it is only fair to assume that under these conditions even the wonderful work of the past which has been the glory of the Boston Symphony Orchestra will be excelled.

The changes that have been made in the orchestra since last year, and have already been noted, are in pursuance of the steadfast policy of its founder to maintain it always at the highest point of efficiency. The new members are all of them, without exception, musicians of distinction and reputation and are fully alive to the

ELENA GERHARDT ·

MARIE RAPPOLD ·

LEOPOLD GODOWSKY ·

SEPTEMBER 29.

HERALD.

Boston Symphony Orchestra Program for the First Concerts.

Dr. Karl Muck and Mrs. Muck arrive in New York sometime next Tuesday and will come directly to Boston, when Dr. Muck will make formal announcement of his plans for the season. The first program, to be played on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12, will comprise the "Eroica" symphony of Beethoven; "Roman Carnival," overture of Berlioz; the symphonic poem, "Mazeppa," of Liszt, and the prelude to "Die Meistersinger von Nuremberg."

Sixty members of the orchestra this week are in Worcester for the annual festival in that city. All the new members have arrived and the orchestra will have its first meeting of the year on Monday, Oct. 7.

The first of the auction sales of season tickets comes on next Monday morning, Sept. 30, when the $18 seats for the public rehearsals will be sold. The same rules will hold this year as in past years. The seats will be put up for aution in their regular order, beginning with the first row on the floor and the premium at which they are bid will be added to the upset price of $18, no more than four seats being sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

The sale of the floor seats will occupy the whole of the morning and the balcony will be reached sometime between 2 and 3 o'clock in the afternoon.

The seats to be sold Monday comprise the entire floor excepting the last nine rows which are under the balcony and the entire first balcony except the last five rows, which are under the second balcony. These two lots of seats, the upset price of which is $10, will be sold on Tuesday. The second balcony is not sold for the rehearsals as this is held out for the 25 cent "rush" tickets sold on the day of the rehearsal.

Thursday morning, beginning at 10 o'clock, with the same rules in force, the $18 seats for the 24 Saturday night concerts will be sold, the same number of seats as are sold for the rehearsals Monday. The last day of the sale will be Friday, the 4th. Then all the rest of the seats will be sold with an upset price of $10, these seats being not only the last nine rows on the floor and the last five rows in the first balcony, but the entire second balcony.

SEPTEMBER 30.

POST.

AUCTION SALE AT SYMPHONY

Season Tickets for $18 Seats to Be Put Up

The first of the auction sales of season tickets for the Symphony concerts will begin at Symphony Hall this morning at 10 o'clock. The sale includes all the seats in the hall which have the upset price of $18. These are the seats on the floor back of the balcony line; that is to say, to the last nine rows; the seats on the sides of the first balcony and those in the centre of the first balcony back to the second balcony line; that is to say, except the last five rows.

The sale will begin with the seats in the front of the floor and they will be sold in order. It will take at least to the intermission for luncheon at half past 12 to sell back to the broad aisle on the floor and the sale of the balcony seats, beginning with those on the right side, followed by those on the left side, and finally those in the centre will begin about 2 o'clock.

Those desiring to bid in for these seats would do well not to be later than this hour. As is generally understood, the premiums bid today will be added in every case to $18 for each seat, and the cost of the seat will be $18 plus the premium. Only four seats may be bought on one bid.

-SEPTEMBER 29,

GLOBE-

Sale of Symphony Season Tickets Opens Tomorrow

Dr Karl Muck and Mrs Muck are due to arrive in New York next Tuesday and they will come directly to Boston, when it is expected that Dr Muck will make formal announcement of his plans for the season. On the day he sailed from Bremerhaven he cabled C. A. Ellis, manager of the Symphony Orchestra, the first program which will be played Friday afternoon, Oct 11, and Saturday evening, Oct 12. This comprises the "Eroica" symphony of Beethoven, "Roman Carnival" overture of Berlioz, the symphonic poem "Mazeppa" of Liszt and the prelude to "Die Meistersinger von Nuremberg."

Sixty members of the orchestra this week are in Worcester for the annual festival in that city. All of the new members of the personnel have arrived and the orchestra will be called together for its first meeting of the year Monday, Oct 7.

The first of the auction sales of season tickets comes tomorrow morning, when the $18 seats for the public rehearsals will be sold. The seats will be put up for auction in their regular order, beginning with the first row on the floor, and the premium at which they are bid in will be added to the upset price of $18, no more than four seats being sold on one bid.

The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

The seats to be sold Monday comprise the entire floor excepting the last nine rows, which are under the balcony and the entire first [illegible]

These two lots of seats, the upset price of which is $10, will be sold Tuesday. The second balcony is not sold for the rehearsals as this is held out for the 25-cent "rush" tickets sold on the day of the rehearsal.

Thursday morning the $18 seats for the 24 Saturday night concerts will be sold.

The last day of the sale, Friday, the rest of the seats will be sold, with an upset price of $10, these seats being not only the last nine rows on the floor and the last five rows in the first balcony but the entire second balcony.

THE BOSTON SUNDAY GLOBE—SEPTEMBER 22, 1912

MUSIC AND MUSICIANS

Symphony Season's Soloists Announced.

Julia Culp, Ysaye, Godowsky and Kreisler Included.

New Light Opera by Walter Damrosch---Notes.

The formal opening, in a sense, of the musical season of 1912-1913 will come one week from tomorrow, Monday, Sept 30, when the auction sales of season tickets for the Symphony concerts begin. On that day beginning at 10 o'clock in the morning, the $18 seats for the rehearsals will be sold, and on Tuesday at the same hour the $10 seats for the rehearsals. On Thursday, Oct. 3, the $18 seats for the concerts, and on Friday, Oct. 4, both at 10 o'clock in the morning, the $10 seats for the concerts will be placed on sale.

While it is always impossible to tell in advance what the fortune of the Symphony Orchestra in its home city will be, the signs at least seem to indicate this year as one of the most prosperous, if not the most prosperous in its history. The return of Dr Muck in itself has been sufficient to arouse extra interest in the concerts and the list of soloists the management has engaged presents much attraction for all lovers of music.

Dr Muck's Return.

When Dr Muck left Boston in May, 1908, it was with the promise that he would return as soon as he could be released from his Berlin engagements. There was actually no written contract at that time, but the verbal understanding was very distinct. When he left he thought he could return in a year's time, then it was postponed for another year and finally for two years more, and it was not until this last Spring that he had finished his work in Berlin.

When he arrived in the Fall of 1906 it was fairly well known that he looked upon his engagement for a year in Boston in the nature of a pleasant change from which nothing permanent would result, but during that year and during his second season he became convinced that only in Boston with the Boston Symphony Orchestra would he be able to realize the ideals which he had fought for so long in Berlin with only partial success. Those who have seen Dr Muck during the last four years have known that Boston and its Symphony Orchestra have been uppermost in his mind and that he has followed the work that has been done here with keenest interest.

Now he is coming to make Boston his home. He sails from Bremen next Tuesday and will arrive in Boston the following week. He is bringing with him his lares and penates and he will establish his home in an apartment he has taken in Commonwealth av. His plans for the season he still keeps to himself, but being a most methodical and systematic worker it may fairly be assumed that he has long since mapped out this program and chosen the works he intends to play.

The changes that have been made in the orchestra have already been announced and discussed. They have been made with the sole idea of maintaining the efficiency of the personnel at its highest point. The new members that are joining it this year are all of them men of reputation and the quality of the work should be even higher than it has been in the past.

The Soloists of the Season.

No more difficult problem confronts the management of the Symphony Orchestra than the choice and placing of soloists. To be sure the task is made easier by the eagerness of singers, violinists, pianists and the like to appear in Boston at these concerts. It has come to the point where an artist, no matter how great his or her reputation, feels it absolutely necessary to appear with the Boston Symphony Orchestra if the tour of America is to be a success. This makes, in a way, the arrangement of dates easier than is the case with most of the other orchestras of the country, for Boston has first choice.

Time was not so many years ago that custom demanded a soloist at every concert, and as the supply of really great artists is limited, necessarily there appeared many who were hardly worthy of the honor given them. This custom, however, has changed, chiefly owing to the fact that there is a large and constantly growing part of the patrons of the Symphony concerts who demand a certain number of orchestral concerts without soloists. Therefore, it is the duty of the management not merely to engage the most representative artists available, but so to distribute them that there will be sufficient variety to maintain a high degree of interest.

For the coming season it is possible now to announce the names of 14 soloists, five singers, five pianists, three violinists and one cellist. The singers are Julia Culp, Elena Gerhardt, Marie Rappold, Maggie Teyte and Herbert Witherspoon. The pianists are Germaine Schnitzer, Leopold Godowsky, Max Pauer, George Proctor and Norman Wilks. The violinists are Fritz Kreisler, Anton Witek and Eugene Ysaye, while Otto Urack is the cellist. It is possible that this list may be added to before the end of the season, for it usually happens that after all arrangements have been made some artist worth hearing comes to America and is given an engagement.

SYMPHONY SOLOISTS FOR THE SEASON

ELENA GERHARDT

EUGENE YSAYE

Garo Photo
ANTON WITEK

GERMAINE SCHNITZER

Photo by APEDA STUDIO
JULIA CULP

DR KARL MUCK
Conductor of the Symphony Orchestra
Photo by Garo

MAGGIE TEYTE

FRITZ KREISLER

MAX PAUER

MARIE RAPPOLD
Photo by APEDA STUDIO

HERBERT WITHERSPOON

LEOPOLD GODOWSKY

Julia Culp a New Singer.

Of the singers the only one who will be new to Boston is Julia Culp. Miss Culp is Dutch by birth and for the past several years has held a very high place among the concert singers of Europe. She is described as a mezzo-soprano of unusual beauty of voice and as an artist of first rank. This will be her first season in America, and it is promised that she will be one of the most artistic features of the coming Winter.

Elena Gerhardt now needs no introduction in Boston, for last season, her first in America, brought her to this city several times in recital, in the Symphony concerts and at the second Pension Fund concert. Few singers have won so quickly a public in this very critical city, and it is owing to that that Miss Gerhardt has been engaged to sing with the orchestra, not only in Boston, but in several other cities which it will visit.

One of the most interesting afternoons of music of last year was the recital of Debussy songs given by Miss Maggie Teyte of the Chicago Opera Company. Miss Teyte's history is fairly familiar to the musical public of this city. A young Scotchwoman, she went to Paris, and first made her reputation as the successor to Mary Garden in the role of Melisande at the Opera Comique. Last year she came to this country as a member of the Chicago Opera Company, and incidentally gave a number of recitals. This year she will again be a member of the Chicago Company, but expects to do much more concert work. Her appearance with the Symphony Orchestra will be awaited with much interest.

Mme Marie Rappold, who will be the first soloist of the season, is the well-known soprano of the Metropolitan Opera House, who has already been heard in this city in opera and in concert. The other singer on the list, the bass, Herbert Witherspoon, has sung here at various times in concert, and now will appear for the first time at the Symphony concerts. He has been a member of the Metropolitan Opera Company for the last three years.

Godowsky Among the Pianists.

A pianist whose coming has long been eagerly looked forward to by the musical public is Leopold Godowsky. A good many years ago Godowsky was teaching in a musical college in Chicago, and incidentally gave throughout this country a number of recitals. He was famous then chiefly for his extraordinary technic which was said to exceed even that of Moritz Rosenthal. Godowsky returned to Europe, and for the last several years has had merely to announce a concert in Berlin, Vienna and other principal cities to be assured of a sold-out house. He has been made the head of the piano school in the Vienna Conservatory, and is today one of the leading figures in European music. His engagement with the Symphony Orchestra will bring him here in the first half of the season.

Miss Germaine Schnitzer, who returns to America after an absence of several years, will be remembered as an attractive young woman, with a splendid technic and an uncommon musical perception. Few young women pianists have been more favorably received in Boston and reports have it that she has grown greatly in her art since leaving this country.

A name new to Boston is that of Norman Wilks. Mr Wilks is an English pianist, the greater part of whose career has been spent in Germany, and he comes to America very highly recommended.

Another newcomer in the list of pianists is Max Pauer. Pauer's father was the famous pianist and pedagogue, and Pauer himself is regarded in Germany as a great classical player. He is coming to America for the first time and has been engaged by the Boston Symphony Orchestra for several of its concerts.

The fifth pianist, George Proctor, is well known in Boston, through many appearances in concert and recital.

Ysaye Leads the Violinists.

While the names of only three violinists are announced in the prospectus, these three are of extraordinary importance, and it is not without pride that the Symphony Orchestra counts one of them as its concert master. Ysaye and Kreisler undoubtedly today stand undisputed at the head of their branch of the art of music. Ysaye has not been heard in America for eight years. Kreisler incidentally is coming to America under a contract, which gives the orchestra his exclusive services in the East. He will give a recital in Boston and New York, but otherwise his only appearance will be with the Boston Symphony. Anton Witek has proved in the last two years that he is well able to maintain a place in such distinguished company.

The only cellist announced is the new member of the orchestra, Otto Urack, who succeeds Alwin Schroeder, sharing the first desk of the cellos with Heinrich Warnke. It is expected that in Mr Urack a most valuable addition to the strings has been found. A young man, still in his 20s, he has been for the past several years solo cellist and leader of the cello section in the Bayreuth Festival Orchestra. He is famous in Germany and Austria as a virtuoso, and also has won his spurs as a conductor.

TRAVELER

HERALD,

SEPTEMBER 28,

DR. MUCK CABLES FIRST PROGRAM

First Auction Sale of Symphony Seats Occurs Next Monday.

Just as he was leaving Bremerhaven for New York last Tuesday, Dr. Muck cabled C. A. Ellis, manager of the Symphony orchestra, his first program, which will be played on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. It comprises the "Eroica" symphony of Beethoven, the "Roman Carnival" overture of Berlioz, the symphonic poem, "Mazeppa," of Liszt, and the prelude to "Die Meistersinger von Nuremberg." His later programs will be announced after his arrival next week; also the names of the new works he intends to produce during the season.

The first of the auction sales of season tickets comes next Monday morning, when the $18 seats for the public rehearsals will be sold. The same rules will hold this year as in past years. The seats will be put up for auction in their regular order beginning with the first row on the floor and the premium at which they are bid in will be added to the upset price of $18, no more than four seats being sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

For the benefit of those who wish to know about the progress of the auction it may be said that the sale of the floor seats will occupy the whole of the morning and the balcony will be reached some time between 2 and 3 o'clock in the afternoon.

Thursday morning, beginning at 10 o'clock with the same rules in force, the $18 seats for the 24 Saturday night concerts will be sold, the same number of seats as are sold for the rehearsals Monday. The last day of the sale will be Friday, the 4th. Then all the rest of the seats of the house will be sold with an upset price of $10, these seats being not only the last nine rows on the floor and the last five rows in the first balcony, but the entire second balcony.

SEPTEMBER 27,

TRANSCRIPT

MUSIC AND MUSICIANS

THE SYMPHONY ORCHESTRA AND MAHLER'S MUSIC

Played the World Over, It Has Been Strangely and Undeservedly Neglected Here—Mr. Russell's Return—A Plan for Sunday-Afternoon Concerts at the Opera House — Mme. Calve at Hand — Leoncavallo's New Opera—Reger's Impending Pieces—Items as They Pass

ANNOUNCING, the other day, the proprogrammes of the Hallé Concerts at Manchester, in England, the Guardian praised the new conductor, Mr. Balling, for the inclusion in them of symphonies by Bruckner and Mahler, that his hidebound predecessors had ignored. "They are the most comprehensive of modern symphonists," said the Guardian, "and there is musical wealth in them." Here in Boston, for years past, we have not lacked Bruckner's music. Mr. Gericke, who had lived and worked in the midst of the controversies that Bruckner's symphonies raised in Vienna, made them known, one by one, to the public of the Symphony Concerts, though he professed no great personal admiration for them. Dr. Muck, who had more individual inclination toward them, played at least one in each year of his conductorship. Mr. Fiedler was like-minded, and a symphony of Bruckner is now an established item in the annual scheme of the Symphony Concerts. So heard, his music steadily wins increasing understanding, appreciation, sympathy.

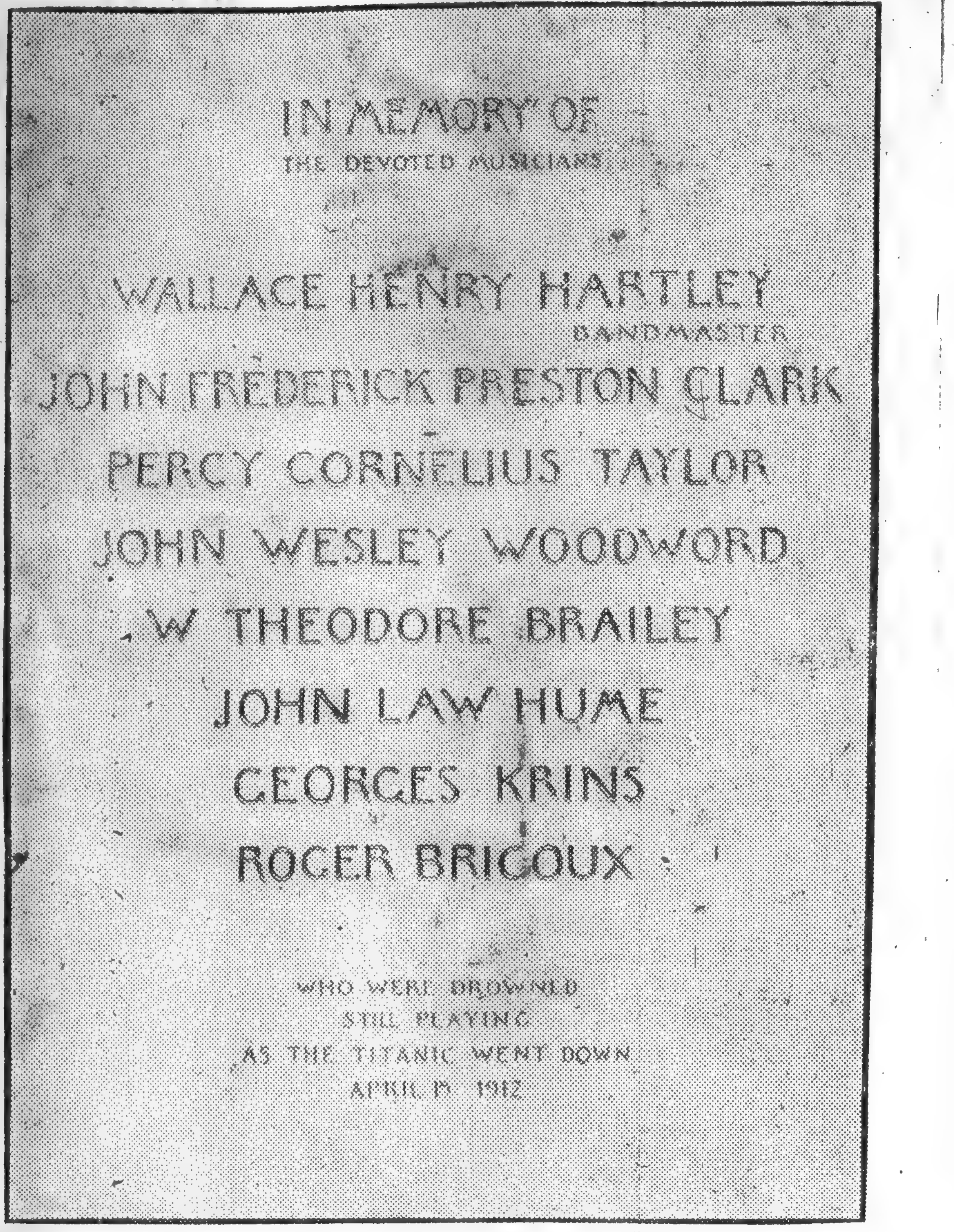
Mahler's symphonies, on the other hand, have been strangely and undeservedly ignored by the successive conductors of the Symphony Orchestra. For ten years and more, Mahler has been a composer whose established rank—to say nothing of the intrinsic interest of his music or of informed curiosity about it—warranted the performance of his symphonies here. Yet in all that time, a single one of them has been played in Boston—the fifth produced by Mr. Gericke in his final year, eagerly received, and repeated "by general request" at another pair of concerts. Dr. Muck seemed to ignore Mahler's music; Mr. Fiedler announced one or another symphony from year to year, but never played it. The excuse was that the chosen piece required a chorus or solo singers, difficult to assemble and rehearse.

It is quite true that some of Mahler's symphonies do demand s [illegible] unusual, costly and complex forces, [illegible] that conductors, in prudent fear of [illegible] exactions, are wary of them. On [illegible] other hand, more of Mahler's music [illegible] only the large orchestra that sits [illegible] in and week out in Symphony Hall [illegible] eminently fitted to play it. There [illegible] no sound reason why the sympho[illegible] so written should not, one by one, [illegible] made known here. In many a trait of [illegible] and style, Mahler is the mus[illegible] continuator of Bruckner. If Bruckne[illegible] music deserves annual performances [illegible] Bosto[illegible] by the same token Mahler's [illegible] a rig[illegible] to occasional hearing. His sy[illegible] have their shortcomings; they ha[illegible] also [illegible] individual and significant [illegible]. They have qualities that are uniqu[illegible] the music of our time. Like Bruckne[illegible] they can, on occasion, rise impressiv[illegible] hig[illegible] in scope and power of imagina[illegible] and expression. Few audiences an[illegible] have heard them uninterested a[illegible] unmoved. They gain in prestige, they [illegible] upon programmes the world over[illegible] There was no need of the interest [illegible] untimely death awakens to establish [illegible] among the eminent composers of [illegible] day. Not often has the Symphony Orc[illegible] been so neglectful. It is a blot upo[illegible] its just repute for catholicity that it s[illegible] so long and persistently have igno[illegible] Mahler's music. It is high time to h[illegible] his symphonies in Boston. We may b[illegible] belated over them, but we need not be stu[illegible] in the pride of error.

H. T. P.

SEPTEMBER 23, 1912 POST.

Marble Memorial Tablet to Musicians of Titanic



IN MEMORY OF
THE DEVOTED MUSICIANS

WALLACE HENRY HARTLEY
BANDMASTER
JOHN FREDERICK PRESTON CLARK
PERCY CORNELIUS TAYLOR
JOHN WESLEY WOODWORD
W THEODORE BRAILEY
JOHN LAW HUME
GEORGES KRINS
ROGER BRICOUX

WHO WERE DROWNED
STILL PLAYING
AS THE TITANIC WENT DOWN
APRIL 15 1912

MARBLE MEMORIAL TABLET PLACED IN THE WALL OF MASSACHUSETTS CORRIDOR AT SYMPHONY HALL, IN HONOR OF THE BRAVE MUSICIANS, WHO KEPT PLAYING WHEN THE TITANIC WENT DOWN APRIL 15.

A handsome marble tablet has been placed in Symphony Hall as a memorial to the musicians of the White Star steamship Titanic, who continued to play while the ship was sinking.

It is to set in the wall of the Massachusetts corridor. The donor prefers to remain anonymous.

Three feet, four inches long, by two feet, four inches wide, the white marble of the tablet is inscribed in letters of gold:

"In Memory of the Devoted Musicians, Wallace Henry Hartley, Bandmaster; John Frederick Preston Clark, Percy Cornelius Taylor, John Wesley Woodword, W. Theodore Brailey, John Law Hume, Georges Krins, Roger Bricoux, Who Were Drowned Still Playing as the Titanic Went Down, April 15, 1912."

The tablet is the work of John Evans & Co., of Boston.

SEPTEMBER 28, 1912 MONITOR,

DR. MUCK TO PLAY "EROICA"

New Symphony Conductor Will Open Season With Beethoven Work

Just as he was leaving Bremerhaven for New York last Tuesday, Dr. Muck cabled C. A. Ellis, manager of the Symphony orchestra, his first program which will be played on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. It comprises the "Eroica" symphony of Beethoven, the "Roman Carnival" overture of Berlioz, the symphonic poem, "Mazeppa" of Liszt and the prelude to "Die Meistersinger" of Wagner. His later programs will be announced after his arrival next week, also the names of the new works he intends to produce during the season.

The first of the auction sales of season tickets to the Symphony concerts comes on next Monday morning, Sept. 30, when the $18 seats for the public rehearsals will be sold. The seats will be put up for auction in their regular order beginning with the first row on the floor and the premium at which they are bid in will be added to the upset price of $18, no more than four seats being sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

The sale of the floor seats will occupy the whole morning and the balcony sale will be reached sometime between 2 and 3 o'clock in the afternoon.

The seats to be sold Monday comprise the entire floor, excepting the last nine rows, which are under the balcony; and the entire first balcony, except the last five rows, which are under the second balcony. These two lots of seats, the upset price of which is $10, will be sold on Tuesday. The second balcony is not sold for the public rehearsals, as this is held out for the 25-cent "rush" tickets sold on the day of the rehearsal.

Thursday morning beginning at 10 o'clock the $18 seats for the 24 Saturday night concerts will be sold.

The last day of the sale will be Friday, Oct. 4. Then all the rest of the seats of the house will be sold with an upset price of $10, these seats being not only the last nine rows on the floor and the last five rows in the first bal-

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RECORD, SATURDAY, SEPTEMBER 21, 1912

BRILLIANT SYMPHONY ORCHESTRA SEASON EXPECTED UNDER DR. MUCK'S LEADERSHIP

DR. KARL MUCK.

The opening of the 32d season of the Symphony orchestra is but three weeks away, the first rehearsal coming Oct. 11, the first concert on the following evening. The annual auction sales of season tickets will be held Sept. 30, Oct. 1, 3 and 4, at 10 a. m. On Monday the first day the $18 seats for the rehearsals will be sold, on Tuesday the $10 seats. On Thursday the $18 seats for the concerts will be sold and on Friday the $10 seats. Between Oct. 11, the opening, and May 3, the orchestra will give 110 concerts exclusive of its pension fund benefits, of which there are always two. Boston will have its usual 24 public rehearsals on successive Friday afternoons and its 24 concerts on successive Saturday evenings excepting those weeks when the orchestra is out of town: Nov. 8 and 9, Dec. 6 and 7, Jan. 10, 11 and 31, Feb. 1, 21 and 22 and March 21 and 22.

Dr. Muck's Return.

Interest in the season naturally centers in the return of Dr. Muck as conductor. No man who has held this important post since the organization of the orchestra made so profound an impression on the orchestra itself and on the patrons as he did.

Soloists.

The management announces that 14 artists have been engaged to assist at as many concerts during the season. There will be five singers, Julia Culp, Marie Rappold, Elena Gerhardt, Maggie Teyte and Herbert Witherspoon; five pianists, Germaine Schnitzer, Leopold Godowsky, Max Pauer, George Proctor and Norman Wilks; three violinists, Fritz Kreisler, Anton Witek and Eugene Ysaye; one 'cellist, Otto Urack, the successor of Alwin Schroeder. The engagements of these artists have so been arranged that they will alternate as far as possible with the concerts which are purely orchestral.

Of the singers the only one who will be new to Boston is Julia Culp. Miss Culp is Dutch by birth and for several years has held a very high place among the concert singers of Europe. She is described as a mezzo soprano of unusual beauty of voice and as an artist of first rank. This will be her first season in America.

The Pianists.

A pianist whose coming has long been eagerly looked forward to by the musical public is Leopold Godowsky. He has been made the head of the piano school in the Vienna Conservatory and is today one of the leading figures in European music. His engagement with the Symphony orchestra will bring him here in the first half of the season.

A name new to Boston is that of Norman Wilks. Mr. Wilks is an English pianist, the greater part of whose career has been spent in Germany and he comes to America very highly recommended.

Another newcomer in the list if pianists is Max Pauer. He is coming to America for the first time and has been engaged by the Boston Symphony orchestra for several of its concerts.

SEPTEMBER 28, 1912

TRANSCRIPT,

THE SYMPHONY CONCERTS

Dr. Muck Makes Known His First Programme—Beethoven and Wagner, Liszt and Berlioz Upon It—The Arrangements for the Auctions of the Tickets Next Week

DR. MUCK has at last settled and forwarded the programme of the first pair of Symphony Concerts, on Friday afternoon, Oct. 11, and Saturday afternoon, Oct. 12, in which he will reappear as conductor of the Symphony Orchestra. The chosen pieces are: Beethoven's "Eroica" symphony, Lizt's symphonic poem, "Mazeppa," Berlioz's overture, "The Roman Carnival" and, out of Wagner, the prelude to "Die Meistersinger," which Dr. Muck put on his first and his final programme in his earlier service here. Except "Mazeppa," all these are familiar pieces that suit occasions when the audiences will be more mindful of the returning conductor than of the music they are hearing under his hand. "Mazeppa," in Boston and elsewhere, is less frequently played than some other of Liszt's symphonic poems. Not Byron's familiar poem, but a passage in Hugo's "Les Orientales" suggested the subject to the composer. The verse pictures the horse to which Mazeppa has been bound, bearing him in agony over hill and plain, by night and day, among wild peoples and wild beasts and birds. Like to this ride is the ride of a mortal, upon the steed of Genius. In the music Liszt would illustrate—as the analysts say—both the realistic and the idealistic sides of the poem. Other programmes for the succeeding concerts and a list of new pieces likely to be performed through the season are expected from Dr. Muck soon after he arrives in Boston next week.

The Auctions of the Seats

The annual sales by auction of the seats for the concerts begins next Monday in Symphony Hall and about them the management makes the following announcements and explanations:

On Monday, commencing at ten o'clock, the $18 seats for the afternoon concerts will be sold. The same rules will hold this year as in past years. The seats will be put up for auction in their regular order, beginning with the first row on the floor and the premium, at which they are bid in, will be added to the upset price of $18. No more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold. The sale of the seats on the floor will occupy the whole of the morning and the seats in the first balcony will be reached between two and three o'clock in the afternoon. The seats to be sold Monday comprise the entire floor, except the last nine rows, which are under the balcony, and the entire first balcony except the last five rows, which are under the second balcony. These two lots of seats, the upset price of which is $10, will be sold for the afternoon concerts on Tuesday, beginning at ten o'clock. The second balcony is not sold for the afternoon, as this is held out for the twenty-five cent "Rush" tickets purchasable on the day of the concert.

Thursday morning, at ten o'clock, with the same rules in force, the $18 seats for the twenty-four Saturday evening concerts will be sold. They comprise the entire floor, except the nine rows of seats under the first balcony, and the entire first balcony, except the last five rows, which are under the second balcony. These seats, and the whole second balcony, which is available for the Saturday evening concerts, will be sold on Friday at an upset price of $10.

THE BOSTON TRAVELER AND EVENING HERALD, SATURDAY, SEPTEMBER 21, 1912.

SYMPHONY SEASON IS TO OPEN OCT. 11

Auction Sale of Seats Begins Sept. 30—Fourteen Soloists Are Engaged.

The coming season of Symphony concerts, the 32d, will open with promise of many good things with the public rehearsal on Oct. 11 and concert on Oct. 12. The prospectus issued by the orchestra shows an exceedingly attractive list of soloists and announces the return of Dr. Karl Muck, which has been looked forward to with eagerness by all lovers of music since he left Boston in 1908, after the two very memorable seasons in which he was conductor.

The annual auction sales of seats will be held on Monday, Tuesday, Thursday and Friday, Sept. 30, Oct. 1, 3 and 4, in Symphony Hall, at 10 A. M. On Monday the $18 seats for the rehearsals will be sold, and on Tuesday the $10 seats. On Thursday the $18 seats for the concerts will be sold, and on Friday the $10 seats. While it is impossible to gauge accurately in advance the sale the orchestra will have here, there is every indication that there is more interest in the concerts this year than there has been since Dr. Muck left and that the patronage will be larger than ever.

The names of 14 soloists in all are announced. They are five singers, Julia Culp, Marie Rappold, Elena Gerhardt, Maggie Teyte and Herbert Witherspoon; five pianists, Germaine Schnitzer, Leopold Godowsky, Max Pauer, George Proctor and Norman Wilks; three violinists, Fritz Kreisler, Anton Witek and Eugene Ysaye; and one 'cellist, Otto Urack, the successor of Alwin Schroeder.

Of the singers the only one who will be new to Boston is Julia Culp. Miss Culp is Dutch by birth and for the past several years has held a very high place among the concert singers of Europe. She is described as a mezzo-soprano, of unusual beauty of voice and as an artist of first rank. This will be her first season in America.

Mme. Marie Rappold, who will be the first soloist of the season, is the well known soprano of the Metropolitan Opera House, who has already appeared in Boston with the Symphony orchestra. She is an American by birth and training and she had the singular distinction of making her debut in one of the principal parts of Goldmark's "The Queen of Sheba," namely Sulamith. Since then she has taken important roles in the repertoire of the Metropolitan opera company and has become one of the favorite concert singers of this country.

Elena Gerhardt now needs no introduction in Boston, for last season, her first in America, brought her to this city several times in recital, in the Symphony concerts and at the second Pension Fund concert. Few singers have won so quickly a public here, and it is owing to that that Miss Gerhardt has been engaged to sing with the orchestra, not only in Boston, but in several other cities which it will visit.

One of the most interesting afternoons of music of last year was the recital of Debussy songs given by Miss Maggie Teyte of the Chicago Opera Company. Miss Teyte, a young Scotchwoman, first made her reputation as the successor to Mary Garden in the role of Melisande at the Opera Comique in Paris. Last year she came to this country as a member of the Chicago Grand Opera Company.

Herbert Witherspoon has appeared several times in concert here. He is, however, to make this year his first appearance here as soloist at a Symphony concert. Mr. Witherspoon is one of the leading concert bassos of this country and is a member of the Metropolitan Opera Company.

A pianist whose coming is looked forward to by the musical public is Leopold Godowsky. A good many years ago Godowsky was teaching in a musical college in Chicago and incidentally gave a number of recitals. He was famous then chiefly for his extraordinar technique. For the last few years h has had great success in Europe.

Miss Germaine Schnitzer, who re turns to America after an absence o several years, has been favorably re ceived in Boston and is reported to hav grown greatly in her art since leavin this country.

A name new to Boston is that of No man Wilks. Mr. Wilks is an Englis pianist, the greater part of whose ca reer has been spent in Germany and h comes to America very highly recom mended.

Another newcomer is Max Paue Pauer's father was the famous piani and pedagogue and Pauer himself is r garded in Germany as a great classic player. He is coming to America f the first time.

The fifth pianist, George Proctor, too well known in Boston to need a comment.

Of the violinists, Ysaye has not be heard in America for eight years a it is four since Kreisler was last he Kreisler is coming to America un contract with the Symphony orches which gives the orchestra his exclus services in the East. He will give recital in Boston and New York, b otherwise his only appearances will with the Boston Symphony.

Anton Witek has proved in the last t years that he is well able to mainta a place in such distinguished company.

The only 'cellist announced is the new member of the orchestra, Otto Urack, who succeeds Alwin Schroeder, sharing the first desk of the 'cellos with Heinrich Warnke. Mr. Urack, a young man still in his 20s, for the past several years has been solo 'cellist and leader of the 'cello section in the Bayreuth Festival orchestra.

Noted Singers Symphony Soloists

THREE ARTISTES TO BE HEARD THIS SEASON.

At the Left Is Julia Culp, a Mezzo-Soprano Who Is Making Her First Visit to America. At the Right, Above, Is Elena Gerhardt, Whose Success Last Season Is Still Remembered. Below Is Maggie Teyte, Who First Made Her Reputation as Mary Garden's Successor in "Melisande" at the Opera Comique in Paris.

EVENING TRANSCRIPT,

SEPTEMBER 30,

SINGLE SEAT BRINGS $61

That Is Highest for Symphony Rehearsals

This Price $17 Below Last Year's Figure

Auction Sale Likely to Average Well

Liveliest Competition for Places in Row J

Sixty-one dollars was the highest price paid at the auction sale this morning for the Friday-afternoon Symphony rehearsal seats. This price is $17 lower than was paid last year. It was bid for a single seat, J 19, while the seat sold just before this one, J 18, brought $60.

The auction was conducted in Symphony Hall by Walter Jackson. At times the bidding was spirited, competition often coming at unexpected periods, and in most cases it occurred in the case of two seats that had been occupied by the bidder several seasons.

The first seats sold were 1 and 2, at the extreme right of the hall. These brought $16.50, the same as a year ago. The next seat went at $23, and throughout the row the prices fluctuated only slightly.

Row B showed an increase, and each succeeding row of the first twelve showed a higher price than the one in front of it. The highest price paid in B was $41 for two aisle seats in the centre. The corresponding seats on the opposite side brought only $32. In row C a higher average was maintained. In D the price averaged $35 and E the figure was run up to $44 for a single seat on the aisle. Other prices were $42 which was paid for three seats on one side of the aisle, and one on the other side, $41, $39 and down to $27.

Beginning at the right of row F the first four seats brought $31, two aisle seats brought $36 and as the centre was reached the prices advanced until $54 was paid for two opposite aisle seats, 18 and 19.

Prices got for places in row G ran from $29 up to $54.50, the latter price being paid for 19, 20 and 21 at the left of the centre aisle. Row H showed a rapidly increasing scale for the high price there was $58 for three seats, two on one side of the centre aisle and one opposite. The next three places to this brought only $40. The lowest price in this row was $24. One seat, 18 in [illegible] on the aisle brought [illegible]

The record prices came in row J. Seats 1, 2, 3 and 4 brought $31, and an adjoining group of three sittings brought $35, $40 was paid for the next single seat, then $36.50 for two, $36 for the next two, $46 for four places, then $60 for the single sitting with a dollar better for the adjoining seat, 19. Other prices paid in this same row were $55, $57, $36, $35, $43, $51, $34.50 and $34 as the places were disposed off to the left.

The highest price that was paid in row K was $56 for an aisle seat. The lowest price was $27.50, showing a wide range of prices. Prices in row I ran from $28 to $49, in M from $28 to $42, as usual the high price being paid for centre aisle seats. In N they ran from $32 to $53, in O from $32.50 to $55 and this average was maintained to the end of the morning session of the auction sale.

Tomorrow forenoon at ten o'clock the $10 seats for the rehearsals will be sold.

SEPTEMBER 30,

GLOBE—

SYMPHONY SEAT SALES.

Auction of Season Tickets for the Concerts Begins This Morning at the Hall at 10 O'Clock.

The first of the auction sales of season tickets for the Symphony Concerts will begin at Symphony Hall this morning at 10 o'clock. The sale includes all the seats in the hall which have the upset price of $18. These are the seats on the floor back to the balcony line; the seats on the sides of the first balcony and those in the center of the first balcony back to the second balcony line.

The sale will begin with the seats in the front of the floor and they will be sold in order. It will take at least to the intermission for luncheon at 12:30 to sell back to the broad aisle on the floor and the sale of the balcony seats, beginning with those on the right side, followed by those on the left side, and finally those in the center will begin about 2 o'clock.

The premiums bid today will be added in every case to $18 for each seat. Only four seats may be bought on one bid.

ADVERTISER.

SEPTEMBER 28,

Symphony Orchestra.

Just as he was leaving Bremerhaven for New York Tuesday Dr. Muck cabled C. A. Ellis, manager of the Symphony Orchestra, his first programme which will be played Oct. 11 and Oct. 12. It comprises the "Eroica" Symphony of Beethoven, the Symphonic Poem, "Mazeppa" of Liszt and the prelude to Die Meistersinger.

The first of the auction sales of season tickets comes on next Monday morning, Sept. 30, when the $18 seats for the public rehearsals will be sold.

The seats to be sold Monday comprise the entire floor excepting the last nine rows, which are under the balcony, and the entire first balcony except the last five rows which are under the second balcony. These two lots of seats, the upset price of which is $10, will be sold on Tuesday.

Thursday morning the $18 seats for the 24 Saturday night concerts will be sold, the same number of seats as are sold for the rehearsals Monday. The last day of the sale will be Friday, Oct. 4. Then all the rest of the seats of the house will be sold.

TRANSCRIPT.

OCTOBER 2, 1912

DR. MUCK'S PLANS

THE CLASSICS TO MAKE HIS PROGRAMMES WHILE HE IS TUNING UP THE SYMPHONY ORCHESTRA—NEW PIECES BY REGER AND LESS-KNOWN COMPOSERS IN PROSPECT

This morning, at the Somerset, where Dr. Muck is living until the apartment he has taken is ready for him, the conductor added what little he could to previous announcements of his plans for the Symphony Concerts. "My first programme," he said, "is already known—the 'Eroica' symphony of Beethoven, Berlioz's 'Carneval Romain, Liszt's symphonic poem 'Mazeppa' and the Prelude to 'The Meistersinger.' All these are well-tried favorites except 'Mazeppa' which, as I understand it, has been played but once in the Symphony Concerts and that a good many years ago."

"It is possible that at my second concert—and this I shall not decide for two or three days—I shall bring out a symphony by Lenlvai, one of the younger composers of whom I think very highly. At an early concert also I shall bring out Reger's latest piece, which he calls 'A Concerto in Ancient Form,' modelled after the music of the eighteenth century. Another novelty which I shall play shortly is a Humoresque for orchestra by the Czech composer Mrazek, suggested by the 'Max und Moritz' pictures in Fliegende Blätter. It is an exceedingly entertaining bit. I have some new Russian music also in mind. My first work is to get back in touch with the orchestra, work in the new [illegible] old

THE BOSTON AMERICAN—SEPTEMBER 22, 1912

Expect Great Progress Under Conductor Carl Muck's Baton

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Noted Soloists Coming for Symphony Concerts This Season

Auction Sale of Seats for Boston Season to Open Sept. 30.

By FREDERICK JOHNS.

CONDUCTOR AND SOME BOSTON SYMPHONY SOLOISTS

JULIA CULP.
GARO PHOTO
DR KARL MUCH
MARIE RAPPOLD
ELENA GERHARDT
MAGGIE TEYTE

THE return of Dr. Karl Muck overshadows everything in the prospectus of the coming season of the Boston Symphony Orchestra, despite the announcement of a wonderful group of soloists.

Dr. Muck was a great man when he left our orchestra five years ago and went to Berlin. Today, after four years of musical leadership in Europe, he ranks as one of the very greatest of conductors. Nikisch, Muck, and Weingartner are the most famous names abroad today and of the three Muck is perhaps the greatest in solid achievement.

His return to Boston means progress for the orchestra, which many think stood still during the four years of Max Fiedler. It is practically self-supporting and enjoys a popularity throughout the United States that is amazing.

He will be called upon to give 110 concerts, exclusive of the Pension Fund benefits. Boston will have its twenty-four rehearsals and twenty-four concerts, Cambridge eight, New York ten; Brooklyn, Philadelphia, Baltimore, Washington and Providence five each; Hartford, Worcester and New Bedford three each, and several New England cities a single concert. Concerts will also be given in Albany, Toronto, Buffalo, Cleveland, Ann Arbor and Detroit.

The auction sale of seats begins Monday, September 30, for the Boston concerts.

Soloists Announced.

The names of fourteen soloists are announced at this time. It is possible that there may be more, for it rarely happens that a season passes without the unexpected coming of some artist who deserves a hearing with the orchestra. The engagements of these fourteen have been so made that they will very nearly alternate with the concerts which will be purely orchestral. The list consists of five singers, Julia Culp, Elena Gerhardt, Marie Rappold, Maggie Teyte and Herbert Witherspoon; five pianists, Leopold Godowsky, Max Pauer, George Proctor, Norman Wilks and Germaine Schnitzer; three violinists, Fritz Kreisler, Eugene Ysaye and Anton Witek, and one 'cellist, Otto Urack, the successor of Alwin Schroeder.

Of the singers, the only one who will be new to Boston is Julia Culp. Miss Culp is Dutch by birth, and for the past several years has held a very high place among the concert singers of Europe. She is described as a mezzo-soprano of unusual beauty of voice and as an artist of first rank. This will be her first season in America.

Elena Gerhardt now needs no introduction in Boston, for last season, her first in America, brought her to this city several times in recital, in the Symphony concerts and at the second pension fund concert.

Mme. Marie Rappold, who will be the first soloist of the season, is the well-known soprano of the Metropolitan Opera House, who has already, a few years ago, appeared in Boston with the Symphony Orchestra. Mme. Rappold is an American by birth and training.

Maggie Teyte Returns.

One of the most interesting afternoons of music of last year was the recital of Debussy songs given by Miss Maggie Teyte of the Chicago Opera Company. Miss Teyte's history is fairly familiar to the musical public of this city. A young Scotchwoman, she went to Paris and first made her reputation as the successor to Mary Garden in the role of Melisande at the Opera Comique. Last year she came to this country as a member of the Chicago Grand Opera Company.

The other singer on the list, Herbert Witherspoon, has many admirers in this city through his several appearances in concert here. He is, however, to make this year his first appearance here as soloist at a Symphony Concert. Mr. Witherspoon in addition to being one of the leading concert bassos of this country is a member of the Metropolitan Opera Company.

A pianist whose coming has long been eagerly looked forward to by the musical public is Leopold Godowsky. A good many years ago Godowsky was teaching in a musical college in Chicago and incidentally gave throughout this country a number of recitals. He was famous then, chiefly for his extraordinary technique. Godowsky returned to Europe and for the last several years has had merely to announce a concert in Berlin, Vienna and other principal cities, to be assured of a sold-out house.

Miss Germaine Schnitzer, who returns to America after an absence of several years, will be remembered as an attractive young woman with all the technique necessary in her [illegible] rather uncommon musical perception. Few young woman pianists have been more favorably received in Boston.

A name new to Boston is that of Norman Wilks. Mr. Wilks is an English pianist, the greater part of whose career has been spent in Germany and he comes to America very highly recommended.

Another newcomer in the list of pianists is Max Pauer. Pauer's father was the famous pianist and pedagogue and Pauer himself is regarded in Germany as the greatest classical player of our time. The fifth pianist, Mr. George Proctor, is too well known in Boston to need any comment.

Ysaye and Kreisler undoubtedly today stand disputed at the head of their branch of the art of music. Ysaye has not been heard in America for eight years and it is four since Kreisler was last here. Kreisler incidentally is coming to America under contract with the Symphony Orchestra which gives the orchestra his exclusive services in the East.

Anton Witek has proved in the last two years that he is well able to maintain a place in such distinguished company.

The only cellist announced is the new member of the orchestra, Mr. Frank Urack, who succeeds Alwin Schroeder, sharing the first desk of the cellos with Heinrich Warnke. It is expected that in Mr. Urack a most valuable addition to the orchestra has been found. He is a young man, still in his twenties, for the past several years has been solo cellist and leader of the cello section in the Bayreuth Festival Orchestra.

OCTOBER 1,
TRANSCRIPT.

GOOD PRICES FOR $10 SEATS

Symphony Orchestra Rehearsal Tickets Average Better Than the Figures of Last Season's Sale

It was a comparatively small but an earnest assembly which gathered in Symphony Hall this morning for the auction sale of $10 seats for the Friday rehearsals. The business was conducted with despatch. Everybody there had a "purpose," a characteristic of all Boston women, as a stranger once said. Only nine rows on the floor and five in the balcony come within this price and from the moment Walter Jackson stationed himself before the enlarged plan he held the attention of everyone. As the bids were closed, each purchaser with the few exception of the few agents, found their way to the specified places and sat awhile, filled with happy thoughts, no doubt, of the enjoyment which is to come from hearing twenty-four superlatively fine programmes for such a comparatively small sum of money. The last four seats in S S, the half rows at the extreme back of the hall, went for $8 each. The highest price was $9.

Comparisons always come to the mind of those who attend these sales year after year. This morning, a single seat in LL, directly in the centre of the floor, brought $28. The highest in the row in front of that brought $26.50 last season, while the same seat brought a dollar less today. Altogether, the average price was slightly above last year's figures. A few aisle seats brought $25, but there were not many above $20. The six seats on each side of the balcony doors brought from $11.50 to $12.50. Next in front they went from $10.50 to $16.50. In E, the front row, the prices ranged from $25.50 to $18. These fluctuations did not always indicate more or less desirable locations, but were governed more by the mood of those who were bidding. One woman stayed after the business of the morning was concluded to ask one of the busy clerks "how it happened" that some seats, often side by side, varied so much in price. Very politely he informed her that he could not explain such a complex human problem.

There was considerable excitement in Symphony Hall yesterday afternoon when Walter Jackson, the auctioneer, reached A 12, 13 and 14 on his diagram of the balcony, during the sale of $18 seats for the season. These seats are among the most desirable in the front row at the right. The premium on each finally reached $93—the record price up to that hour. Aisle seats 5, 6 and 7 brought $68; 16, 17 and 18 went at $80; 19 and 20 at $70; 25 and 26 at $81; 29, a middle seat, at $69, and the next four seats at $70.

The decrease in prices as the seats went farther away from the stage, was slight. Seat 45 brought $53, and the last seat in this row, together with the first three seats in row B, brought $81 each. 10, 11, 12 on this row cost $78. Four inside seats cost $51; the two seats adjoining $68, and number 22, $69. 23 and 24 cost $60; 26 and 27, inside seats, $50; 32, a seat well down toward the back of the hall, with 33 and 34, $55. The lowest-priced seat in this row, an inside seat, went for $45,50, and the last seats $47.50. The same price opened the sale of the seats on the back row on the right and the last seat in this row went at $40.

The left side of the balcony is considered less desirable, but the prices ranged from $43 to $67 in the front row. The front row at the back of the balcony, facing the stage, brought prices ranging from $47.50 to $50.50. The last seats on this row sold at prices ranging from $17.50 to $25.

MONITOR,
OCTOBER 2,

KARL MUCK IN BOSTON FOR SYMPHONY YEAR

Back to the English language and to an exclusively concert routine, Dr. Karl Muck, former director of the Royal opera in Berlin and present conductor of the Boston Symphony orchestra, expressed himself on his arrival at the Back Bay station Tuesday night as pleased with his exchange of hemispheres and as glad to be released from the responsibility that goes with directing the music of an opera house.

"I am happy to be with the orchestra again," he said, "and to have a winter of symphony interpretation. I shall conduct no opera in America. I have left opera behind me in Germany and the release from it is one of my great pleasures in coming to America."

Mrs. Muck came with Dr. Muck. They will live at the hotel Somerset.

The new Symphony leader said he expected soon to bring out new works by Lendvai and Reger.

MONITOR,

BOSTON, MASS., MONDAY, SEPTEMBER 30, 191

MAXIMUM BID OF $60 IN THE SYMPHONY SALE

Prices slightly higher than those of last year marked the first of the auction sales of the Symphony orchestra public rehearsal seats in Symphony hall this morning, when the $18 seats for the Friday afternoon rehearsals were disposed of. Bids advanced steadily row by row until the center of the hall was reached shortly before the adjournment of the auction for the luncheon period, when a maximum of $60 had been made. The highest premium paid last year was $78 and the year before $73.

The sale of $18 seats this morning included all seats on the floor except those in the last nine rows, and all in the first balcony except those in the last five rows. These make up the $10 seats and will be sold tomorrow.

[illegible] Thursday morning the $18 seats [illegible] Saturday evening concerts will [illegible] on Friday morning the $10 seats for [illegible] evening.

Seat [illegible] sale at promptly 10 [illegible] almost about 10 minutes being needed to sell an entire row.

As is usual at the Symphony hall auctions, the attendance is a shifting one, people coming and going all through the day, it being generally known when the seats in each part of the hall will go in sale. A half-hour after the first seat had been auctioned off, however, some 400 people were in attendance. Many of the audience were women.

Starting with an average of $30 for the first few rows, the selling advanced until the favorite rows, those in the center of the hall were reached, when several of the seats in the center of row J were sold at a premium of $60. Rows K, L, and M, averaged slightly lower than those figures, although they were the favorite rows last year.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MASS., SATURDAY, SEPTEMBER 21, 1912

Orchestral Programs Frequent This Year

DR. MUCK TO PRESENT 14 SOLOISTS

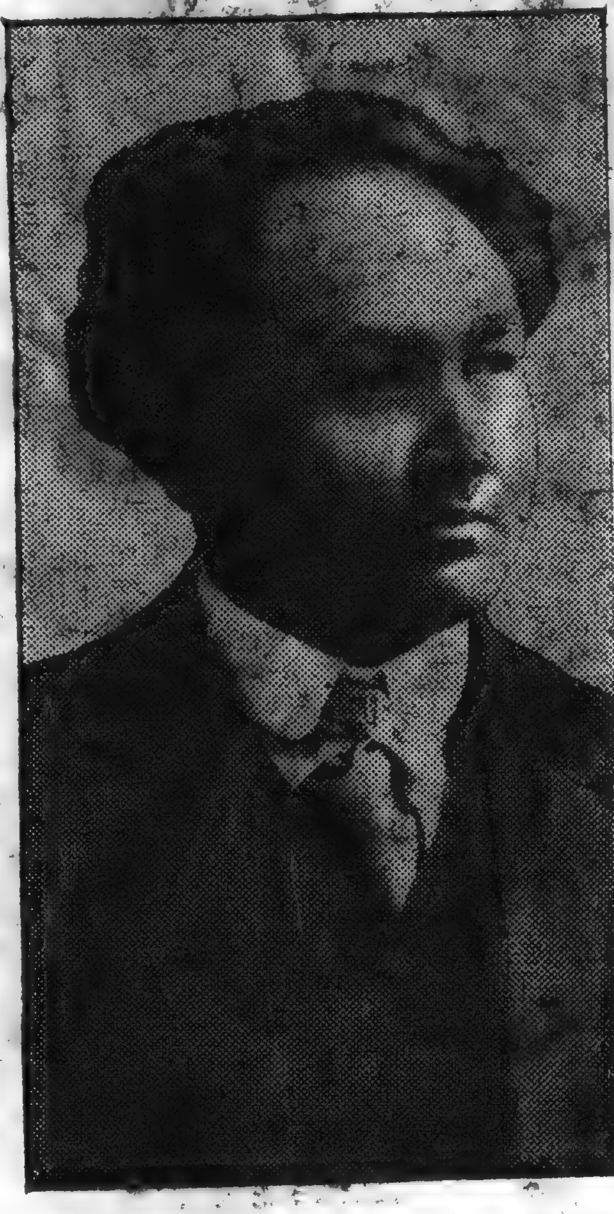
Conductor of Coming Symphony Season Has Distinguished Assisting Artists, but Will Have Large Proportion of Purely Orchestral Concerts

EACH department of solo activity in the Boston Symphony concerts this season will be freshened by the appearance of a European artist who is either new or is returning to America after a considerable absence. A new representative of the singing art is Miss Julia Culp, whose mezzo-soprano tone is said to have unusual beauty. Bringing new ideas of piano interpretation, is Leopold Godowsky, head of the piano school in the Vienna conservatory and one of the leading figures in European music. His engagement with the Symphony orchestra will bring him here in the first half of the season. Representing a style of violin playing not recently heard in the United States, comes Eugene Ysaye.

The names of 14 artists in all are announced and these represent the best in the art available in America this year. There are five singers, Julia Culp, Marie Rappold, Elena Gerhardt, Maggie Teyte and Herbert Witherspoon; five pianists, Germaine Schnitzer, Leopold Godowsky, Max Pauer, George Proctor and Norman Wilks; three violinists, Fritz Kreisler, Anton Witek and Eugene Ysaye, and one 'cellist, Otto Urack, the successsor of Alwin Schroeder in the orchestra. The programs have been arranged so that the concerts with soloist and those for orchestra alone will, as far as possible, alternate. The distinction which Dr. Muck holds as conductor makes him to all American concert purposes a soloist himself.

The Singers

Of the singers, the only one who will be new to Boston is Miss Julia Culp.


(Reproduced by permission of R. E. Johnston)
LEOPOLD GODOWSKY

(Copyright by A. Dupont, New York)
EUGENE YSAYE

Mme. Marie Rappold, who will be the first soloist of the season, is a well known soprano of the Metropolitan opera house, who has appeared before in Boston with the Symphony orchestra. Mme. Rappold is an American. She has taken important roles in the repertory of American opera and has become one of the favorite concert singers of

Soprano Who Presents Works of French School Appears With Orchestra

MISS MAGGIE TEYTE

the country. Miss Elena Gerhardt has been engaged to sing with the orchestra not only in Boston but in other cities which it will visit.

Miss Maggie Teyte, a Scotch singer, went to Paris and first made her reputation in the role of Melisande at the Opera Comique. Last year she came to this country as a member of the Chicago Opera Company and gave a number of recitals. This year she will again be a member of the Chicago opera and will do much concert work. Herbert Witherspoon makes this year his first appearance here as soloist at a Symphony concert.

The Pianists

A pianist whose coming has long been looked forward to by the musical public is Leopold Godowsky. A good many years ago Mr. Godowsky was teaching in a musical college in Chicago and then he gave throughout the country a number of recitals.

Miss Germaine Schnitzer returns to Boston to appear with the orchestra and in recital.

A name new to Boston is that of Norman Wilks. Mr. Wilks is an English pianist, the greater part of whose career has been spent in Germany.

Another newcomer in the list of pianists is Max Pauer. Mr. Pauer is said to be regarded in Germany as the greatest classical player of the time. He has been engaged by the Symphony management for concerts of the tours as well as for Boston. George Proctor, the Boston pianist, is again announced.

The Violinists

The names of three violinists are announced in the prospectus. Mr. Ysaye has not been heard in America for eight years. Mr. Kreisler is coming to America under a contract which gives the orchestra his exclusive servces in the East. He will give recitals in Boston and New York, but otherwise his only appearance will be with the Boston Symphony Orchestra. Anton Witek, the concertmaster, will play once as soloist.

The only 'cellist announced is the new member of the orchestra, Otto Urack, who succeeds Alwin Schroeder, sharing the first desk of the 'cellos with Heinrich Warnke.

New Song Interpreter Will Be Heard in Concert Halls of American Cities

oto by Apeda Studio, New York)
ULIA CULP

Pianist Returning to United States to Play in Musical Centers

(Photo by Gessford, New York)
MISS GERMAINE SCHNITZER

HERALD.
OCTOBER 1.

BIDDING STEADY AT SYMPHONY

Average Higher Than Last Year —Highest Bid for Any Seat $60, Plus $18.

The sale of the $18 seats for the Symphony rehearsals took place yesterday at Symphony Hall, and lasted all day. While there were no sensational bids as there have been in previous years, the directors of the hall say that the average was higher than last year. Sixty dollars was the highest bid for any seat yesterday, which, added to the fixed price of $18, made the price of the seat $78. That was in the most popular section of the orchestra, ten or twelve rows back from the stage.

All the floor seats except the last nine rows and all the first balcony seats except the last five rows, were sold. All the other seats in the hall come under the $10 section.

While some of the seats went as low as a $21 premium, the average bid was about $30, making the price of the average seat $48. As usual the bidding was capricious. Sometimes bids on adjoining seats, which were equally desirable, varied greatly and the less desirable places occasionally brought the highest prices. In general the middle of the orchestra section in front of the transverse aisle and the balcony seats nearest the stage are considered the most desirable. The highest bid for a balcony seat was $50, in the right hand section.

The sale began promptly at 10 A. M., and 1600 seats were sold during the day. All in the orchestra brought a premium of $16.50. The audience at the opening of the sale numbered about 400, but thinned out considerably, purchasers coming and going all day. Many regular patrons of the concerts, instead of coming to the sales themselves, now buy their seats through agents, who bid for them in the usual way, so that the identity of the buyers is often not known to officials of the hall.

Today the $10 seats for the Friday rehearsals will be sold; on Thursday, the $18 seats for Saturday evening, and on Friday morning the $10 seats for the Saturday evening concerts.

, OCTOBER 3,

OURNAL-

DR. MUCK PROMISES NOVELTIES FOR PATRONS OF THE SYMPHONY

Leader Arrives in Boston and Discusses Season's Plans.

The arrival of Dr. Karl Muck in Boston and the sale beginning today of the season tickets for the Saturday evening concerts make the preliminary work of the Symphony Orchestra complete and with the rehearsals which begin next Monday, the thirty-second season will have begun.

"My plans for the season," said Dr. Muck, "are in a sense vague and indefinite, or at any rate they are not so crystallized that I care to discuss them at length. We shall have novelties, of course, but it is a fact that there are few new works of importance that Boston has not heard. This applies to works of the French composers as well as it does to those of the German School..

"I do not believe in presenting a novelty because it is new. It is not worth while to waste the time of the orchestra and try the patience of the audience on much of the new music that is being published.

Three New Works

"I have three works in mind which I will bring out in the early part of the season. One is a symphony by Lendvai, whose music, I believe, is unknown to Boston. On the other side he is held in growing esteem. I shall bring out a new Reger work which he calls "A Concerto in Ancient Style," and the third that I can mention now is a humoresque by the composer Mrazek. Readers of the principal comic paper of Germany, the Fliegende Blaetter, have for many years been familiar with the antics of "Max and Moritz" and it is on this theme that Mrazek has written his piece. I have also some Russian music which I shall play.

Well-Tried Favorites

"My first program, which is alrea announced, comprises for the most pa well tried favorites—the "Eroica" Beethoven, the 'Roman Carnival' Berlioz and the 'Meistersinger' Vorspel The other work, the symphonic poen 'Mazeppa,' I am told, has been playe only once at a Symphony concert a that a good many years ago."

DR. KARL MUCK.
Symphony Orchestra leader who arr in Boston yesterday.

"In getting the orchestra up to concert pitch, so to say, at the beginning of the season and especially at the beginning of this season, there is nothing so good as working it in the great classics. Much of the complicated modern music sounds well even when it is badly played but Beethoven, Schumann, Brahms and Mozart must be played accurately and are, therefore, outside of their value as works of art, of inestimable worth in drill."

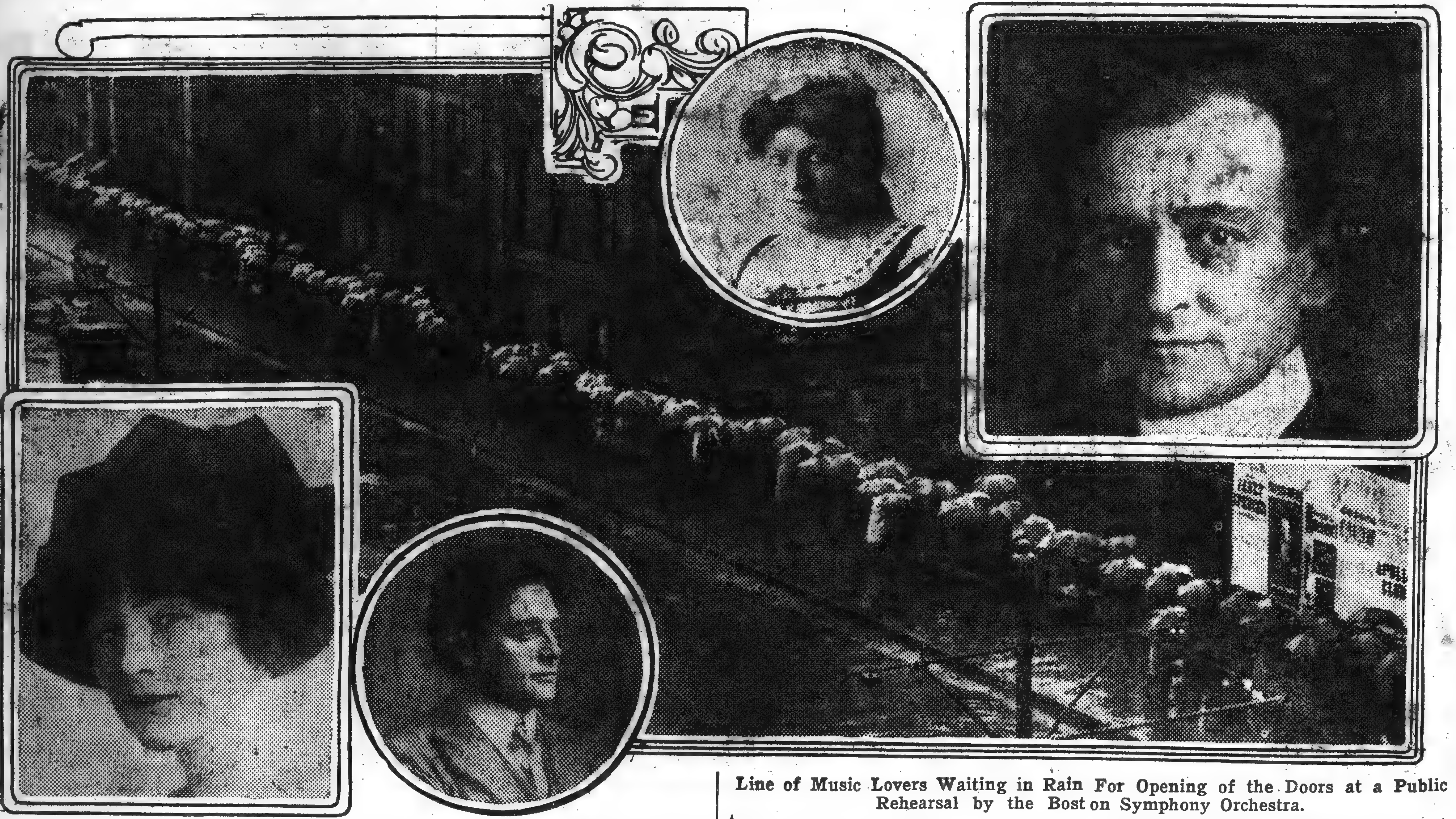
HERALD. BOSTON. SEPTEMBER 22. 1912.

DR. MUCK'S RETURN THE CHIEF FEATURE OF INTEREST IN SYMPHONY ORCHESTRA SEASON

LEADER OF SYMPHONY ORCHESTRA AND THREE OF 14 SOLOISTS ALREADY ENGAGED FOR THIS SEASON'S SERIES OF CONCERTS

Marie Rappold.

Dr. Karl Muck, Conductor.



Maggie Teyte, Soprano.

George Proctor, Pianist.

Line of Music Lovers Waiting in Rain For Opening of the Doors at a Public Rehearsal by the Boston Symphony Orchestra.

Appearances of Notable Soloists Also Adds Importance.

Never has a season opened with brighter promise for the Symphony orchestra than the present one. Between Oct. 11, when the first public rehearsal is given and May 3, when the last concert is given, it is planned that the orchestra shall give 110 concerts, exclusive of its pension fund concerts. Boston will have its usual allotment of 24 public rehearsals and 24 concerts; Cambridge its eight concerts; New York its two series of five each; Philadelphia, Baltimore, Washington, Brooklyn and Providence the usual series of five each; Hartford, Worcester and New Bedford, three each; with single concerts in several New England cities and the annual trip to the West in the last week of January, when six concerts will be given in Albany, Toronto, Buffalo, Cleveland, Ann Arbor and Detroit.

The public rehearsals will be given on successive Friday afternoons from Oct. 11 to May 2, omitting Nov. 8, Dec. 6, Jan 10 and 31, Feb. 21 and March 21, when the orchestra will be out of town. The concerts will be given on the following Saturday evenings, omitting the dates corresponding to those of the rehearsals, namely: Nov. 9, Dec. 7, Jan. 11, Feb. 1 and 22 and March 22.

Dr. Muck's Return.

The chief interest in the season naturally centres in the return of Dr. Muck. It seems to be the consensus of opinion that of all the distinguished musicians who have been at the head of the Symphony orchestra since its organization, Dr. Muck showed himself more nearly the ideal man for the post of conductor than any other. Certain it was that under Dr. Muck the orchestra reached its highest point of material prosperity, a factor not to be ignored in the management of such an institution, and artistically it never rose to greater heights than during the two years of his incumbency, from the fall of 1906 to the spring of 1908. Aside from his rare endowments as a musician and conductor, the extraordinary personality of the man went far toward establishing him in the favor not merely of the public of Boston, but of the audiences in whatever cities the orchestra visited.

Those who have seen Dr. Muck during the past four years have learned that the Boston Symphony Orchestra and its welfare have always been uppermost in his mind. The changes in the personnel, which have been already noted, have been made with the single view of increasing the efficiency of the orchestra. Great care has been taken in the choice of the men to take the places of those members who have left.

Soloists of the Season.

In arranging for a series of 24 Symphony concerts to be given in one season the question of soloists has always been one of the most difficult to solve. The problem which confronts the management is to get the most representative artists and at the same time to distribute them so that there will be a constant variety to keep the attention of the patrons of the concerts. Moreover, there is a growing clientele among the patrons of the Boston Symphony Orchestra which demands a certain number of concerts without soloists and in arranging the list for the coming season it has been the effort of the management so to make its engagements that the concerts with and without soloists will fairly alternate.

At present 14 assisting artists can be announced: Five singers, five pianists, three violinists and one 'cellist. The singers are Julia Culp, Elena Gerhardt, Marie Rappold, Maggie Teyte and Herbert Witherspoon. The pianists are Germaine Schnitzer, Leopold Godowsky, Max Pauer, George Proctor and Norman Wilks. The violinists are Fritz Kreisler, Anton Witek and Eugene Ysaye, while Otto Urack is the 'cellist. It is possible that this list may be added to before the end of the season for it usually happens that after all arrangements have been made some artist worth hearing comes to America and is given an engagement.

The Singers Engaged.

Of the singers the only one new to Boston is Julia Culp. Miss Culp is Dutch by birth and for the past several years has held a high place among the concert singers of Europe. She is a mezzo-soprano of unusual beauty of voice. This will be her first season in America.

Elena Gerhardt now needs no introduction in Boston. Few singers have won so quickly a public in this city. Miss Gerhardt has been engaged to sing with the orchestra not only in Boston but in several other cities which it will visit.

One of the most interesting vocal recitals of last year was that of songs by Debussy and other composers given by Miss Maggie Teyte of the Chicago Opera Company. The daughter of a London innkeeper, she studied in London but first made her reputation as the successor to Mary Garden in the role of Melisande at the Opera Comique, Paris. Last year she came to this country as a member of the Chicago Grand Opera Company and incidentally gave a number of recitals. This year she will again be a member of the Chicago company, but expects to do much more concert work.

Herbert Witherspoon has many admirers in this city through his concert and operatic work. In addition to being a leading concert bass he is a member of the Metropolitan Opera Company and in the last three years has created parts in Converse's "Pipe of Desire" and Parker's "Mona."

Madame Marie Rappold, who will be the first soloist of the season, is the well known soprano of the Metropolitan Opera House who a few years ago appeared in Boston with the Symphony Orchestra. Madame Rappold is an American by birth and training and she had the singular distinction of making her debut in one of the principal parts of Goldmark's "The Queen of Sheba," namely, Sulamith. Since then she has taken important roles in the repertoire of the Metropolitan Opera and has become one of the favorite concert singers of this country.

Five Pianists.

A good many years ago, Leopold Godowsky was teaching in Chicago and he gave recitals throughout this country. He was famous then chiefly for his extraordinary technique. Godowsky returned to Europe and for the last several years has had merely to announce a concert in Berlin, Vienna and other principal cities, to be assured of a sold-out house. He has been made the head of the piano school in the Vienna Conservatory. His engagement with the Symphony Orchestra will bring him here in the first half of the season.

Miss Germaine Schnitzer, who returns to America after an absence of several years, will be remembered as an attractive young woman with all the technique necessary in her art and a rather uncommon musical perception. Few young women pianists have been more favorably received in Boston and according to reports she has grown greatly in her art since leaving this country.

Norman Wilks is an English pianist, the greater part of whose career has been spent in Germany. He comes highly recommended.

Another newcomer is Max Pauer, whose father was a famous pianist and pedagogue. Pauer himself is regarded in Germany as one of the greatest classical players of our time. He is coming to America for the first time and has been engaged by the Boston Symphony Orchestra for several concerts.

The fifth pianist, George Proctor, is too well known in Boston to need any comment.

The Violinists.

While the names of only three violinists are announced in the prospectus, these three are of extraordinary importance and it is not without pride that the Symphony Orchestra counts one of them as its concert-master. Ysaye and Kreisler undoubtedly today stand undisputed at the head of violinists. Ysaye has not been heard in America for eight years and it is four since Kreisler was last here. Kreisler is coming to America under contract with the Symphony Orchestra which gives the orchestra his exclusive services in the East. He will give a recital in Boston and one in New York, but otherwise his only appearance will be with the Boston Symphony. Anton Witek has proved that he is well able to maintain a place in such distinguished company.

The only 'cellist announced is the new member of the orchestra, Otto Urack, who succeeds Alwin Schroeder, and shares the first desk of the 'cellos with Heinrich Warnke. He is a young man, still in his twenties. For several years he has been solo 'cellist and leader of the 'cello section in the Bayreuth Festival Orchestra and is famous in Germany and Austria as a virtuoso. He also is esteemed as a conductor.

VOCAL AND INSTRUMENTAL SOLOISTS WHO WILL APPEAR WITH SYMPHONY ORCHESTRA THIS SEASON

Julia Culp, Mezzo Soprano.
Elena Gerhardt
Maggie Teyte
Marie Rappold, Soprano.
Herbert Witherspoon, Bass.
Fritz Kreisler, Violin.
Anton Witek, Violin.
Eugene Ysaye, Violin.
Otto Urack, 'Cello.
Miss Germaine Schnitzer, Piano.
Leopold Godowsky, Piano.
Max Pauer, Piano.
George Proctor, Piano.
Norman Wilks, Piano.

OCTOBER 1.
JOURNAL—

$60 PREMIUM FOR SYMPHONY SEAT

High Record Yesterday, However, Was Lowest in Years at Auction.

It is evident from the opening sale of Boston Symphony Orchestra season tickets yesterday morning that music lovers his year expect more light, sweet strains and less of the boisterous in the programs during the winter. Whereas the most popular tickets in the house for the Friday afternoon rehearsals have formerly been in L, M, N or P, this year the center of attraction, judged by the premiums offered at the auction, has advanced three or four rows toward the orchestra.

The highest premium bid yesterday morning, when only the $18 floor seats for Friday afternoons were on sale, was $60 for a single seat in row J on the center aisle. This high record is the lowest in years, that last year being $78 for a seat a row farther back. Far from disconcerting the management this lack of extremely high bids was welcomed, for the average was, they said, slightly higher than last year. Fantastically high bids, they declare, scare away people from the auctions.

There was no hesitation in the bids from the opening, when the first seat, A1, went for the greatest bargain price of the morning, at $16.50 premium. This ideal row for persons slightly affected as to hearing, and with beautiful gowns to show, went for premiums of from the first price to $23, the highest.

The women folk, who were in the majority at Symphony Hall, where the seats were sold from diagram, went afer the second row as if bargain hunting. Sentiment evidently counted to the possessors of two seats on the center aisle, for when they went on sale there was spirited bidding that shot the price up to $40 bid on each seat. Four seats a little farther along went for $25 premium each.

During the sale of row C there was a slight calm and the seats averaged about $27 each premium and in D about $35. The prices crept up on the center aisle seats in E with $44 premium bid on a single seat. The more desirable seats in F, which evidently had sentimental value to those that have had them for several seasons, went at $54 premium each for two seats in the center, making a total of $72 for each seat, actual cost.

The sale of the balcony seats, which are proving more popular even than the floor, went on sale yesterday afternoon, and today the sale of the Saturday afternoon and evening performance tickets will take place.

Four Women Among Aliens

OCTOBER 1,
GLOBE—

ONE SEAT AT $60 PREMIUM.

First Day of Symphony Sale Shows Two New Forces at Work Among Bidders.

It was evident at the opening sale of the Boston Symphony Orchestra season tickets at Symphony Hall yesterday, that lovers of music expect more light, sweet strains and less of the boisterous in the Winter's programs, and that monied women, not exactly content with the rule that forces them to remove their hats in the concert hall, are willing to pay fancy prices for seats where, although somewhat obscure, they may keep on their headgear.

What have been previously the most popular rows in the hall have had to give way this time to rows much farther forward. In price even these once favorite seats in the house average little more than those in the third row of the side balconies, up against the wall.

The highest premium bid for a seat yesterday when only the $18 seats for the Friday afternoon rehearsals were on sale, was $60, making a total price of $78 for a single seat in row J on the floor, well forward. This figure is much lower than the record of other years, but the management says the average premiums this year is rather higher than usual.

Women were in the majority throughout yesterday's sales and the satisfaction of some when they succeeded in getting balcony seats was particularly evident, for almost as soon as the hammer fell, giving a party of women seats, a procession as of a conquering army started for the balcony, where the seats were found and tested. Hands were waved in exultation by the fair conquerors at their friends on the floor below.

The auction was a thoroughly business-like performance, bids pouring in in lively fashion from the stroke of 10 in the morning until the last seat was sold at 6 in the evening, with only a short recess at 1 o'clock.

The first seat put up and pointed on the huge diagram on the stage, A 1, proved the bargain seat of the day, going at $16.50 premium. The first row in the floor, the ideal one for persons afflicted as to hearing and with beautiful gowns to show, went at premiums from this first low figure up to $23.

The women in the audience went after the second row like bargain hunters, and prices advanced. There was evidently sentiment connected with two seats in the center on the aisle, for there was a battle between two bidders which ran the premiums up to $44 on each seat, while the seats next to them went for $25 each. Prices kept advancing as the distance from the orchestra increased until the high water mark was reached in J, where the $60 premium was offered.

Rows L, M, N and O have in previous years been the highest [illegible]

BOSTON EVENING TRANSCRIPT, SATURDAY, SEPTEMBER 21, 1912

The Year at the Symphonies

Dr. Muck's Season

By H. T. P.

ABOVE all else, in the prospectus issued today for the Symphony Concerts of next winter, stands the return of Dr. Muck as conductor. Under him, in his two years of service from the autumn of 1906 through the spring of 1908, the Symphony Orchestra, at home and abroad, reached its highest pitch of artistic excellence and material prosperity. Never before had it played with such fulness of technical attainment, beauty and euphony of tone, and variety and sensitiveness of expression. Never before had its audiences seemed to find such pleasure in its concerts. With his work little more than begun, with many an ambition unfulfilled, the obligations of contract compelled the return of Dr. Muck to the opera house at Berlin. Last spring the contract that bound him there expired and a fortnight hence he will come back to Boston to the post that he prefers above any other and in which he expects to spend at least five years of his present maturity.

With a conductor that interests and holds his hearers as does Dr. Muck, there are likely to be more concerts without assisting soloists than there have been in recent seasons. For the present, fourteen are announced for the twenty-four pairs of concerts in Boston, with the prospect of an addition or two from the distinguished singers and virtuosi that the course of the season may bring. The singers engaged are Mmes. Culp and Gerhardt, of the first rank in the concert-rooms of Europe; Miss Teyte of the Chicago-Philadelphia Opera Company; and Mme. Rappold and Mr. Witherspoon of the Metropolitan Opera House. The pianists comprise Mr. Godowsky, returning at last to America with accumulated years of European celebrity; Miss Schnitzer, one of the few women who are virtuose of distinction; Mr. Pauer, of high reputation in German concert-halls; Mr. Proctor, whose appearance was deferred last winter and Mr. Norman Wilks, a young Englishman who is making his way in London. Two of the violinists are of the first flight—the long-absent Ysaye and Mr. Kreisler. From the orchestra itself for soloists will come Mr. Witek, the concert-master and Mr. Urack, the new first 'cellist. Finally, the arrangements for the concerts of the orchestra, here and elsewhere, remain much as they have been in previous years.

The Work of the Season

In all, the orchestra will undertake 110 concerts between next October and next May—a few less than it gave last season, because one of the two "trips" that it then made into the Middle West, has been abandoned. As usual, twenty-four pairs will make the series in Boston, half on Friday afternoons and half on Saturday evenings, with two additional concerts, on Sunday evenings, for the Pension Fund of the orchestra. The afternoon concerts will begin, on Friday, Oct. 11 and end on Friday, May 2; but the journeys of the orchestra to New York and to the West will break the series on Nov. 8, Dec. 6, Jan. 10, Jan. 31, Feb. 21 and March 21. The evening concerts will begin on Saturday, Oct. 12 and continue through Saturday, May 3, with corresponding breaks on Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22 and March 22. As it happens, there will be no necessity this season to shift the concert that would fall on the afternoon of Good Friday, March 21, as the orchestra will then be absent on a journey to New York. Nor will Christmas Day, which falls on a Wednesday, trouble the course of the concerts. The hours of beginning—2.30 in the afternoon and eight in the evening—remain unchanged, in spite of some desire for fifteen minutes more grace at night. If Dr. Muck orders his programmes, as he did five and six years ago, the concerts will run for the hour and three-quarters that he and Mr. Fiedler gradually established as the standard of length.

Outside of Boston, the orchestra will give the usual ten concerts of previous years in New York, and the usual five in Philadelphia, Washington, Baltimore and Brooklyn, with the "trips" to these cities falling at monthly intervals from November through March. In the last week of January it will journey westward for concerts in Albany, Toronto, Buffalo, Cleveland, Ann Arbor and Detroit. In New England it will undertake five concerts in Providence, three in Hartford, Worcester and New Bedford respectively, and pay occasional visits to other cities. In Cambridge, of course, there will be the usual eight concerts in Sanders Theatre under the auspices of the university.

The New Players

The players in the orchestra will number 101 and most of the changes in the personnel of the band were specified a week ago in this place. They will bring to the orchestra sundry new violinists and violoncellists among the strings, and new players for flute, oboe, horn and bassoon in the wind-choir. Some of the retiring players have withdrawn to go elsewhere or to follow other occupations. The rest have completed the term of service that entitles them to leisure and a pension. Dr. Muck has himself engaged the incoming men. The new flutist and the new oboist are Frenchmen, since Paris best schools players upon wind instruments and seems to nurture a natural aptitude for them. The rest of the newcomers are Germans and two of them, Mr. Urack, the first 'cellist and Mr. Habernichl, the leader of the second violins, are men of high individual reputation. Dr. Muck's standards are exacting and nearly all of the new blood is young blood. By both circumstances the orchestra should be the gainer. Unfortunately from some points of view, a second harp, now usual in symphonic and operatic orchestras of the first rank, the world over, has not been added to the band, and when two harps are necessary to a modern score, it will rely, as hitherto, upon chance assistance.

The Coming Singers

Well-known and well-liked singers from established opera houses are presumed to add zest to a symphony concert, and they are engaged accordingly. But it is still more incumbent upon a symphony orchestra to encourage the relatively few singers of note, who confine themselves to the concert-room. Of such are Miss Culp and Miss Gerhardt, who are to appear at the Symphony Concerts at the middle of the season. Both are distinguished singers of their kind in Europe; Miss Gerhardt has already paid one visit to America; and Miss Culp will come next winter for her first tour. At song recitals and at Symphony Concerts our public appreciated last winter the richness of Miss Gerhardt's voice, her skill in clear and significant diction, and her ability to impart the mood and atmosphere, the picture or the passion of her pieces. Miss Gerhardt succeeded best with songs of static mood and reflective emotion. Miss Culp, though she confines herself to the concert room, is of more dramatic temper. Her voice is a mezza-soprano, long of range and varied of color. She is mistress alike of the older Italian and French opera and of classical and contemporary German songs. Her musical intelligence goes hand in hand with keen poetic and dramatizing imagination, and she is able to make effects—as the phrase is—yet to keep them simple and sincere. Altogether, she is the notable new comer to the Symphony Concerts.

From the opera houses come the other three singers: Mmes. Teyte and Rappold and Mr. Witherspoon. Miss Teyte is of the youngest generation and she is known here at first hand only by her recitals of French songs last winter. She seemed then a curious and vivid personality, with an unusual and sometimes a fascinating voice, and with no little understanding and sense of style in the singing of ultra-modern French music. Presumably in an orchestral concert she will sing music of larger dimensions, as befits her experience and reputation in the opera houses of Paris, London and Chicago. Mr. Witherspoon will be that rarity at the Symphony Concerts, a singer of the male sex. Apparently there is not the smallest reason in the world why deserving "men singers" should not appear there. It is a fact, none the less, that of recent years they have been few and far between. Better still from the point of view of rarity. Mr. Witherspoon is not a tenor or a baritone, but a bass. Long before he joined the Metropolitan Company he had won his place as an able concert-singer. From the Metropolitan also comes Mme. Rappold. Called hastily to the Symphony Concerts to meet an emergency two or three years ago, she pleased her audiences. To the second pair of concerts of the new season, she can now come unhastened and well prepared.

Elder Violinists

After the youthful Elman and Zimbalist of recent years, the elder generation of violinists will now return to the Symphony Concerts. Comparatively early in the season. Mr. Kreisler will play at them; comparatively late will come Ysaye. Mr. Kreisler, who has remained in Europe for two or three seasons, returns for a brief visit, which he will devote largely to the concerts of the Symphony Orchestra in Boston and in other cities. He stands now in the maturity of powers that unite fineness and brilliance, beauty of tone and grave intensity of expression. It is long since Ysaye has visited America. It is easy to believe that he may never again revisit it after his impending tour. He is now, as he was in the past, a master of the larger power and the more glowing beauty of his instrument, rich in sensuous feeling, and a picturesque personality withal. From the orchestra itself will come the other solo violinist—Mr. Witek, the concert-master, but the proved virtuoso and musician under such exacting tests as the concertos of Beethoven and Brahms.

Pianists A-Plenty

As Ysaye, among the violinists, returns after long absence, so does Mr. Godowsky among the pianists. He made his first reputation in America; he departed into Europe to increase it. There it has risen high. As a technician, only Rosenthal among contemporary pianists is comparable with him. He excels in finely graduated tonal color and in the felicity of touch that lies behind these shadings. He is luminous in exposition of his music. He has increased with the ripening years in poetic sensibility. As an unusually young and unheralded pianist, Miss Schnitzer played in Boston a few years ago for the first time in America, and her audience was quick to discover in her an unusual warmth of temperament, a corresponding ardor of expression and a power that was neither masculine nor feminine, but of a born musician and a born pianist. Miss Schnitzer returned once to America, and added new poise and perception to the old ardor and power. Once more, presumably, she will come back ripened. Mr. Pauer, in turn, who will come to America for the first time, has made high and characteristic reputation in Germany—the "classical" reputation dear to Teutonic audiences and Teutonic pianists. It is not his technique, his intensity or his individuality of expression that his German audiences have praised, but the just understanding, the just expression and the sufficient resource of every sort that he brings to the classic concertos and sonatas. For the rest, Mr. Proctor, prevented by circumstance from his announced appearance with the orchestra last year, will play with it this season and so resident musicians will have their place among the soloists. From London, blessed with much approval in high places, comes Mr. Norman Wilks, a young Englishman. Sir Henry Wood, the conductor, who does not love pianists as a musical species, though he endures them in his concerts, has warmly recommended him.

The Dominating Muck

In the end, as in the beginning, it is upon Dr. Muck that the concerts will depend. His return restores the orchestra to a conductor of the first rank such as its prestige deserves and requires. It sets over the band an exacting and also an appreciative master at a time when it needs such a guiding hand. Dr. Muck will not rest until he has gained the quality of tone, the euphonious and significant balance of parts, the elegance or the intensity of phrase, the precision of accent, the swing of rhythm, the suspensive climax that his sensitive ear and his musical perception demand. Yet he has the faculty, in the puzzling psychology of conducting, that persuades his orchestra to these virtues rather than drives it to them.

From Dr. Muck, too, they will receive the finely differentiating sense of style and expression that gives to each sort of music its characteristic voice and quality. Dr. Muck not only chooses pieces with a catholic and wide-ranging choice; but he appreciates and reveals them with as catholic an understanding and expression. The music speaks through him as through a transparent medium, yet in the process it has felt the finesse and the power, the just understanding and the emotional response, the musically sensuous ear, the musically discriminating mind, the polished aptitude and the tireless vitality that are singularly united in him. Speak as the music may with its own voice, yet in its intonations is Dr. Muck's personality—unique and uniquely controlled among the conductors of our time. We who "sit under him" may have our reservations about his programmes ordered according to that reasoned but somewhat mysterious "unification" that he used to follow. For the personality and for the conductor most of us have only admiration.

ADVERTISER.

OCTOBER 3.

MANY NOVELTIES ONLY WASTE OF TIME

Dr. Muck, Back for Symphony Work, Says There Are Few Musical Productions of Importance Not Already Heard Here.

The arrival of Dr. Karl Muck in Boston and the sale beginning today of the season tickets for the Saturday evening concerts make the preliminary work of the Symphony orchestra complete, and with the rehearsals which begin next Monday the 32d season will have begun.

Dr. Muck arrived in Boston very tired after an unusually stormy voyage across in the Kronprinzessin Cecilie. Dr. and Mrs. Muck are temporarily at the Hotel Somerset, but they are expecting the arrival of their furniture from Germany in a few days and hope to be permanently settled in their new apartment in Commonwealth ave. within the next week or 10 days.

Dr. Muck expressed himself as being unwilling at this time to say much about his plans for the coming season. As he puts it, his first work is to get again in touch with the orchestra and, with the numerous new members that have joined it this season, there must necessarily be a large amount of preliminary drill to get the [illegible] running order.

"My plans for the season," said Dr. Muck, "are in a sense vague and indefinite, or, at any rate, they are not so crystallized that I care to discuss them at length. We shall have novelties, of course, but it is a fact that there are few new works of importance that Boston has not heard. This applies to works of the French composers as well as it does to those of the German school.

"I do not believe in presenting a novelty simply because it is new. It is not worth while to waste the time of the orchestra and try the patience of the audience on much of the new music that is being published.

"I have three works in mind which I will bring out in the early part of the season. One is a symphony by Lendvai, whose music, I believe, is unknown to Boston. On the other side he is held in growing esteem. I shall bring out a new Reger work which he calls 'A Concerto in Ancient Style,' and the third that I can mention now is a Humoresque by the composer Mrazek. I have also some Russian music which I shall play."

Dr. Muck was asked if he purposed bringing out any music by Schoenberg, who is the reigning sensation of Germany. He smiled blandly and said that he personally could not understand such music.

The auction sale today will dispose of the $18 seats for the concerts and will begin promptly at 10 a.m.

OCTOBER 2, HERALD,

MUCK'S ENGLISH FLUENT NOW

Symphony Conductor and Wife Express Pleasure on Return to Boston.

Dr. Karl Muck of the Boston Symphony orchestra and Mrs. Muck arrived at the Trinity Court station at 9:55 last evening from New York, after a trying journey from Germany. They were met by a group of friends, including G. W. Chadwick, director of the New England Conservatory of Music; Mrs. Chadwick, Charles E. Ellis, W. E. Walter and Carl Stasny.

"I am glad to be back," said Dr. Muck to a Herald reporter, in much more fluent English than he spoke when in Boston several years ago. "We had a bad journey"—he gesticulated with a cigarette in one hand and a travelling rug under the other arm—"rough! Yes, I am very glad to be back in Boston."

Dressed in a rough travelling coat and a soft felt hat, and laughing as he greeted one after the other of his friends, Dr. Muck looked looked like a happy-go-lucky boy out of school—a very different figure from the grave and distinguished personage whom his audiences see on the stage of Symphony Hall.

Mrs. Muck was radiant, and charmed to be back, and charmed with everything. "But we are tired!" she admitted.

OCTOBER 2,
TRANSCRIPT,

MUSIC AND MUSICIA

A UNIQUE GOAL FOR A UNI ORCHESTRA

A Word About Dr. Muck's Standards— Course with "Novelties"—The Pieces Prospect—Rosenthal, the Pianist, to R visit America—More Particulars of t Season at the Metropolitan — A To Poem in Travesty—Items About Ope

LAST evening, after a troubled voyag Dr. Muck returned to Boston ar when a week hence he resumes h work as the conductor of th Symphony Orchestra, he will set about with a naturally unspoken, but no le easily inferred ambition. In the two seasons of 1906 and 1907 that he first spe here, the orchestra and his work with more and more interested him. He believed that he saw unrealized possibilitie in the band and in the position it ha come to occupy in America and in Europe He made the most of them in his firs term of service. He has thought much about them during the four intervening years, and he has come back now, with a long and undisturbed future before him to bring these unspoken but much pondered ideals as near to fulfilment as he may. It is not enough for him that the Symphony Orchestra should rank with the foremost orchestras of Europe or even outrank them. He would have it a unique orchestra, playing under every test and in every quality, perhaps as no orchestra has played before. It should be its own standard.

All this may be only the dream and vision, the spurring ideal, under which most fine-spirited men work, but the opportunity for fulfilment is as unique as the goal. The conductor of the Symphony Orchestra chooses his own players with thought only of its needs and with the prestige of the band to strengthen his call and to kindle their zeal. He is unquestioned and free-handed master at rehearsals and in concerts. His voice decides every material matter of artistic policy. Behind him is sufficient financial resource. Before him is an established and attuned public. No orchestra in the world enjoys such a unique position. No wonder that it stimulates in its conductor as unique an ambition. H. T. P.

NEWS OF MUSIC

Dr. Muck's Programmes

DR. MUCK has found little time as yet to consider the scope of his programmes for the Symphony Concerts and the new or the novel pieces with which he will intersperse them. For two months in the summer he was at work at Baireuth and elsewhere. Rightly he kept his month's holiday a holiday, and before he left Berlin a week ago, he was busy with the necessary adjustment of his affairs to a long absence. Moreover, before he arranges a considerable number of programmes and determines the new music upon them, he has to weigh various matters of which he could learn only after his arrival here. Naturally, his first concern is with the orchestra itself. Almost a sixth of the players this year are new to it; and the conductor himself returns after an interval of four years. He has, then, first to adjust and smooth the band into a precisely working machine and then to make it sensitive to his hand in qualities of tone and expression. "For purposes of this kind," as he justly says, "there is nothing to compare with the classics. A modern piece can be played very carelessly and yet make an impression, but with Beethoven, Schumann, Brahms and Mozart every part tells and no slip goes unnoticed."

Accordingly, during this "tuning-up" process, Dr. Muck will make his programmes chiefly of familiar music. Already, however, he has three new pieces in mind for early performance. One is a symphony by Lendvai, a rising young composer, whose music has been well received in Germany and of whom Dr. Muck thinks highly. Another is Reger's "Concerto" for small orchestra, written in the eighteenth-century form, and the third is a "Humoresque" by the Bohemian, Mrazek. According to Dr. Muck, it is exceedingly amusing music, and by way of a new source for composers' inspiration, it was suggested by the comical "Max und Moritz" pictures in "Der Fliegende Blätter," of the wiles and whims of two playful German urchins. There are new Russian pieces in prospect, too, but Dr. Muck finds that most of the interesting new music by French and German composers has already been heard here while no more than in the past does he believe in producing "novelties" because they happen to be new —and dull.

, OCTOBER 2, HERALD,

DR. MUCK TALKS OF SEASON'S PLANS

Has Two Novelties Scheduled He Believes of Special Merit.

Dr. Karl Muck and Mrs. Muck are in Boston today at the Somerset Hotel, where they will live until their apartment in Commonwealth avenue is ready.

Regarding his plans for the season Dr. Muck said that he had not yet got them so in shape that he cared to make any formal announcement.

"In the matter of novelties," he said, "Boston seems to have heard every new work of any great value whether it is French or German. I do not believe in giving novelties simply because they are novelties, but I have some which I shall play during the season.

"You must understand that I have been away from the orchestra for four years, and that this year there is a considerable number of new members and the first work of a conductor under such conditions is to get things working smoothly.

"My first program is already announced—the "Eroica" of Beethoven, Berlioz's "Carneval Romain," Liszt's Symphonic Poem "Mazeppa" and the prelude to "The Meistersinger." All of these are well-tried favorites, except the "Mazeppa," which, as I understand it, has been played but once in the Symphony concerts and that a good many years ago.

"It is possible that at my second concert—and this, I shall not decide for two or three days—I shall bring out a symphony by Lendvai, one of the younger composers of whom I think very highly. At an early concert also, I shall bring out Reger's latest work which he calls "A Concerto in Ancient Form," modelled after the music of the 18th century. Another novelty which I shall bring out shortly is a Humoresque for orchestra by the Czech composer Mrazek."

CAMBRIDGE SYMPHONY SALE

The general sale of tickets for the eight symphony concerts in Cambridge will open tomorrow morning at Kent's University book store, Harvard square. The concerts will come on Thursday evenings, as in the past, the dates being Oct. 17, Nov. 14, Dec. 12, Jan. 16, Feb. 6 and 27, March 27 and April 24.

SEPTEMBER 30,
ADVERTISER,

BOSTON SYMPHONY SALES.

The first of the auction sales of season tickets for the Symphony concerts will begin at Symphony hall this morning at 10 a.m. The sale includes all the seats in the hall which have the upset price of $18. These are the seats on the floor back to the balcony line; the seats on the sides of the balcony and those in the centre of the first balcony back to the second balcony line. The sale will begin with the seats in the front of the floor and they will be sold in order. It will take at least to the intermission for luncheon at 12.30 p.m. to sell back to the broad aisle on the floor and the sale of the balcony seats, beginning with those on the right side followed by those on the left side, and finally those in the centre will begin about 2 p.m.

SEPTEMBER 11, 1912
TRANSCRIPT,

Items of the Day

By common report among the ticket brokers of the city, present orders to them for seats for the new series of Symphony Concerts are more numerous than those of any previous season. They authorize besides higher premiums at the approaching auctions. Meanwhile, in New York, Carnegie Hall has been almost entirely taken by subscription for the ten concerts that the orchestra announces there. So much for the return of Dr. Muck.

According to Le Temps in Paris, when "La Foret Bleue" is produced at the Boston Opera House next winter, Aubert, the composer of the piece, will come hither to supervise the rehearsals and to be present at the first performance. Mr. Caplet, however, will prepare the opera and conduct in it.

OCTOBER 3,
POST,

DR. KARL MUCK REACHES HUB

Rehearsals at Symphony to Begin Monday

The arrival of Dr. Karl Muck in Boston and the sale beginning today of season tickets for the Saturday evening concerts make the preliminary work of the Symphony Orchestra complete, and with the rehearsals, which begin Monday, the 32d season will have begun.

Dr. Muck arrived in Boston very tired after an unusually stormy voyage across on the Kronprinzessin Cecelie. With him came Mrs. Muck and the little Boston terrier which he took from this city four years ago and since that time has been a most important member of his household.

Dr. and Mrs. Muck are temporarily at the Hotel Somerset, but they are expecting the arrival of their furniture from Germany in a few days and hope to be permanently settled in their new apartment on Commonwealth avenue within the next week or 10 days.

Dr. Muck expressed himself as being unwilling at this time to say much about his plans for the coming season. As he put it, his first work is to get again in touch with the orchestra and with the numerous new members that have joined it this season.

HERALD,
OCTOBER 2,

DR. KARL MUCK.

Dr. Karl Muck returns at last to the city that already holds him in high honor. As the true eminence of a town does not consist in ships, warehouses, commercial wealth, ever increasing traffic, although these are to be desired as means to an end, but in the character of the leading citizens the return is doubly welcome.

The present conductor of the Boston Symphony orchestra, who will surely hold the position for several years, and it is to be hoped for a longer period, is ranked by universal consent among the few great orchestral leaders of the world. His reputation has been honestly earned and spotlessly maintained. He never put his trust in too personal and egoistic interpretation of composers' works. He did not win the easily acquired fame that follows the exhibition of mannerisms, eccentricity, or laboriously planned sensationalism. His individuality is marked; it is fascinating; it is dominating; but it has always been exerted nobly in the service of art.

A born leader of men, magnetic, Dr. Muck is more than master of orchestra and audiences; he is master of himself. Whether the paradox of Diderot may be applied to an orchestral conductor, is a subject for academic discussion. It will be readily granted, however, that a conductor should not himself be tempest-tossed. Though he ride in the whirlwind, he must direct the storm.

Dr. Muck is more than a brilliant and poetic conductor, a wise disciplinarian, a musician of most catholic taste, not blinded by prejudice of school or nationality. He would have adorned any profession. His native qualities, his unflagging industry, his indomitable will, would have led him to success in the learned professions or in governmental office. That such a man is to be counted again among the dwellers in Boston is a cause for civic rejoicing; and as the Symphony Orchestra is also a national glory, the lovers of music throughout the land may well be glad and clap their hands.

OCTOBER 4,
MONITOR,

SEASON SEATS FOR SYMPHONY ARE ALL SOLD

Sales of Symphony orchestra season seats closed today with the disposal of the $10 seats for the Saturday evening concerts in Symphony hall. Beginning with an everage premium of $7 for the row directly back of the $18 seats, the bidding ranged to $3 and $4 in the last rows and those in the balconies.

The highest premium paid yesterday was $42.50 each for two seats in K on the center aisle. They went to a buyer who has had the same seats for years.

Seats in row N were started at $25 and ran up to $40, and others in the same row went for all the way from $16 to $21. Seats farther forward, as F, G, and H, brought premiums ranging from $14.50 to $16.

Back in row P seats brought premiums from $17 to $30. A side aisle seat in R brought $33.50. Manw seats as near the stage as E, F and G went for $5.50 premium, and many others brought from $10 to $20.

Prices for seats have been slightly higher for all the sales this year, due largely to the added interest lent by the presence of Dr. Karl Muck as conductor.

, OCTOBER 5,

CHRISTIAN SCIENCE MONITOR,

* * *

The Boston Symphony orchestra, Dr. Karl Muck, conductor, gives the first public rehearsal and the first concert of its thirty-second season Friday afternoon, Oct. 11 at 2:30 o'clock and Saturday evening, Oct. 12, at 8 o'clock. Dr. Muck begins his practise work with the orchestra Monday morning. For the first concert Dr. Muck sticks closely for the most part to well-tried favorites. The first part will be given to the "Eroica" Symphony of Beethoven and the second part will be devoted to three works—the "Roman Carnival" overture of Berlioz, the symphonic poem "Mazappa" of Liszt and the prelude to "The Mastersingers of Nuremburg" of Wagner. The "Mazeppa," one of the least well known of the Liszt symphonic poems, was played here but once, in 1900, under Gericke.

There are still available at Symphony hall a number of season tickets for the Saturday evening concerts, which the management announces may be obtained by application to F. G. Roby, treasurer.

Eight concerts will be given during the season by the Boston Symphony orchestra in Sanders theater, Harvard university. Subscribers of last season have until next Monday, Oct. 7, in which to renew their subscriptions and secure their old seats. Seats that are unclaimed will be offered for sale at George H. Kent's book store, Harvard square, on Thursday, Oct. 10. The concerts will come as usual on Thursday evenings, the dates being Oct. 17, Nov. 14, Dec. 12, Jan. 16, Feb. 6, Feb. 27, March 27 and April 24.

For these concerts seven soloists have been engaged. At the first concert, when Dr. Muck makes his first appearance, after four years, there will be no soloist. The soloist at the second concert will be Miss Florence Hinkle, soprano. At the third concert Leopold Godowsky, the pianist, will make his first appearance in this neighborhood after an absence of many years. He is soloist at the Boston Symphony concerts on the following Friday and Saturday. The fourth concert brings Miss Elena Gerhardt, the German singer, and then comes Gertrude Marshall, violinist. The other soloists will be Mrs. Truman Aldrich, pianist, Norman Wilks, the English pianist, who comes to America for the first time and Vera Barstow, violinist.

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OCTOBER 5,
POST,

HOLD FINAL SALE OF SYMPHONY TICKETS

The final sale of season tickets for the Boston Symphony Orchestra was held in Symphony Hall yesterday when the rear part of the floor and first balcony and the entire second balcony were sold. The prices secured for the seats showed a general increase over last year although there were some excellent bargains picked up as there always are. There is still at Symphony Hall a limited number of season tickets for the Saturday concerts which are now on sale. Applications should be made direct to Mr. F. G. Roby, treasurer.

GLOBE—THURSDAY, OCTOBER 3, 1912.

DR MUCK ARRIVES.

Symphony Conductor Here for Season's Work.

Announces Several Novelties by Unfamiliar Composers.

Dr Karl Muck arrived in Boston yesterday to take up rehearsals of the Boston Symphony Orchestra, preliminary to the first season of his return as its conductor. With him came Mrs Muck and the little Boston terrie which he took from this city four years go and which has since been an im- rtant member of his household.

Dr and Mrs Muck are temporarily the Somerset, but they expect the ival of their furniture from Ger- y in a few days. They hope to be anently settled in their new apartment on Commonwealth av within a or 10 days.

plans for the season," said Dr "are in a sense vague and in- e, or at any rate they are not so lized that I can discuss them at We shall have novelties, of but it is a fact that there are w works of importance that has not heard. This applies to French composers as well as of the German school. I do ve in presenting a novelty cause it is new. It is not worth while to waste the time of the orchestra and try the patience of the audience on much of the new music that is being published.

Photo by GARO

DR KARL MUCK,
Who Returns to Be Conductor of the Boston Symphony Orchestra.

"I have three works in mind which I will bring out in the early part of the season. One is a symphony by Lendvai, whose music, I believe, is unknown to Boston. On the other side he is held in growing esteem. I shall bring out a new Reger work which he calls 'A Concerto in Ancient Style' and the third that I can mention now is a Humoresque by the composer Mrazek. Readers of the principal comic paper of Germany, the Fliegende Blaetter, have for many years been familiar with the antics of 'Max and Moritz' and it is on this theme that Mrazek has written his piece. I have also some Russian music which I shall play."

Dr Muck was asked if he purposed bringing out any music by Schoenberg, who is the reigning sensation of Germany. He smiled blandly and said that he personally could not understand such music.

Both Dr and Mrs Muck had a good rest after the Summer season at Bayreuth. They spent several weeks in their country home in the south of Austria, and were in Berlin the last week before sailing. On the ship with them were a number of musical notabilities, including Mr Gatti-Casazza, director of the Metropolitan Opera Company, and his wife, Mme Alda and Mme Gadski.

The auction sale today will dispose of the $18 seats for the concerts and will begin promptly at 10 o'clock.

THE BOSTON SUNDAY GLOBE—OCT

MUSIC AND MUSICIANS

Symphony Concerts Begin Friday.

Dr Muck Will Open Season With Orchestral Program.

Other Musical Offerings---Recital Notes.

The 32d season of the Symphony Orchestra begins with the first public rehearsal next Friday afternoon at 2:30 and the first concert Saturday evening, at 8 o'clock. The year begins auspiciously for the orchestra in every respect. The auction sales for both the rehearsals and the concerts were exceedingly satisfactory and while there were few sensational prices, the general average was higher than last year. Dr Muck begins his work with the orchestra tomorrow morning and in general the routine of the season may be said to have begun.

There will be much interest in looking over the orchestra and seeing the new faces in it. All the members of the personnel have returned and the new men have made a most favorable impression on their colleagues.

The first concert will comprise for the most part well-tried favorites. The first part will be given to the "Eroica" Symphony of Beethoven and the second part will be devoted to three works—the "Roman Carnival Overture" of Berlioz, the symphonic poem, "Mazeppa," of Liszt, and the prelude to "The Mastersingers of Nuremberg." The "Mazeppa" is one of the least well known of the Liszt symphonic poems and was played here but once, in 1900 under Mr Gericke.

Boston Symphony Concert Season in Cambridge

The usual series of eight Symphony concerts will be given Thursday evenings in Sanders Theatre, Cambridge, this coming Winter, the dates being Oct 17, Nov 14, Dec 12, Jan 16, Feb 6, Feb 27, March 27 and April 24. Tomorrow is the last day in which subscribers of last year may renew their subscriptions and secure their former seats. The general sale of unclaimed seats will begin at the University Book Store next Thursday morning at 8 o'clock.

Seven artists have been engaged as soloists for these concerts. The sopranos are Miss Florence Hinkle and Miss Elena Gerhardt. Miss Florence Hinkle is an American woman who has made several appearances in Boston and last year was soloist in the excerpt from the "Manzoni" requiem of Verdi with the Mendelssohn Choir of Toronto.

Elena Gerhardt, although she is to appear this Winter in Cambridge for the first time, is known to the musical public through her appearances in concert here last Winter.

The pianists are Leopold Godowsky, Norman Wilks and Mrs Truman Aldrich. Leopold Godowsky is one of the most eminent pianists of our time. Norman Wilks is an English pianist who brings to this country a very considerable reputation as an artist, and Mrs Truman Aldrich is one of the younger American woman pianists, who has had much success in the Middle West. The violinists are Miss Gertrude Marshall of Boston, a pupil of Charles Martin Loeffler, and Miss Vera Barstow

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THE BOSTON AMERICAN -

WEDNESDAY, OCTOBER 2

DR. MUCK HERE, TALKS OF PLANS

Dr. Karl Muck, the famous conductor and new leader of the Boston Symphony Orchestra, is in Boston. He landed in New York yesterday from the Kronprinzessin Cecilie and arrived here this morning. The doctor was accompanied by his wife. They are stopping at the Somerset, although they have taken an apartment in Commonwealth avenue, which they will occupy as soon as it is ready.

Dr. Muck expressed his delight at being again in Boston, a city he had learned to love during his two years of residence here in '06 and '07.

Dr. Muck was one of the conductors at the Bayreuth Festival this Summer, and spent his holidays in the south of Austria. He put in a week in Berlin settling up his affairs, and he announced that his transatlantic passage had been marred by bad weather.

Novelties for Season.

Regarding his plans for the season Dr. Muck said that he had not yet got them so in shape that he cared to make any formal announcement. There were so many factors to be considered before doing anything of this kind.

"In the matter of novelties," he said, "Boston seems to have heard every new work of any great value, whether it is French or German. I do not believe in giving novelties simply because they are novelties, but I have some which I shall play during the season."

"You must understand that I have been away from the orchestra for four years and that this year there is a considerable number of new members and the first work of a conductor under such conditions is to get things working smoothly. For a purpose of this kind there is nothing to compare with the classics of musical literature. A modern work can be played very carelessly and yet make an impression, but Beethoven, Schumann, Brahms and Mozart must be played accurately, for every part tells and no mistake can go unnoticed."

"My first program is already announced—the 'Eroica' by Beethoven, Berlioz's 'Carneval Romain,' Liszt's Symphonic Poem, 'Mazeppa' and the prelude to 'The Meistersinger.' All of these are well-tried favortes except the 'Mazeppa,' which, as I understand it, has been played but once in the Symphony Concerts, and that a good many years ago."

Symphony by Lendvai.

"It is possible that at my second concert—and this I shall not decide for two or three days—I shall bring out a symphony by Lendvai, one of the younger composers, of whom I think very highly. At an early concert also I shall bring out Roger's latest work, which he calls 'A Concerto in Ancient Form,' modelled after the music of the eighteenth century.

"Another novelty which I shall bring out shortly is a Humoresque for orchestra by the Czech composer Mrazek. I believe that this is a name entierly new to Boston. The readers of the Fliegende Blaetter will remember the series of amusing pictures of 'Max and Moritz," which for many years were a feature of the paper's humor. Mrazek has built this Humoresque on this idea and it is an exceedingly entertaining bit.

"I have some new Russian works in mind, but at this time do not care to talk about them. My first work is to get back in touch with the Orchestra, work in the new numbers with the old and make it a smoothly running machine."

Delighted With Boston.

"It is hardly necessary for me to say," he added, "that I am glad to be back in Boston again. It was not any easy task to decide finally to break away from Berlin, where I had worked for twenty years, and what induced me was the knowledge of the conditions in which a man in my position works in this city, the orchestra he has under him and the freedom to carry out his ideas unhampered."

"Mr. Ellis informs me that the prospects for a prosperous season have never been better. That, of course, is encouraging to begin with. I have called the first rehearsal for next Monday and there will be no question about my being kept fully occupied for the next seven months."

Journal

OCTOBER 5, 1912.

SYMPHONY SEASON DUE NEXT WEEK

Dr. Muck Re-enters With a Classic Program and No Soloist.

The thirty-second season of the Symphony Orchestra begins with the first public rehearsal next Friday afternoon and the first concert on Saturday evening.

Dr. Muck begins his work with the orchestra Monday morning. There will be much interest in looking over the orchestra and seeing the new faces in it. All the members of the personnel have returned and the new men have made a most favorable impression upon their colleagues.

For the first concert Dr. Muck offers mostly well-tried favorites. The first part will be given to the "Eroica" symphony of Beethoven and the second part will be devoted to three works—the "Roman Carnival" overture of Berlioz, the symphonic poem "Mazeppa" of Liszt and the prelude to "The Mastersingers of Nuremberg." The "Mazeppa" was played here but once, in 1900, under Gericke.

Cambridge Symphony Concerts Begin Oct. 17

Arrangements are now complete for the eight concerts which the Boston Symphony Orchestra will give during the coming winter in Sanders Theater, Harvard University. Subscribers of last season have until next Monday, Oct. 7, to renew their subscriptions and secure the'r old seats, and such seats as are unclaimed will be offered for sale at the George H. Kent bookstore, Harvard square, on Thursday, Oct. 10.

The concerts will come on Thursday evenings, Oct. 17, Nov. 14, Dec. 12, Jan. 16, Feb. 6, Feb. 27, March 27 and April 24. At the first concert, when Dr. Muck makes his first appearance after four years, there will be no soloist. The soloist at the second concert will be Florence Hinkle. At the third concert Leopold Godowsky, the great pianist, will make his first appearance after an absence of many years. The fourth concert brings Elena Gerhardt, the distinguished German singer, and then comes Gertrude Marshall, a violinist of this city and a pupil of Charles Martin Loeffler. The other soloists will be Mrs. Truman Aldrich and Norman Wilks, pianists, and Vera Barstow, violinist.

OCTOBER 6, 1912.

THE BOSTON AMERICAN-

SYMPHONY SEASON ON.

First Rehearsal Friday and First Concert Saturday.

The thirty-second season of the Symphony Orchestra begins with the first public rehearsal on next Friday afternoon at 2:30, and the first concert on Saturday evening at 8 o'clock. The year begins most auspiciously for the orchestra in every respect. The auction sales for rehearsals and concerts were satisfactory, and while there were few sensational prices the general average was higher than last year.

Dr. Muck begins his work with the orchestra tomorrow, and in general the routine of the season may be said to have begun. There will be much interest in looking over the orchestra and seeing the new faces in it. All the members of the personnel have returned and the new men have made a most favorable impression on their colleagues.

For the first concert Dr. Muir sticks closely for the most part to well-tried favorites. The first part will be given to the "Eroica" Symphony of Beethoven and the second part will be devoted to three works—the "Roman Carnival Overture" of Berlioz, the symphonic poem "Mazeppa" of Liszt and the prelude to "The Mastersingers of Nuremberg."

[15]

BOSTON HERALD, THURSDAY, OCTOBER 3,

DR. MUCK PROMISES THREE NEW WORKS

(Photograph by Garo.)
DR. KARL MUCK.
Conductor of Symphony Orchestra Who Talks of Program-Making and New Compositions to Be Given During Coming Season.

Talks of Program-Making and Conductor's Duty to Audience.

By PHILIP HALE.

Dr. Muck talked yesterday afternoon in an entertaining and illuminating manner about musical conditions in Europe, the theory and practice of program-making, and the duty of a conductor toward his audience.

He was in the best of spirits, and looked younger than when he first came to Boston. It was not easy to believe that he began his career as a conductor 32 years ago, when he was the chorus leader at the Stadt Theatre in Zurich, and that since 1892 he has filled the important position of conductor at the Berlin Royal Opera House, one of the most coveted chairs in the operatic world. He was reported last June as having said that during this engagement he had conducted 1701 performances and had rehearsed and brought out 103 different operas, of which 35 were new to Berlin.

Not without regret has he left the orchestra of the Berlin Royal Opera House. Many of the players have grown up under him, and the ensemble, which is justly famous, is almost wholly the result of his labors lightened by the devotion of the men to the leader whom they will sorely miss. He realizes, however, the unique advantages of the position in Boston; the absolute freedom given to his wishes, musical judgment and taste.

There are many in Boston who, like the Athenians of old, are eager in concerts to hear some new thing. Dr. Muck had little to say that will whet their curiosity. Few of the orchestral works published recently for the first time appeal to him, nor does he find among the younger or little known composers any that demand close attention by reason of originality in musical thought or expression. He paid Boston the compliment of saying that there are few new works of importance that have not been performed here. Yet conducted by Dr. Muck some of these works would probably seem wholly new.

"I do not believe in presenting a work simply because it is new, for it is not worth while to waste the time of the orchestra and tax the patience of the audience by performing much of the music recently published."

Yet he mentioned three compositions which he purposes to produce early in the season. One of them is a symphony by Erwin Lendvai, a young Hungarian now living in Berlin. Performed at Bonn, later in Berlin, Dantzic and other cities, it excited hot discussion, though critics that were perplexed by the originality of the work admitted the creative ability of the composer. Lendvai has also written an orchestral Scherzo, a Festival March for orchestra, and smaller compositions, among them a group of five piano pieces, op. 12, with suggestive titles. It was said some months ago that he was at work on music for Hauptmann's "Elga."

Another work unknown here is a "Humoresque" by Jos. Gust. Mraczek, a Bohemian composer, author of "Der Traum ein Leben" and a piano quintet in E flat major. Many remember joy[illegible] pictures of Max and Moritz. [illegible] ures of Busch suggest the [illegible] ue" to Mraczek.

[illegible] also become acquainted with [illegible] hall [illegible] r's "Concerto in the Ancient Style," [illegible] might be loosely described as a [illegible] of violin concerto. Dr. Muck will also bring out some Russian music that is unfamiliar.

[illegible] my first program," he said, "includes [illegible] ica,' the overture 'The Carnival at Rome' by Berlioz, the prelude to 'Die Meistersinger'; and I am informed that Liszt's 'Mazeppa' has been played only once at a Symphony concert and that was a dozen years ago." (Liszt's symphonic poem, by the way, was first performed here as a whole at a Philharmonic concert in 1881, though Theodore Thomas's orchestra played the march that is the final section as early as 1869.)

"For securing plasticity and elasticity at the beginning of a season," said Dr. Muck, "and especially at the beginning of this season when there are many new members of the orchestra, there is nothing so good as work on the great classics. Much of the complex modern music sounds well even when it is badly performed, but the music of Mozart, Beethoven, Schumann, Brahms, must be played accurately, and outside of its artistic value is of inestimable worth for drilling the players."

Some time ago it was reported that Richard Strauss had nearly completed an Alpine symphony, and the scheme of it was described in detail. Strauss made a curious confession to his late colleague, Dr. Muck. He said that since he has had much to do in the opera house, his invention has flagged when he has set himself to work on absolute music. "When I read a libretto and am able to see in my mind the characters and the situations on the stage, then my mind is active and ideas readily come. It is wholly the contrary if there be question of a symphonic work. I have completed the first movement of the 'Alpine' symphony. I may turn it into a symphonic poem, for at present I cannot continue it, and have no thoughts for the other movements."

"There are many imitators at present," continued Dr. Muck, "and I loathe the imitators of Debussy and Franck and Richard Strauss as I loathed in past years the composers that aped Wagner and Brahms. Debussy is original and sincere. He writes as he feels and hears. To my mind Ravel and others of the ultra-modern French school compose after the manner of Debussy as they understand it, and have little or nothing to say on their own account. In like manner Cesar Franck has his imitators—a boresome, uninventive lot."

The Herald has already recorded the fact that music by Arnold Schoeneberg was recently hissed in London when it was produced by Sir Henry Wood. Dr. Muck said that he cannot understand Schoeneberg's music. "He puts C major, D major, E major in juxtaposition, without any harmonic pretext known to even radicals, and the result is to me—well, I do not understand it, and it is hard for me to believe that the composer is sincere. Now, Debussy's harmonic scheme, while it is highly original, is logical and effective."

Neither in Scandinavia, Russia, the Netherlands, France or Germany does Dr. Muck know of young composers that give genuine promise. Bischoff's second symphony is not equal to his first. Glazovnoff writes a symphony at least every six months and is a victim to routine; the younger Scandinavians ape Grieg—and their music is Grieg and water, or rather water with a tincture of Grieg. Dr. Muck has not heard of Mr. Joseph Holbrooke, the Englishman who maintains stoutly that he is a gifted composer. If Mr. Holbrooke were informed of Dr. Muck's ignorance he would no doubt be deeply grieved, or he might insist that Dr. Muck is surely [illegible] that [illegible]

There was talk concerning the arrangement of programs. Dr. Muck firmly believes that there should be consistency in the arrangement, that the strictly classical and the frankly romantic should not be flung together; that "Contrasts" thus obtained are disconcerting; that the works suffer thereby. No one, for example, arranging a room in an art museum would hang pictures in the classic and formal taste on the wall with examples of impressionism. No one selecting examples of statuary would put the works of Thorwaldsen and Rodin side by side. If one should say: "Yes, but take your first program. There is Beethoven in company with Berlioz, Liszt, and Wagner." The answer would be: "You forget that the Beethoven of the 'Eroica' symphony is also a romantic. The prevailing spirit of the program is that of romanticism."

"No," said Dr. Muck, "it is not the first duty of the conductor of a great musical institution like the Boston Symphony orchestra to provide his audience with new works, simply because they are new, and without regard to their inherent worth. It is not his chief duty to see how many 'first performances' he can secure in the course of a season. He should steadily choose the best works, the best as they seem to him, whether they be new or old. He should perform them in the best possible manner, according to his ability, and thus infuse into the audience the desire to hear nothing but the best; to find new beauties in familiar compositions; to recognize the beautiful in works heard for the first time, although that which is beautiful in the composer's thought may be expressed in an unusual, unanticipated manner."

And Dr. Muck said more to this effect, speaking nobly of the art to which he has devoted his life, the art that he himself adorns.

SUNDAY POST, OCTOBER 6, 1912

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CAMBRIDGE SYMPHONY CONCERTS

The usual series of eight Symphony Concerts will be given on Thursday evenings in Sanders Theatre, Harvard University, during the coming winter, the dates being Oct. 17, Nov. 14, Dec. 12, Jan. 16, Feb. 6, Feb. 27, March 27 and April 24. Tomorrow (Monday) is the last day in which subscribers of last year may renew their subscriptions and secure their former seats. The general sale of unclaimed seats will begin at the George H. Kent University Book Store next Thursday morning, Oct. 10, at 8 o'clock. Seven artists have been engaged as soloists for these concerts. At the first concert there will be no soloist. The soloists for the other concerts will comprise two sopranos, three pianists, and two violinists. The sopranos are Miss Florence Hinkle and Miss Elena Gerhardt. Miss Florence Hinkle is an American woman who has made several appearances in Boston, and who, last year when she appeared as soloist in Symphony Hall with the Mendelssohn choir of Toronto, made an excellent impression by her singing. Elena Gerhardt, although she is to appear this winter in Cambridge for the first time, is known to the musical public through her several appearances in Boston last season. She is one of the foremost concert singers of Germany and her success in America has been remarkable. The pianists are Leopold Godowsky, Norman Wilks and Mrs. Truman Aldrich. Leopold Godowsky is one of the most eminent pianists of our time, who is returning to America after an absence of many years, and his first appearance in this neighborhood will be at the third Cambridge concert. Norman Wilks is an English pianist who brings to this country an estimable reputation as an artist, while Mrs. Truman Aldrich is one of the younger American women pianists, who has had much success in the Middle West. The two violinists are Miss Gertrude Marshall of Boston, a pupil of Charles Martin Loeffler, and Miss Vera Barstow. Both of them belong to the younger generation of violinists, of whom much can be expected.

SYMPHONY ORCHESTRA

Dr. Karl Muck, Conductor—First Public Rehearsal and Concert

The 32d season of the Symphony Orchestra begins with the first public rehearsal next Friday afternoon at 2:30, and the first concert on Saturday evening at 8 o'clock. The year begins most auspiciously for the orchestra in every respect. The auction sales for both the rehearsals and the concerts were exceedingly satisfactory, and while there were few sensational prices the general average was higher than last year. Dr. Muck begins his work with the orchestra tomorrow (Monday) morning, and in general the routine of the season may be said to have begun. There will be much interest in looking over the orchestra and seeing the new faces in it. All the members of the personnel have returned and the new men have made a most favorable impression on their colleagues.

With one exception Dr. Muck has chosen standard orchestral pieces for the programme of the opening concert: The "Eroica" Symphony of Beethoven, the "Roman Carnival" overture of Berlioz, Liszt's symphonic poem "Mazeppa" and the prelude to "The Mastersingers of Nuremberg." The "Mazeppa" is one of the least well known of the Liszt symphonic poems, and was played here but once in 1900 under Gericke.

OCTOBER 6.

HERALD.

SYMPHONY SEASON OPENS THIS WEEK

First Public Rehearsal Friday and Concert Saturday Night.

The 32d season of the Symphony Orchestra begins with the first public rehearsal next Friday afternoon at 2:30, and the first concert on Saturday evening at 8 o'clock.

The year begins auspiciously in every respect. The auction sales for both the rehearsals and the concerts were exceedingly satisfactory, and while there were few sensational prices the general average was higher than last year.

Dr. Muck will begin his work with the orchestra tomorrow morning. There will be much interest in looking over the orchestra and seeing the new faces. All the members have returned and the new ones have made a favorable impression on their colleagues.

For the first concert Dr. Muck sticks closely for the most part to well tried favorites. The first part will be given to the "Eroica" symphony of Beethoven, and the second part will be devoted to three works—the "Roman Carnival" overture of Berlioz, Liszt's symphonic poem "Mazeppa" and the prelude to "The Mastersingers of Nuremberg." The "Mazeppa" is one of the least well known of the Liszt symphonic poems and has been played only once at these concerts.

OCTOBER 5,

HERALD,

SYMPHONY SEATS FOR CAMBRIDGE

Arrangements Complete for Course of Concerts in Sanders Theatre.

Arrangements are now complete for the eight concerts which the Boston Symphony orchestra will give during the coming winter in Sanders Theatre, Harvard University. Subscribers of last season have until next Monday, Oct. 7, in which to renew their subscriptions and secure their old seats and such seats as are unclaimed will be offered for sale at the George H. Kent book store, Harvard square, on Thursday, Oct. 10.

The concerts will come as usual on Thursday evenings, the date being Oct. 17, Nov. 14, Dec. 12, Jan. 16, Feb. 6, Feb. 27, March 27 and April 24.

For the coming series of concerts seven soloists have been engaged. At the first concert when Dr. Muck makes his first appearance after four years there will be no soloist. The soloist at the second concert will be Miss Florence Hinkle, soprano. At the third concert, Leopold Godowsky, the great pianist; fourth concert, Elena Gerhardt, the distinguished German singer; then comes Gertrude Marshall, a violinist of this city, and a pupil of Charles Martin Loeffler. The other soloists will be Mrs. Truman Aldrich, one of the young pianists who has won much reputation in recent years; Norman Wilks, the English pianist, who comes to America for the first time, and Vera Barstow, the violinist.

The 32d season of the Symphony Orchestra in Boston begins with the first public rehearsal on next Friday afternoon at 2:30, and the first concert on Saturday evening at 8 o'clock. The auction sales for both the rehearsals and the concerts were exceedingly satisfactory, and while there were few sensational prices, the general average was higher than last year. Dr. Muck begins his work with the orchestra Monday morning, and in general the routine of the season may be said to have begun.

For the first concert Dr. Muck sticks closely for the most part to well-tried favorites. The first part will be given to the "Eroica" Symphony of Beethoven, and the second part will be devoted to three works—the "Roman Carnival" overture of Berlioz, the symphonic poem, "Mazeppa," of Liszt, and the Prelude to "The Mastersingers of Nuremberg." The "Mazeppa" is one of the least well known of the Liszt symphonic poems, and was played here but once, in 1900, under Gericke.

ADVERTISER,

OCTOBER 5, 1912

Music Notes.

The 32d season of the Symphony Orchestra begins with the first public rehearsal on Friday and the first concert on Saturday. For the first concert Dr. Muck sticks closely to well-tried favorites. The first part will be given to the "Eroica" Symphony, Beethoven, and the second part will be devoted to the "Roman Carnival" overture of Berlioz, "Mazeppa" of Liszt and the prelude to "The Mastersingers of Nuremberg."

It will be welcome news to her many admirers that Mme. Calve will be heard at Symphony Hall on Oct. 20.

OCTOBER 10, 19

THE BOSTON AMERICAN

Symphony Opens Its 32d Season With Program Tomorrow

The formal opening of Boston's musical season and the beginning of the thirty-second season of the Boston Symphony Orchestra comes tomorrow afternoon with the first public rehearsal in Symphony Hall and the first concert on the following evening. It is fair to assume that an unusually warm welcome will be extended to Dr. Muck on his reappearance in Boston after an absence of four years. His assumption of the conductorship of the orchestra for the next five years has been a matter of congratulation to all the friends of the institution.

In this first concert the orchestra and Dr. Muck will be responsible for the whole program. The symphony will be Beethoven's "Eroica," which will make the first half of the program. The second half will comprise the "Roman Carnival" of Berlioz, the rarely heard symphonic poem "Mazeppa" of Liszt and finally the prelude to "The Meistersingers of Nuremberg" of Wagner.

The soloist at the second concert will be Madame Marie Rappold of the Metropolitan Opera Company, New York.

JOURNAL–

OCTOBER 10.

The thirty-second season of the Boston Symphony Orchestra will open tomorrow (Friday) afternoon with the public rehearsal and the first concert on Saturday evening. The return of Dr. Muck has greatly stimulated the interest of the general public in the Symphony concerts. The program this week comprises the "Eroica" symphony of Beethoven, the "Roman Carnival" overture of Berlioz, the almost unknown symphonic poem, "Mazeppa," of Liszt, and the prelude to "The Mastersingers of Nuremberg." The soloist at the second concert will be Mme. Marie Rappold of the Metropolitan Opera Company.

The general sale of tickets for the concerts the Boston Symphony Orchestra will give in Sanders Theater this season, will open today at the University Bookstore, Harvard squar-

POST, FRIDAY, OCTOBER 11, 1912

Mrs. Muck Guest at Somerset of Professional Women's Club

DR. CARL MUCK AND HIS WIFE, MRS. MUCK, THE LATTER OF WHOM WAS YESTERDAY A GUEST OF THE PROFESSIONAL WOMAN'S CLUB.

Mrs. Carl Muck, wife of the conductor of the Boston Symphony Orchestra, made her first public appearance in Boston as the guest of honor at a luncheon of the Professional Women's Club at the Hotel Somerset yesterday.

Though a speech was eagerly solicited, Mrs. Muck arose only to plead that she knew no English. She was invited to speak in German, but declined. She looked charming and interesting in her soft, clinging black, set off by white lace and her black plumed hat, her dark face glowing like the autumn leaves which were the decoration of the day.

Mrs. Frank Young, social worker and [redacted] public meeting in the [redacted] forum. "We have left 'women's [redacted] the name," she said, "because we want the co-operation of the men's organizations if they [redacted]

TRANSCRIPT, SATURDAY, OCTOBER 5, 1912

ning Concerts

company do justice to Lionel Monckton's pretty and graceful music. Percival Knight makes the attaché a figure that is both plausibly human and diverting. Well staged and pleasantly amusing.

CONCERTS NEXT WEEK

Dr. Muck's Reappearance at the Symphony Concerts with Liszt's "Mazeppa" on His First Programme—An Operatic Concert Besides

FOR the thirty-first year, the Symphony Concerts will begin once more next Friday afternoon and Saturday evening in Symphony Hall. The orchestra wi return to them with sixteen newcomer scattered through the string, the wind an the brass choirs. Returning after an inte val of four years and with a long term service before him, Dr. Muck will again the conductor. He resumes the post th he left reluctantly, in the noon of his po ers, ambitious to make the orchest unique in its kind. How ample and fi those powers are, alike on the technical a the interpretative side, in the attainment sensuous musical beauty and of characte izing and revealing expression, there is n need now to recall. Even in this first pa of concerts, the orchestra and Dr. Muc will speak for themselves. The establishe public of the concerts awaits them and als those whose admiration for the conducto has drawn them anew to them.

Appropriately to such a beginning thr of the items in the programme are very f miliar: Beethoven's "Eroica" symphon Berlioz's overture, "The Roman Carniva and the prelude to Wagner's opera, "T Mastersingers." The fourth is relative novel, Liszt's tone-poem, "Mazeppa," hea only once before in the thirty years of t Symphony Concerts and none too often pe formed elsewhere. At present there is on to say of it that a fragment of Vict Hugo's "Les Orientales," and not Byro tale in verse, suggested the music to Lis The poem first pictures the ride of the c demned Mazeppa bound to the wild ho that bears him over the wild country, w the night wind, trees, rocks, plains rush Therein may Liszt be descriptive. Like this ride, continues the poem, is the ride the soul of Genius through the world a the verse goes forward in rhetorical par lel. Here Liszt may be idealistic—and rh torical, too.

NEWS OF MUSIC

The Result of the Symphony Sales—"The Kneisels'" Concerts Here

AS the outcome of the auctions has usually been in recent years, not all the seats for the evening concerts of the Symphony Orchestra were bought for the season. Those that remain are now in the hands of F. G. Roby, the treasurer of Symphony Hall, for private sale. Every seat for the afternoon concerts is taken.

The four concerts that the Kneisel Quartet will undertake in Boston this season will befall on the evenings of Tuesdays, Nov. 5, Dec. 3, Jan. 7 and March 18 in Steinert Hall. The list of pieces from which Mr. Kneisel will make his programmes comprises a double concerto for two violins and string orchestra out of Bach; early, middle and late quartets by Beethoven; far fewer pieces by Brahms than the prospectus has usually named; quartets by Grieg, Franck and Reger; Schumann's quintet in E-flat and his quartet in A minor; a quintet from Mozart, a quartet by Schubert; Svendsen's octet for strings, Mr. Loeffler's quintet and Tschaikowsky's sextet. Subscribers to the Kneisel concerts last season may retain their seats for the new series by application to L. H. Mudgett at Symphony Hall before Oct. 19. From Oct. 21 to Nov. 1, he will receive new subscriptions.

WEDNESDAY, OCTOBER 9, 1912

MONITOR,

CALVE CONCERT PROGRAM

Mme. Emma Calve and her husband, Galileo Gasparri, the tenor, will sing duets from Mascagni's "Cavalleria Rusticana" and Bizet's "Carmen" at their concert in Symphony hall Sunday afternoon, Oct. 20. Mme. Calve's solos will include selections from Gounod's "Sapho" and Gluck's "Armide." Mr. Gasparri's pieces will include the tenor arias from the first and third acts of Puccini's "Tosca." The pianist at the concert will be Emiliano Renaud.

NOTES

The general sale of season tickets for the Cambridge concerts of the Boston Symphony Orchestra is announced by the managers to begin Thursday morning at the University Book store, Harvard square. The greater part of last year's patrons are said to have subscribed for the coming season in the preliminary sale of the last 10 days. There are eight concerts in the Cambridge series, every fourth or fifth Thursday night occurring through the season. Karl Muck, the new conductor, will have the opening concert of Oct. 17 to himself. He has included a soloist in the programs of the other seven concerts.

The string section of the Boston Symphony orchestra was put through practise this morning under Karl Muck, the new conductor. The players are all said to be zealous for the year's work, submitting graciously to a discipline which though military in its exactions, is conceived with an understanding of the instrumental individualities. Dr. Muck i praised professionally for distributin the burden of rehearsal on the various departments, so that each one of them goes into action drilled according to the special demands of the program.

The orchestra in rehearsal, in other words, is two or three independent choirs. In performance it is a single instrument with coordinated divisions. Players say that treated in this way the orchestra holds together and does brilliantly in concert, whereas treated the other way, as a unit in practise, it is likely to fall apart on the day of the concert and show the gaps between the different choirs.

* * *

HERALD, OCTOBER 10,

CAMBRIDGE SYMPHONY

The general sale of season tickets for the Symphony concerts in Cambridge opens this morning at Kent's University Book Store in Harvard square. There will be the usual series of eight Thursday evening concerts the dates being: Oct. 7, Nov. 14, Dec. 12, Jan. 16, Feb. 6, Feb. 27, March 27 and April 24.

The assisting solo artists will be: Miss Florence Hinckle, soprano; Mr. Leopold Godowsky, pianist; Miss Elena Gerhardt, soprano; Miss Gertrude Marshall, violinist; Mrs. Truman Aldrich, pianist; Mr. Norman Wilks, pianist and Miss Vera Barstow, violinist.

SYMPHONY CONCERTS

The 32d season of the Boston Symphony Orchestra will open with the public rehearsal tomorrow afternoon and the first concert on Saturday evening. The return of Dr. Muck has stimulated the interest of the general public in the Symphony concerts and the reception given to him will be warm and hearty. There will be no soloist this week.

The program includes Beethoven's "Eroica" symphony, the "Roman Carnival" overture of Berlioz, Liszt's "Mazeppa," and the prelude to "The Mastersingers of Nuremberg," which was on Dr. Muck's first program six years ago.

The soloist at the second concert will be Marie Rappold of the Metropolitan Opera company, New York.

OCTOB[illegible] 10,

POST,

YMPHONY'S SEASON OPEN

First Rehearsal of 32d Year Tomorrow

The 32d season of the Boston Symphony Orchestra will open with the public rehearsal tomorrow afternoon and the first concert on Saturday evening. The return of Dr. Muck has unquestionably stimulated the interest of the general public in the Symphony concerts and unquestionably the reception given to him will be very warm and hearty. There will be no soloist this week.

The programme comprises the Eroica Symphony of Beethoven, which forms the first half of the concert; the Roman Carnival Overture of Berlioz, the almost unknown symphonic poem Mazeppa of Liszt and finally the prelude to The Meistersingers of Nuremberg of Wagner, which happened to be on Dr. Muck's first programme six years ago. the second concert will

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OCTOBER 9.

TRANSCRIPT.

MUSIC AND MUSICIANS

LISZT'S "MAZEPPA" TO BE HEARD AGAIN

The Impending Revival at the Symphony Concerts—A Singular Piece in Its Kind, and an Embattled Piece in Its Time—"The Kneisels'" New Departure—Saving the London Opera House—An Invention for Violins—News, Opinion and Wit

LISZT'S "Mazeppa," the symphonic poem which Dr. Muck is to revive at the Symphony Concerts of Friday and Saturday, will be virtually a new piece to audiences of 1912. Only once before, under Mr. Gericke, late in the nineties, has it stood on a programme for the Symphony Concerts, and then no audience in Boston had heard it since the beginning of the eighties. At that time, here and abroad, Liszt's music was new, strange and suspicious, and many a reviewer on both sides of the Atlantic found "Mazeppa," which has its singularities, a particularly inscrutable and irritating example of the intruding species of "symphonic poems." One reviewer put scornful quotation marks about the word music, whenever he applied it to "Mazeppa." Another called the tone-poem a "stunning piece of jargon," and a third rejoiced that Liszt could probably make "no more incoherent a mess of ravings." In this town, only Mr. Apthorp, writing in the Transcript, much appreciated "Mazeppa." "There is not a dull moment in it," he says, "and much that stirs the deepest feelings."

Those were the embattled days of Liszt's music, and to hearers of 1912 "Mazeppa" will hardly seem more than a vividly imagined and expressively scored piece of highly romantic music. Certainly they will not think it "impracticable to play," as did their fathers in the eighties, because "in one place eleven different instrumental parts were going at once." Only eleven, the new brood of composers would probably retort with lifted high-brows. No more in these days of sharp orchestral delineation are they likely to "sit up" at the flick of the cymbals with which "Mazeppa" begins, as with the snap of the whip that sends the wild horse away. The music speeds him forward furiously; the world whirls by—as the analysts imagine in certain passages for the violins sus tained by swelling and diminishing chor in the wind choir; the trombones foret for an instant the ride of the Valkyrs Wagner's music-drama; the melody "Mazeppa," repeated in many transform tions, sounds in anguish and torture of the galloping frenzy of the ride. full orchestra proclaims it, and then se to leap to the catastrophe. The steed d dead—he well might after three days three nights of such whirling race zeppa lies stunned and broken. Fate, h ever, reserves him for further mus glories, and in the resounding and colo panoply of a Cossack march, "we hear voice of glory and greatness attai through suffering and adversity."

All this is very much of Hugo's po which "inspired" Liszt to the music, the composer's own checkered imaginatio and of their common romantic tim "'Mazeppa' is frightfully beautiful," Wagner wrote back, when Liszt sent him th manuscript. "I was out of breath when had read it through only once. I pity th poor horse. Nature and the world a often terrible." But he remembered t trombones until he needed them for own Valkyrs. Nobody, unless it is t brass choir of the orchestra, is likely be out of breath in Symphony Hall, a the timidest mouse among reviewers n adays would hardly find "Mazeppa" fri ful.

Items of the Day

Dr. Muck is reported in Musical America as saying when he landed the other day in New York: "There is, unfortunately, too much composition being done by little men in Germany today. They are all copyists of the greater men, and follow blindly in their tracks, with the result that they lack all individuality."

BOSTON EVENING TRANSCRIPT

OCTOBER 7,

MUSIC AND MUSICIANS

THE MORALS OF THE SYMPHONY SALES

The Auctions and the Public, the Settling Into Average Prices and the "Left-Over" Tickets for the Saturday Concerts—"The Kneisels'" Programmes — Mme. Sembrich's and Mme. Gadski's Sisterly Debate Over Singing and Acting — Miss Farrar's Health Improves—News of Many Sorts

IN the general outcome of the ticket sales for the Symphony Concerts, there is a sign or two of the musical times in Boston worth the heeding. In the first place, the selling of the seats by auction continues with no audible objection, or even hint of a desire for change, from the public of the concerts. It is the ancient, and so honorable, custom, just as the afternoon concerts are still officially "public rehearsals," though they differ not a whit from the actual "concerts" of Saturday evening. No other symphony orchestra in America and none in Europe within easy recollection, sells its tickets at auction. If the Chicago Orchestra or the Philadelphia Orchestra or the Philharmonic Society in New York proposed such a method of distribution, their publics would probably resent it. They are used to another way. Now and then faint and private murmurs rise in Boston about the inability of regular subscribers to retain their seats at the Symphony Concerts from year to year without the competition and the burden of attendance or expense in brokers' commissions that the auctions impose. Some expert opinion avers that the concerts would yield more revenue were the tickets sold at flat prices. Other judgment, no less wise approves the present method. The management, meanwhile, seems content. So, also, does the public, and there is no more sign of change than there is of a shifting of the hour for beginning the evening concerts. All other metropolitan audiences in America may go to their concerts at 8.15, but to the Symphony Concerts we in Boston shall go at eight, though we speed our dinners and dress "catch-as-catch-can." So also shall we take our tickets by auction, though all other symphony orchestras sell theirs at the box office—our own like the rest with its series in other cities.

On the other hand, while the auctions persist the average of the premiums does not much rise. This year, if ever, with the prestige of the return of Dr. Muck, it should have risen. It did by a degree by the testimony of expert computing observers at the sales, but not to such an extent as those observers had anticipated. There were few "record prices," and the general level was only a little higher than it was a year ago. The moral is clear: The average purchaser has discovered that he can obtain his tickets annually for "about so much," and whoever the conductor, whoever the "soloists," he will bid no more, even for the coveted afternoon concerts. Thus the income of the orchestra at home tends to become a fixed quantity, though the cost of conductor, orchestra and "assisting artists" steadily rises.

As usual, all the tickets for the afternoon concerts were sold at the auctions; but, as in recent years there were more seats than bidders for the evening concerts. Once more a "limited number" of these seats remain to be sold at a flat price for the season or for single concerts. As some say, the evening concerts have gradually declined in social prestige while the afternoon concerts have waxed in it. As others believe, a part of the old public of Saturday evenings has changed its way of life and now spends its "week-ends" at suburban houses. A third point of view sees a younger generation of men taking other pleasures on Saturday nights, whereas its fathers and uncles went to the Symphony Concerts. And so speculation goes, even to the occasional suggestion of a shifting of the concerts to Thursday evenings and Friday afternoons (as the Philharmonic Concerts in New York were shifted) or to Friday evenings and Saturday afternoons. But custom is custom, after one-and-thirty years, and not easily altered in Boston, especially when the results of the change are largely conjectural. A better way, perhaps, would be the spreading of the knowledge, especially among the new and increasing public for serious music here, that the Symphony Concerts on Saturday evenings are no longer the exclusive possession of a self-perpetuating public that annually returns to them. They are open now, and there is room for all and sundry.

H. T. P.

OCTOBER 10, 1912

DAILY ADVERTISER,

Boston Symphony Orchestra.

The general sale of season tickets for the Symphony concerts in Cambridge opens this morning at Kent's University book store in Harvard sq. There will be the usual series of eight Thursday evening concerts, the dates being: Oct. 7, Nov. 14, Dec. 12, Jan. 16, Feb. 6, Feb. 27, March 27, [illegible]

DR KARL MUCK ARRIVES HERE

Symphony Conductor Glad to Return.

"Not an Easy Task to Break Away Finally From Berlin."

Novelties Which He Will Give This Season.

Dr Karl Muck and Mrs Muck arrived in New York yesterday, after a very stormy and generally unpleasant crossing, in the steamship Kronprinzessin Cecille, which brought other musical celebrities, including Mr Gatti-Casazza, Mme Alda and Mme Gadski of the Metropolitan Opera Company.

Dr and Mrs Muck came directly to Boston and went to the Somerset Hotel, where they will live until their apartment in Commonwealth av is ready for them. Both Dr Muck and his wife expressed themselves as being very glad to return to Boston, Dr Muck especially looking forward to five years of great pleasure with what he has been freely saying for the last four years is the finest orchestra in the world. After leaving Bayreuth in August, he went to his Summer home in the south of Austria, and before sailing he spent a week in Berlin, settling up various business affairs in that city.

DR KARL MUCK,
Who Returns to Be Conductor of the Boston Symphony Orchestra.

Regarding his plans for the season Dr Muck said that he had not yet got them so in shape that he cared to make any formal announcement. Many factors must be considered before doing anything of this kind. I do not believe in giving novelties simply because they are novelties, but I have some which I shall play during the season.

"You must understand that I have been away from the orchestra for four years and that this year there is a considerable number of new members. The first work of a conductor under such conditions is to get things working smoothly. For a purpose of this kind there is nothing to compare with the classics of musical literature. A modern work can be played very carelessly and yet make an impression, but Beethoven, Schumann, Brahms and Mozart must be played accurately, for every part tells and no mistake can go unnoticed.

Programs He Has Prepared.

"My first program is already announced—the 'Eroica' of Beethoven, Berlioz' 'Carneval Romain,' Liszt's symphonic poem 'Mazeppa,' and the prelude to 'Die Meistersinger.' All of these are well tried favorites except the 'Mazeppa,' which, as I understand it, has been played but once in the Symphony concerts, and that a good many years ago.

"It is possible that at my second concert—and this I shall not decide for two or three days—I shall bring out a symphony by Lendvai, one of the younger composers, of whom I think very highly. At an early concert also I shall bring out Reger's latest work, which he calls 'A Concerto in Ancient Form,' modeled after the music of the 18th century.

"Another novelty which I shall bring out shortly is a humoresque for orchestra by the Czech composer, Mrazek. I believe that this is a name entirely new to Boston. The readers of the Fliegende Blaetter will remember the series of amusing pictures of 'Max and Moritz,' which for many years were a feature of the paper's humor. Mrazek has built this humoresque on this idea, and it is an exceedingly entertaining bit. I have some new Russian works in mind, but at this time do not care to talk about them. My first work is to get back in touch with the orchestra, work in the new members with the old and make it a smoothly running machine.

"It is hardly necessary for me to say," he added, "that I am glad to be back in Boston again. It was not an easy task to decide finally to break away from Berlin, where I had worked for 20 years, and what induced me was the knowledge of the conditions in which a man in my position works in this city, the orchestra he has under him and the freedom to carry out his ideas unhampered.

"Mr Ellis informs me that the prospects for a prosperous season have never been better. That, of course, is encouraging to begin with. I have called the first rehearsal for next Monday, and there will be no question about my being kept fully occupied for the next seven months

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TRANSCRIPT,

OCTOBER 12,

CONCERTS NEXT WEEK

A Symphony by Sgambati and a Curious Overture by Pfitzner at the Symphony Concerts—Dr. Muck's First Programme in Cambridge

AS usual in October, the season lags and the only concerts to announce for next week are the second pair by the Symphony Orchestra in Symphony Hall on Friday afternon and Saturday evening, and the first in its annual series at Cambridge, in Sanders Theatre, on Thursday evening. For the concerts in Symphony Hall, Dr. Muck has chosen pieces that suggest his announced resolution to restore to the working repertory of the orchestra music that it has performed once and that has thereafter lain neglected on its shelves. Thus he will revive next week, the symphony in D of the Italian, Sgambati, last heard here under Mr. Paur in 1898. Sgambati, who is now nearly seventy years old, is one of the few Italian composers that has written no operas and no music for the theatre. Wherefore though he is not unhonored in Italy, he is as well known and esteemed in Germany. He has written symphonies and other orchestral pieces, chamber music, songs, services for the church, and pianoforte pieces that unite a lively and felicitous imagination to no little feeling for the peculiar qualities of the instrument. In his orchestral pieces, like the symphony that Dr. Muck will revive, he makes the orthodox form bear musical ideas that have clear individualty and that he develops and adorns with agreeable imagination and an apt sense of orchestral color. Being Italian, he feels in melody; being also the friend and disciple of Liszt, he courts warmth.

For another revived piece, Dr. Muck has chosen the overture to the fairy tale, "The Little Christ-Elf," that he himself first performed here in 1907. Hans Pfitzner, the singular, much discussed, seldom heard, and rather combative composer of Munich, wrote it. Though the overture had its individuality, it is safe to say that it has slipped from the memories of those that heard it here five years ago. The third orchestral number is Brahms's familiar set of variations on Haydn's theme of the "Choral St. Anthony." Dr. Muck put it on one of his programmes during his first term of service in Boston, fell ill, and Mr. Hess—if memory does not slip—led the orchestra in it. Between whiles, Mme. Rappold of the Metropolitan Opera House, the first soloist of the year, and an accomplished singer in concerts, will be heard in Elisabeth's greeting to the Hall of Song in the second act of "Tannhäuser" and in two songs with orchestral accompaniments by the Italian, dell' Acqua and the German-American, van der Stucken.

At the concert in Sanders Theatre at Cambridge on Thursday evening, for the return of the conductor to the university, Dr. Muck and the orchestra will repeat the programme of their first pair of concerts in Boston, viz:

Symphony, No. 3, "Eroica"	Beethoven
Overture, "The Roman Carnival"	Berlioz
Symphonic Poem, "Mazeppa"	Liszt
Prelude to the Opera, "The Master-singers of Nuremberg"	Wagner

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AMERICAN OCTOBER 12, 1912.

DR. MUCK WELCOMED BACK TO SYMPHONY

By FREDERICK JOHNS.

Doctor Karl Muck made his reappearance with the Boston Symphony Orchestra, and opened the thirty-second season of that organization yesterday afternoon. The entrance of the great musician was the signal for the entire audience to rise, and the orchestra also arose and played a mighty chord which was sustained for nearly a minute.

The welcome was brief, but very impressive. Dr. Muck smiled joyfully, bowed from the waist in Prussian manner, and then the concert began.

The Heroic Symphony of Beethoven, labeled No. 3 in E flat major, had been chosen to open the season, and the audience settled back contentedly to hear Muck read Beethoven.

There is nothing showy about the bearing of the doctor upon the conductor's stand. He is not a man of vociferous gesture, of fury and passion. He is still in the midst of alarm. He is economical of motion, but his slightest stir has significance.

His calm figure oozes magnetism. His personality is irresistible, and his control absolute.

Festival of Melody.

And when there is a climax, Dr. Muck is able to excite his players the more readily because he has not exhausted them by continual exhortation.

Yesterday's program included Berlioz's "Le Carnaval Romain." Liszt's tone poem "Mazeppa," which has not been played here for twelve years and is practically a novelty, and Wagner's prelude to the Master-singers of Nuremburg.

The concert was a festival of melody, and I for one hope that the good Herr Doctor will continue to regale us with this sort of music, leaving boilershop compositions and squeaky novelties for infrequent performances.

It is late in the day to comment upon the "Eroica," save to wonder why critics and musicians are not content to accept it as absolute music in memory of a great man, instead of writing preposterous programs for it. It was a great pleasure to hear the marvelous funeral march and the dainty tripping scherzo, as well as the imposing finale, played with the clarity and sympathy of Doctor Muck.

And if there were little roughnesses in the orchestra, they were not important, and were entirely due to the long vacation just completed.

Dozen New Members.

I don't know why Liszt's "Mazeppa" doesn't figure more frequently upon these programs. Probably it is too frankly melodious and too conventionally descriptive to suit the symbolists. Certainly it is thoroughly exciting to accompany Mazeppa in the orchestra upon his awful ride, bound upon the back of a wild horse of Tartary, to sympathize with his suffering, and return with him to one of the most pompous triumphal marches ever written.

Berlioz's Roman Carnival is always charming, and the prelude to the Mastersingers completely satisfying

Since last season nearly a dozen members of the orchestra have resigned or been retired and their places filled by the new conductor. The changes have not noticeably affected the quality of tone produced by the band, and the acquisitions have apparently been thoroughly assimilated.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MASS OCTOBER 12,

Beethoven's Music at Symphony

CONCERT YEAR IS OPENED

With Karl Muck back at the conductor's desk after an absence of four years, the Boston Symphony orchestra opened its thirty-second season on Friday afternoon before a capacity subscription house, presenting a program of works by familiar repertory composers as follows: Beethoven, symphony No. 3, in E flat major, "Eroica," op. 55; Berlioz, overture, "Roman Carnival"; Liszt, "Mazeppa," symphonic poem No. 6; Wagner, prelude to "Die Meistersinger."

In one week the Boston Symphony orchestra has been brought back to its best state of virtuoso perfection. It gave a performance at its first public rehearsal that in respect to technique was flawless. Rhythmically the orchestra was a regiment of picked soldiers from the prime military nation of the world on drill. Melodically its choirs of strings, wood and brass were a trio of the most brilliant toned, most exquisitely styled voices that ever delivered a musical phrase.

There has not been so much joy expressed in an orchestral concert in Boston since the Domestic symphony of Richard Strauss had its first production in Dr. Muck's first engagement. The joy did not, as on the earlier occasion, diffuse itself equally over audience and performers. The production of the symphony on that former day meant that the twentieth century was holding its own in a field of art wherein the nineteenth century seemed to have won the final laurels. The virtuoso perfection of the opening concert of Dr. Muck's second period, the flawless technique, the military rhythm, the matchless phrasing only meant that a sculptor was sharpening his chisels, trying his wrist on marble from a half forgotten quarry.

This concert was an occasion for the audience to rejoice only because it has the purchasing power to call to itself the services of the highest talent of the musical world. The greater joy was naturally enough with the men of the orchestra itself, sojourners, a good proportion of them, in a raw though hopefully artistic land. And their especial pleasure was that at last they could do their best for the people who have summoned them from over the seas and that they could give the great American purchasing power a fair return for its sacrifices.

The men could not but be glad that they were restoring Beethoven to Bostonians. They could not help being overjoyed that their instruments could again tell of the sentiment and whim of Berlioz, and could make the exuberance of the Lisztian age compare acceptably with the exaggeration of our own.

The time will come when public and players and new conductor will work together for orchestral interpretations which will define the character of the community to itself and to the rest of the country. But even from the first concert, which was more an expression of the performers as artists than of the city which they serve, some idea of the direction that orchestral interpretation will take in Boston in the next five years could be gained. Dr. Muck would have to be accepted more unreservedly as a Beethoven authority than he will be if Arthur Nikisch had not made his American tour last spring.

In point of technique Dr. Muck has the advantage of Mr. Nikisch, for his command of the phrasing is never in the slightest point forgetful. For maintaining the independence of any choir of the orchestra or of any group of instruments of the same kind, Dr. Muck is unsurpassed. The continuity of the melody is never lost, no matter how insignificant for the time being the melody may become. The massing of the harmonies and their logical sequence never fails to have effect. As soon as one phrase is finished by the choir that carries it the next phrase is started in another instrumental group, and the composition is kept firmly together at the joinings. Anything that can be accomplished by changes in intensity of tone to make the phrases clear is done. Anything that a sudden, irregular impulse in the middle of a phrase by way of left handed emphasis can accomplish, is done too.

The whole intent of the reading is to keep the rhythmic details apparent. Effects of larger rhythm are not sought at all by Dr. Muck in Beethoven and little in the later composers. There is greater command of the music in the Muck than in the Nikisch conducting, but there is not such daring; neither is there such impressiveness. Dr. Muck puts twentieth century technical mastery into making Beethoven better understood as of his own epoch. Mr. Nikisch compels Beethoven to respond to the actual thinking of our own time. Beethoven will be more himself under Dr. Muck. He would be a means of revealing the moods and the temper of men of today, if Mr. Nikisch were to be the Symphony conductor in the coming years.

There are vast possibilities for discussion on the question whether an interpreter ought to treat Beethoven as a contemporary of Strauss, making the "Eroica" symphony of the one composer and the "Hero's Life" of the other tell the same story, or whether he ought to have a chronological conscience in his work and put the third symphony in its period, allowing it to show its relation to the classicism that preceded it and the romanticism that followed it. With a Nikisch the whole historic idea may be thrown to the winds, and the "Leonora" overture may reveal thought which Beethoven never could have entertained, because it is of today. With a conductor of Dr. Muck's inclinations the first movement of the "Eroica" enlightens the modern man not by telling him something about himself, but by letting him compare himself with the man of a century ago.

It is one of the remarkable qualities of music, and one only discovered in all its significance in recent times, that it lends itself either to a descriptive view of life, emphasizing historic processes, or to an absolute view, regarding all the triumphs of men as permanent and contemporaneous. An interpreter holding the descriptive view, like Dr. Muck, gets the more picturesque results. An interpreter holding the absolute view makes an impression, when he does make one, that abides.

RECORD, SATURDAY, OCTOBER 12, 1912

Boston Gives Hearty Welcome to Dr. Muck

DR. KARL MUCK.

HENRY L. HIGGINSON.

Boston is again running a-Muck, and it was effusively applausive when the celebrated doctor came to the conductor's stand. The orchestra blew a "Tusch" and the musicians and many of the public rose as the conductor entered. We can felicitate ourselves upon the possession of one of the great conductors of the present age, and, even though this was a first concert, when points of ensemble are not at their very best, one could not but see that the conductor led as one having authority, that he had a fixed ideal in his mind and that he could transmit that ideal to his men, says Louis C. Elson in his review in The Advertiser of the opening of the Symphony season.

There were new faces in the band, the most marked change being in the violoncellos, where the great artist Alwyn Schroeder was replaced by a new comer, whose work we shall watch with interest, but who had no important obbligato to judge by in this first concert. But the orchestra as a whole is the same great organization as of old. One may wonder whether the present generation of symphony-goers ever think of the man to whom they owe the artistic traditions of the Boston Symphony orchestra.

There are busts and memorials in Symphony hall, and we hope yet to see there a portrait of the man to whom the present orchestra of the present owes its being; the man to whose drill-mastership the technique, which went beyond anything that America had possessed before, owes its foundation; the artistic founder of the Boston Symphony Orchestra as Henry L. Higginson is its financial founder,—Wilhelm Gericke.

From

Address

Date R. I., SATURDAY, OCTOBER 12, 1912

Established

HERALD,

OCTOBER 17,

CONCERT NOTES

Mme. Calve, assisted by Mr. Gasparri, tenor, and Mr. [redacted] afternoon at 3:30 o'clock.

The program of the Symphony concerts on Friday afternoon and Saturday evening will include Sgambati's symphony No. 1, Pfitzner's overture to "The Little Christ Elf," and Brahms's Variations on a theme by Haydn. Mme. Rappold will sing an air from "Tannhaeuser" and songs by Van der Stucken and Dell' Acqua.

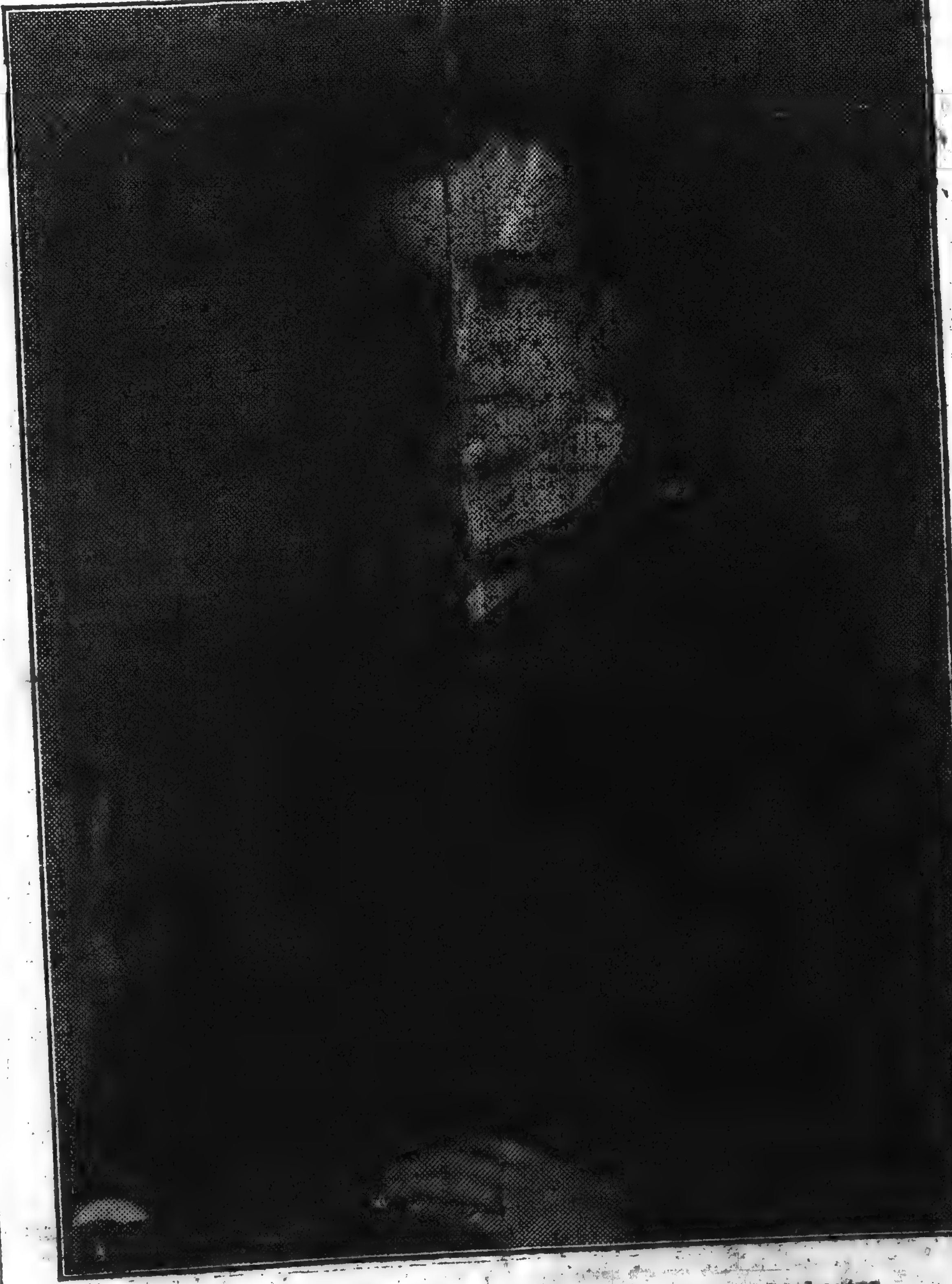
The first of the Boston Symphony orchestral concerts in Cambridge will take place tonight at the Sanders Theatre. The program will be as follows: Beethoven, "Eroica" symphony; Berlioz, overture "Roman Carnival"; Liszt, "Mazeppa"; Wagner, prelude to "Die Meistersinger."

OCTOBER 17,

JOURNAL-

Mme. Marie Rappold will be the soloist at this week's Symphony concerts. The orchestra, under Dr. Muck, will play Pfitzner's "Little Christ Child" overture, Brahms' "Variations on a Theme of Joseph Haydn," and a Sgambati overture.

[19]



Dr. Muck, Conductor of the Boston Symphony Orchestra.

Three singers of international reputation, one of the greatest violinists of our time, and an English pianist who is expected to be the sensation of the coming season are announced as the soloists for the five concerts of the Boston Symphony orchestra in Providence during the coming season. The concerts will be given, as usual, in Infantry hall, on Tuesday evenings, the dates being Oct. 22, Nov. 19, Dec. 31, Feb. 4 and April 1.

The three singers announced are Madame Marie Rappold for the first concert; Miss Elena Gerhardt for the third concert, and Miss Julia Culp for the fifth. Madame Rappold is one of the principal sopranos of the Metropolitan opera house of New York, and her career has been almost in the nature of a fairy tale. Without any stage experience, in fact, without ever having appeared in public, she was cast for the very important part of Sulamith in Goldmark's "The Queen of Sheba," four years ago, and won an astounding success from the beginning.

Madame Rappold had never to undergo the long apprenticeship of the European opera house. In fact, she was a famous singer before she ever appeared in Europe, the whole of her training being in this country.

Miss Elena Gerhardt, the famous German concert singer, made her first appearance in America last year, and was in many respects the great feature of the season. The possessor of a more than usually beautiful voice, she unites with this a keen musical perception and flawless taste, and while she makes a specialty of song recitals, her appearance with orchestra in the greater arias are always memorable events.

Miss Julia Culp, the third singer, is a newcomer to America, for this will be her first season on this side of the Atlantic. Miss Culp is a native of Holland and her career has been principally on the continent, although she has in the last two or three years become a great favorite in London. She is said to have a mezzo-soprano voice of great beauty and is regarded as one of the gr[illegible]tists of our time.

The violinist, Fritz Kreisler, has been unrivalled among men of our time and generation. He comes to America this year under exclusive contract with the Boston Symphony orchestra, and his only appearance in the East will be with that organization.

Finally, Norman Wilks, the English pianist, who is preceded by a most enviable reputation. His playing has been for the past two years one of the sensations of Berlin and his appearance in London always mean overflowing houses. It is expected that he will be a most valuable addition to the musical season of 1912-1913.

The prospects of the orchestra in Providence have never been better. The number of renewals has been unusually large and it is almost certain that there will be very few seats left for sale for the individual concerts.

The Concerts of 1912-13: A Detailed Forecast

Sunday Sessions the New Departure

By H. T. P.

THE Symphony Concerts have begun and thereby the season for music in Boston has formally opened. Yet for a month to come Dr. Muck and his men will have that same season almost wholly to themselves. Exactly why October is an "impossible" month for the visiting singer, orchestra or virtuoso, no one has ever satisfactorily explained. The public of concerts, unless it lingers very long in the country, is back in town, and if it does so tarry, it will not return until December, however many concerts the approved November may bring. October weather—as this very Friday witnesses—is not unfavorable for indoor pleasure and nobody outside Cambridge goes to a football game more than once a week. Tradition and precedent, however, affirm that concerts in October are a perilous adventure hardly within the unwritten law to which the managers and the givers of them move. November is "different," and as soon as election day is past—and for that matter on the very evening of it—the concerts will begin to come thick and fast until the pause of the Christmas holidays. The beginning of January will set them in motion again; they will "slack off," as the farmers say, through March; regain a little life at the beginning of April; and leave the Symphony Orchestra to end the season in the solitary state with which it begins it. We in Boston, as in the other capitals of music in America, live fast and full through our concert season and especially through the first two months of it, when the wandering singers, pianists and violinists are beginning their tours in the East. This year, the living will be faster and fuller than ever by reason of the innovation of concerts of serious music on Sundays.

Taking Over Sundays

As present plans go, there will be frequent concerts on Sunday afternoons in Symphony Hall, and scarcely less frequent ones, as soon as the season has begun, at the Opera House. Already it is announced that the Philharmonic Orchestra of New York, with Mr. Stransky conducting and Mr. Elman for the assisting violinist will undertake a concert at Symphony Hall on Sunday, Nov. 10. On Sunday, Nov. 24, Mme. Schumann-Heink will have a song recital there. For like purpose on Sunday, Dec. 8, comes Mme. Sembrich. Mr. Elman, the violinist, follows on Dec. 15. Then, there will be pause over Christmas, with Mme. Butt and Mr. Rumford, the English singers, to begin the Sunday concerts anew on Jan. 5 and Miss Gerhardt to follow on Jan. 19, with still other successors, like Miss Culp, through the winter and the early spring. All these concerts are appointed for the afternoons of Sunday. Five Sunday evenings, besides, will fall to the three concerts of the Händel and Haydn Society and the two that the Symphony Orchestra undertakes annually for the profit of its Pension Fund.

At the Opera House, moreover, Mr. Caplet is planning a series of afternoon concerts on Sundays, at which he purposes to make known serious and interesting music to more or less seriously minded audiences. The programme will not be a hodge-podge of the favorite and showy operatic airs of favorite singers, with an act—"in concert form"—of a popular and hackneyed opera to eke out the vocal miscellany. Instead, Mr. Caplet will set orchestra, chorus and solo singers to the performance of little known choral pieces, like Debussy's "Blessed Damozel," with Rossetti's poem for its text; Chabrier's "Ode to Music"; and Franck's "Redemption." Now and then, he will venture his own version of more familiar choral music like "Händel's "Alexander's Feast" and Verdi's "Manzoni Requiem." Symphonic pieces, like Liszt's tone-poems, Dukas's Scherzo of "The Sorcerer's Apprentice" and the overtures and fantasies of the Russians will have their place in his programmes. Classical and modern songs of the German and the French composers will diversify them; and there may even be time and opportunity for whole acts of Russian and German operas that will bear not too severely transfer to "concert form."

The Causes of the Change

Sunday will thus become, for the first time, one of the concert-giving and concert-going days in Boston—and for two or three obvious reasons. In general, it is so established in New York, in Chicago and in other cities in America to the satisfaction of all concerned from the public to the managers. In particular, the experimental ventures with concerts here on Sunday afternoons succeeded last spring beyond expectation. They attracted audiences that filled, or almost filled, Symphony Hall. In them were every element of the concert-going public from the socially elect to those that have no free day, or even a free evening, except on Sundays; from the adepts of music to the seekers of easy entertainment and all the social and the musical grades between. Especially numerous and eager was the new public of no fixed place in the social or the musical hierarchy, which is becoming the main support of concerts here because it goes to them out of intelligent and discriminating liking for the pleasure that they yield. For it, Sunday is usually the most convenient day for such pleasure-seeking. On Sunday afternoons many a man is free from office, store or shop, as he is on no other day, and incredible as it may seem, there are men who crave to hear music and are curious about eminent practitioners of it. Some observers have even dared to surmise that those practitioners feel a certain stimulus when there is a considerable masculine element in their audiences. Sunday in Boston has not been exactly an interesting or profitable day for those who have little mind to churches, to domesticity, or to mere wandering and loafing about. Concerts on Sundays open the wide and pleasurable field of music to them. Seemingly, the use of Sunday for concerts has come at last in Boston because a considerable public desires it. The test of the coming season will affirm or clearly negative what has hitherto been interesting experiment.

The Well-Filled Weeks

Concerts on Sundays, however, imply little neglect of the other days and nights of the week. The season is the season, and while the number and the quality of visiting orchestras, wandering singers and ambulant virtuosi may vary, there are always sufficient of them for many a recital in Boston. Though the violinist comes from remotest Hungary, though the singer may know the capitals of Europe far better than those of America, though the orchestra is not without honor in its own city, yet have all of them heard of this town—more or less explicitly—and are resolved to have their concert here. They may assemble no very large audience and not all of that audience may have paid money at the door. The reviewers may have written with the warmth of admiration or the chill of doubting detachment. But the singer and the virtuoso, the orchestra and the conductor have "appeared in Boston" and accepted whatever befell them there.

Impending Orchestras

For example, it is a maxim of management that a city with a symphony orchestra of its own, giving many concerts, will rarely go to hear its neighbors' orchestra, however noted that intruding band may be. Here in Boston last winter, for example, we were relatively few in numbers when the Thomas Orchestra came from Chicago to prove its quality. We ought to have been curious; but we were not — until those that had dared to hear Mr. Stock and his men spread good report of them. Then, of course, it was too late. Yet for the new season as for the old, the orchestras of the outer world remain undaunted. They still insist upon their visits to Boston—and the more because of the prestige of the town as the orchestral capital of musical America. Mr. Stransky, the robust and straightforward, will again lead the sturdy Philharmonic Society at a concert here and this time without any "Wagner Programme" to aid. In February, again, out of the Middle West will come the Minneapolis Symphony Orchestra in quest of more of the "Eastern" approval that it won in New York last year. Mr. Oberhoffer conducts it and its concert-master is the blonde Mr. Czerwonky that once sat at the first desk here in Boston. Finally, if rumor runs truly, the young and ambitious Mr. Stokowski of the Philadelphia Orchestra is eager to prove his new mettle and the mettle of his men, this very season, upon a Bostonian audience.

Many Violinists

For the virtuosi, as preliminary announcements go, the season will abound in violinists and run scantily in pianists. For the first time in many years, Ysaye will revisit the United States for what may easily prove his final tour. He is well advanced in middle age; he makes fewer and fewer journeys in Europe; more and more his orchestral concerts and his conducting in Brussels absorb him; season after season he has deferred a return to America. There for greeting and leave-taking he will find a public that remembers well his bulky and muscular presence; his absorbed face and his swaying body as he plays; his magnificent breadth and depth of his tone; his mastery of great curves and sweeps of melody and of rhapsodic ornament; and his pervading warmth and largeness of interpretation. Here in Boston he will play first in a concert of his own at Symphony Hall on Jan. 12 and later in the season with the Symphony Orchestra.

Mr. Kreisler for another of the elder violinists of the first rank will return also to America, but only for a few weeks and almost wholly to appear with the Boston Orchestra. He will undertake no recitals of his own, and Boston, like New York and other cities, will hear him only in the Symphony Concerts early in December. At them, he will play either Beethoven's or Brahms's concerto. He so comes back, after two seasons, in th
prime of the fineness of his tone, th
tice of his musical feeling and the
tiveness of his response to the poet
emotional content of his music. M
man of the younger violinists of
lished place, purposes to spend the
in America. In Boston, he will no
with the Symphony Orchestra, bu
the Philharmonic Society of New
its concert here in November an
recital of his own at Symphony
Sunday afternoon, Dec. 15. By a
report his tone keeps its richnes
songfulness, and his virtuosity it
while he has lost none of the matur
tinence of feeling that distinguishe
when he last played here. Mr. Zim
too, of the younger violinists, will
season in America and play at le
one recital in Boston. As Elman
sense is the continuator of the
Ysaye, so Zimbalist, in the fine
his musical sense and in the
adroitness of all he does, is the hei
style of Kreisler.

Few Pianists

By unique exception in our prow
son, only one pianist of the first r
visit America this year, the long
Mr. Godowsky. Though he on
and played in the United States
settled in Europe, he will come
most to a new musical generat
knows him only by his great re
for technical mastery of his instr
for refinement of touch, for a
clarity and adroit response to the
and the spirit of his music. In Bo
will play in the Symphony Concerts
a recital or two of his own. Next
Godowsky stand the two women wh
back to renew the agreeable memori
left behind them. One is Miss Sc
whose largeness of style, warmth
ing and general musical energy used
tinguish her from other pianists of
The other is the comely Mme. Lern
has ripened from the promise and c
youth into an ampler, firmer but s
sitive artistry. Both will have th
tals here—Mme. Lerner's is alrea
pointed for Nov. 14—and Miss S
will appear also at the Symphony
Two men, again, end the brief lis
pending pianists—Max Pauer, the
virtuoso of sober style and just und
ing, and Norman Wilks, a young
man, who has made his way in
cert-rooms and also the drawing-r
London.

The Singers

The schedules of the concerts on
afternoons has already disclosed
the eminent singers who will visit
Mme. Sembrich, clear of opera hou

will return with an artistry that the years more refine than dim. The public that has long admired the ample tones, the ample emotions and the ample humanity of Mme. Schumann-Heink will again welcome her. Miss Gerhardt, quick to confirm the reputation that she gained here last winter as a singer of songs with warmth of voice, discriminating skill and much mastery of varied mood will appear both in the Symphony Concerts and in recitals of her own. It is the custom in Europe to associate Julia Culp with Miss Gerhardt as the most distinguished singer of her sex in the younger generation of the concert-room. For the first time, she will come to America at mid-winter, and she is announced both for the Symphony Concerts and recitals of her own in Boston. Her voice is a rich and expressive mezzo-soprano; she is mistress of the finer arts of song; her responsive range in many sorts of music is wide and discriminating. She sings with clear and significant feeling and with yet more sense of appropriate style. There is reason to expect much of her. From England, after long absence, Mme. Clara Butt, the very tall and very deep-voiced alto will come back to sing her airs and ballads again and to bring with her Mr. Rumford, her husband, and an English singer like to her in style and choice of pieces.

The opera houses, finally, promise to yield less than usual in concerts or song recitals by their eminent singers. Miss Hempel, the new coloratura soprano, whose services the three companies are to divide, has made her concert tours in Germany and the Netherlands, but for a while at least she will have no time for such ventures in America. Mme. Gadski comes seldom nowadays to Boston. Mme. Tetrazzini we are likely to hear only in opera; but there is a chance that Miss Garden will be the singer at one of Mr. Caplet's concerts on a Sunday afternoon. As the "prospective arrangements" of the season now stand, we may expect only two opera singers in recitals of their own—Mr. Clément, the tenor, in the French songs, old and new, simple and sophisticated, that he sings with refined distinction of style, and Miss Teyte of the singular voice and the play of melancholy or fantastic mood that suit the music of "advanced" Parisian composers.

The Choral Concerts

Choral music flourishes none too well in Boston in these days of opera and Symphony Concerts, eminent singers and distinguished virtuosi. If the general public for it has declined in numbers and interest, its particular public keeps its old likings and loyalties. Last year the tranquil routine of the Händel and Haydn Society and the more diversified course of the Cecilia were broken by the visit of the Mendelssohn Choir from Toronto that seemed to set new standards and open new possibilities in the performance of choral music. This season there will be no such illustrious intruder. The Händel and Haydn Society will keep its revolving course through the unquestioned but not altogether unhackneyed classics of oratorio—"The Messiah" at its concerts of Dec. 22 and 23; "Elijah" at its concert on Easter Day; and Rossini's "Stabat Mater" at the concert of Feb. 9. With it, happily, Mr. Chadwick's setting of the mediæval Latin poem, "Phœnix Expirans" will be revived. Mr. Chadwick's music aside, Mr. Mollenhauer, who will again conduct the Händel and Haydn concerts, must apply his abilities and ambition to pieces that he almost has by rote. Mr. Mees will again conduct in the two concerts of the Cecilia in December and April respectively, but as yet he and the directors have not ordered their programmes. On one or the other of them Wolf-Ferrari's eloquent and beautiful setting of fragments of Dante's "New Life" is almost sure to stand.

Chamber Music

Once more the two string quartets will renew the artistic rivalry that for two or three years past has keenly interested the observers of the musical life of this town. Intrenched behind the social and the musical prestige that it has now conquered, the Flonzaley Quartet has taken Jordan Hall for three concerts on Thursdays, Dec. 12, Feb. 6 and March 13. In turn, the long-established Kneisel Quartet announces four concerts in Steinert Hall, on Tuesdays, Nov. 5, Dec. 3, Jan. 7 and March 18. "The Flonzaleys" return unchanged and so masters of the exquisitely shaded and blended tone and the subtle and elegant qualities of expression that have won them their following here. To "The Kneisels" comes a new second violinist to succeed the departed Röntgen—Hans Letz, once concert master of the Chicago Orchestra, and now fused by a summer of practice into the warm, grave, earnest style of his new associates. While the string quartets

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HERALD.
OCTOBER 13.

CAMBRIDGE CONCERTS.

The Symphony Orchestra will give the first of its regular series of concerts in Sanders Theatre, Cambridge, next Thursday evening, with nearly every seat sold for the season. Dr. Muck has selected to play at Cambridge the program which he has just played in Boston. It includes the "Eroica" symphony, Beethoven; "Roman Carnival" overture, Berlioz; "Mazeppa," symphonic poem, Liszt, and the prelude to "Die Meistersinger."

SYMPHONY CONCERTS

The second pair of Symphony concerts, to be played on Friday afternoon and Saturday evening of this week, will bring as soloist Mme. Marie Rappold of the Metropolitan Opera House, New York. Mme. Rappold has already appeared with the Symphony Orchestra here, having sung at a concert in the fall of 1908. She is one of the principal sopranos of the Metropolitan Opera House, the lighter dramatic roles falling to her lot. Here she will sing Elisabeth's greeting, from the second act of "Tannhauser," and two short pieces, one, "Chanson Provencale," by del'Acqua, and the other, "Fruhlingsnacht," by Frank van der Stucken.

Dr. Muck will revive at this concert Sgambati's first symphony. Mr. Paur gave a performance of it in Boston in the fall of 1894 and repeated it in January, 1898, since which time it has not been heard. Sgambati is one of the few Italians of talent who have devoted themselves to absolute music rather than the opera.

On the programme will also be Pfitzner's overture to "The Little Christ Elf," which Dr. Muck played in Boston in the fall of 1907. The third orchestral number will be Brahms' Variations on a Theme by Haydn. The Symphony will close the programme.

BOSTON SYMPHONY CAMBRIDGE CONCERTS

The Symphony Orchestra will give the first of its regular series of concerts in Sanders Theatre, Cambridge, next Thursday evening with nearly every seat sold for the season. Dr. Muck has elected to play at Cambridge the programme which he has just played in Boston; the "Eroica" symphony of Beethoven, the "Roman Carnival" overture of Berlioz, "Mazeppa" symphonic poem of Liszt and the prelude to "Die Meistersinger."

POST, OCTOBER 13,

DR. MUCK'S WELCOME

His First Programme—The Question of Novelties—Hans Pfitzner's Overture—New Composers Who Attract Attention—Coming Concerts

The welcome accorded Dr. Muck when he walked on the stage last Friday afternoon in Symphony Hall was the welcome of friends glad to behold him again in the flesh and of an audience eager to find out fo themselves wherein Dr. Muck had changed since he left us last, with others who had yet to hear him conduct.

Dr. Muck has expressed himself on the subject of programmes; he believes that the standard masterpieces should form the food of the orchestra until, with its new men and after the relaxation of a summer season, it has recovered its finish. He does not believe, and neither does anyone else, that the aim of a conductor of an orchestra such as the Boston Symphony should be to perform as many novelties as possible in a season, irrespective of the inherent worth of these new pieces. But Dr. Muck himself introduced novelties during his previous stay in Boston not invariably of the highest worth, and which will never gain a stable and permanent position in the repertoire of the orchestra. Among them is Pfitzner's overture, to be played next Friday afternoon and Saturday evening. On the other hand, Dr. Muck is now spending the greater part of his days in the library of the Boston Symphony. He is working busily there, acquainting himself with the additions to the library made since his departure from Boston in the spring of 1909, examining parts, etc. It is not likely that he, a man who is by nature unlavish with words or prophecies, has told the newspapers what is necessary for a present sop to Cerberus; and, within a few weeks, we may expect programmes of a considerably more eclectic variety than the one to which we now look forward.

The case of Hans Pfitzner is a strange one that cannot be easily explained by those on this side, who know him in Boston only by an odd song or two, and the overture that will be played this week. His operas have had curious and changing fortunes in Germany. He himself has been widely discussed, championed and abused i that country. Has he been more widely discussed than would have been th case in America? We saw some page of the opera "Der Rose von Liebesgarten" some time ago, and thes pages bore witness to a melodic vei of unusual fertility, to distinctio without eccentricity of harmonic styl and a close regard for dramatic decla mation and other necessities of th lyric stage. Yet it could not be sai that this music was revolutionary i the sense that some admirers of Pfitz ner would have us believe—certainl not in the sense that Debussy, or eve Strauss, who is far from a revolutionist, standing firm on the shoulders o his predecessors, Wagner and Liszt or even such a personal and individual note as that of Sibelius of Fin land, is revolutionary.

May not the comparative lack of at tention given Pfitzner be due to th fact that he is rather an importan member of the German school today than a man who offers something so new and vital that the world must stop and listen, whether it will or not?

The Frenchmen admire Florent Schmitt highly, though a work played here by the Orchestral Club last season was not nearly as promising to as other music on the same pro-

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MME. RAPPOLD TO SING AT SYMPHONY

Noted Opera Star Will Be Heard as Soloist Next Week.

The second pair of Symphony concerts, to be played on Friday afternoon and Saturday evening of next week, will bring as soloist Mme. Marie Rappold of the Metropolitan Opera House. She will sing Elizabeth's greeting from the second act of "Tannhauser" and two short pieces, "Chanson provencale," by del'Acqua, and "Fruhlingsnacht," by Frank Van der Stucken.

Dr. Muck will revive at this concert Sgambati's first symphony. Mr. Paur gave its first performance in Boston in the fall of 1894 and repeated it in January, 1898, since which time it has not been heard. Sgambati is among the foremost Italian composers.

Another revival by Dr. Muck will be Pritzner's charming overture to "The Little Christ Elf," which Dr. Muck played in Boston in the fall of 1907. The third orchestral number will be Brahms's "Variations on a Theme by Haydn."

OCTOBER 12. GLOBE

DR MUCK HEARD AS CONDUCTOR

Leads Again With His Quiet Mastery

Beethoven's Third Symphony Notably Performed.

Orchestra in Fine Form at Opening of Season.

Dr Karl Muck, after an absence of four years, returned yesterday afternoon as the conductor of the Boston Symphony Orchestra at its first public rehearsal of the season. When he appeared upon the platform at 2:30 the players arose and remained standing while the tympanist and the double quartet of horns sounded a military fanfare of welcome. The audience joined in the tribute with a cordial demonstration of applause, after which the conductor turned to his desk and to the "Eroica" symphony, which was to begin the program and indeed the new musical season both in Boston and in America.

It was good to hear this superb orchestra play again, inspired to feel deeply, to express eloquently and to be at peace with itself and its environment. The first movement of the symphony had not progressed far when the hearer was conscious of a presence.

It was not that the conductor transgressed his bounds and stepped before the composer, for Beethoven spoke as with the voice of a great poet, in whose words are found noble and impressive thoughts, wise counsel for the living, grave and reverent tribute to the dead, the outcry of the heart's passion, hope, despair; the laughter of little children, the tenderness of woman, the eternal song of humanity and the play of spirits of the air. One heard all these things in their beauty and in the greatness of their simplicity, but before them and in them as their interpreter stood a man.

The art of conducting is a strange, a fearful thing. It is built upon a foundation laid by the laws of music as a science, but it rears its crest into the clouds where no man dares measure or define the sweep of its vision, or its approach to those things unknown, save by the imagination.

Quietude and Elegance of Style.

This morning memory visualizes the concert of yesterday, and almost gives tangibility to the golden beauty of tone, the unanimity, the sensitiveness and the virtuosity of the orchestra. From their midst come up before the eye the clearly drawn outlines of the conductor who called them forth; a figure from which emanates so much of the spirit world, and which takes no little note of the forces that are material; a silhouette bathed in repose, the profile of a man who communicates his desires to his men and controls them by the transmission of thought rather than by the lusty and incessant churning or arms.

Here is the bearing and mien of a scholar, but with no hint of pedantry, a man pervaded by sensibility to the finger tips of the reserved yet imperious left hand, but enveloped in a repression, a withholding of himself, possibly akin to the mysticism of the East, as though he would hold sway by some subtle and interior magic which suggests, rather than by external force which compels.

His is still a figure of true distinction—erect, lithe and sinewy; teeming, vital and propulsive with nervous energy, which he keeps suppressed under a beat that barely stirs the slender, tapering baton, until at some climatic or accented point he calls both arms into play in a gesture of quickening, dominating, emphasizing almost impatient insistence, which sends the orchestra again before him sailing easily upon its own momentum.

There were many points of musicianship expounded yesterday afternoon, and likely to be brought forth again tonight, that should engage the music colony for a considerable time. There were tempi yesterday which pressed the skill of the violinists, which compelled some of them to play passages in the orchestra better than they may be able to do alone. But with this lightning speed, as in the whirling measures of introduction for the violins in Liszt's "Mazeppa," a repose went along. So perfect was the poise and security which Dr Muck established by the incisiveness of his rhythm that the hearer might have imagined the players comfortable even in a faster tempo.

Beethoven Impressive.

When has such an orchestral demonstration been made in Boston as the scherzo of the Symphony yesterday, particularly the opening measures beginning like whispering fairies and racing madly into bolder laughter, measures that for exquisite lightness and delicacy, for bewildering and breath-taking fleetness, were a marvel in technic and a transport of delight in their appreciation of the spirit of the music?

What a noble breadth and compassion in the funeral march, a grief truly elegiac, yet with all sincerity, devoid of the pomp and pageantry of the passing funeral train. The entire symphony observed the same beauty of proportion, a symmetry which rose as in an imposing piece of architecture, unmarred to the eye by any excrescence of personal fancy which asks the indulgence of the general design.

If it be a liberty to humanize Beethoven, then at times liberties were taken, as in the elasticity which marked the reading, the rhythmic ebb and flow which brought into their due relief the points of stress and of repose. There was a wealth of emotional nuances which kept the pulse of the heartbeat, and a scrupulous regard for accentuation. It was good to hear even in the softest passages an incisive stroke upon a salient beat which, not by loudness, but by intensity, pointed and italicized it.

Liszt's "Mazeppa" deserves respect for the form of the tone poem for which it aided to pave the way, rather than for its intrinsic merits. Whereas Byron narrates the facts, Hugo adds an allegorical conceit symbolical of genius, and Liszt in following the apotheosis has left pages laden with circus bombast in defence of the Cossack chief who paid the price of his intrigue with a Polish noble woman by his wild horseback ride.

Dr Muck let the music sound the furies it was intended to sound and it was played brilliantly.

In the same way, even as Beethoven had been permitted to speak in his own manner as a man capable of great passions and of a deep and beautiful tenderness, Berlioz, the colorist and bold-stroked fantasist, was interpreted in kind in his kaleidoscopic overture "Le Carnaval Romain." The brasses finished superbly.

The program for next week will be as follows: Pfitzner, overture to "The Little Christ Child"; Wagner, Elisabeth's greeting from "Tannhauser" (Mme Rappold); Brahms, variations on a theme of Josef Haydn; songs by Dell'Acqua and Van der Stucken, Sgambati, symphony in D major.

OCTOBER 12.
ADVERTISER,

CORDIAL WELCOME TO CONDUCTOR MUCK

SYMPHONY SEASON OPENS BRILLIANTLY

New Faces in the Ensemble, but the Same High Grade of Artistic Excellence Is Maintained.

By Louis C. Elson.

PROGRAMME.

Beethoven. Heroic Symphony.
Berlioz. Carnaval Romaine Overture.
Liszt. Symphonic Poem—"Mazeppa."
Wagner. Prelude to "Die Meistersinger."

Boston is again running a-Muck, and it was effusively applausive when the celebrated doctor came to the conductor's stand. The orchestra blew a "Tusch" and the musicians and many of the public rose as the conductor entered. We can felicitate ourselves upon the possession of one of the great conductors of the present age, and, even though this was a first concert, when points of ensemble are not at their very best, one could not but see that the conductor led as one having authority, that he had a fixed ideal in his mind and that he could transmit that ideal to his men.

There were new faces in the band, the most marked change being in the violoncellos, where the great artist Alwyn Schroeder was replaced by a new comer, whose work we shall watch with interest, but who had no important obbligato to judge by in this first concert. But the orchestra as a whole is the same great organization as of old. One may wonder whether the present generation of symphony-goers ever think of the man to whom they owe the artistic traditions of the Boston Symphony orchestra.

There are busts and memorials in Symphony hall, and we hope yet to see there a portrait of the man to whose prevision the orchestra of the present owes its being; the man to whose drill-mastership the technique, which went beyond anything that America had possessed before, owes its foundation; the artistic founder of the Boston Symphony Orchestra as Henry L. Higginson is its financial founder,—Wilhelm Gericke.

Thanks to him each new conductor has from the start an instrument to play on which is of the greatest excellence. Dr. Muck was entirely worthy of such an instrument. The Heroic Symphony was read with a vigor and a dignity that made it effective from first to last. Of course, this is a different hero from the gentleman who lauds himself (quite a la Roosevelt) for an hour in Richard Strauss's "Heldenleben." Beethoven once said that "Even in the most terrifying pictures, music must never offend the ear." Therefore his hero may have gusts of fierce passion in the first movement, and there may be the shock of battle in development, but there is nothing repellently discordant, even in the midst of the carnage. The most that Beethoven allows himself is to superimpose the tonic chord upon the dominant at the end of the development, and even that the modern conductors soften down so that the trouble is almost inaudible. One would think that in these days when composers think nothing of mixing three or four ir-

The over-long funeral march was not dawdled. Dr. Muck gave virility even in the grief of what Coleridge called "A funeral in purple." Yet the tender oboe passages gave the feminine touch in beautiful contrast to the masculine brooding of the violoncellos. Beethoven uses the oboe effectively, but sparingly; he gives feminine tears, but not a Mrs. Gummidge. The oboe was delightfully played. At times, too, there was the turbulence of vengeful vikings.

The Scherzo was taken at a reasonable pace, and the orchestra gave it clearly. Dr. Muck avoided the furious whipping-up of the orchestra to any impossible prestissimo. The horns had their work to do in the Trio of this and were without breaks. The rush of pizzicato effects in the finale was also commendably done, although this finale does not sustain the high standard of the rest of the symphony. There was no repeat of exposition in the first movement. Altogether it was a sane and artistic interpretation of a great work, without objectionable "individualization."

Now came some selections of more modern vein, yet not of latterday radicalism; they were rather representative of what the French would call the "left-centre." The love-song in the "Carnaval Romaine" was sung by the English horns with amatory sweetness, the whistling wind chromaticized with much intensity, and the Salterello skipped bravely along. We veterans of musical reviewing can easily remember when Berlioz, Liszt and Wagner were looked on by Dwightian Boston as the world, the flesh and the devil, and now the procession has got away beyond them, and we are impatiently waiting for Schoenberg to go beyond Strauss and Reger. There are tunes to be found in Berlioz, although we do not find him an inspired melodist such as Liszt and Wagner sometimes were. But Berlioz and Liszt were pioneers and they opened the path for the whole modern school.

It may have been because of familiarity that we found the "Carnaval" overture less astonishing than Liszt's "Mazeppa." Although Byron's "Mazeppa" is not followed in this tone-poem, one can nevertheless follow the gallopings of the "Tartar of the Ukraine breed," a horse that can go into the same stable with Grane, the Walkyrian cavalry, Berlioz's "Damnation de Faust" trotters, Raff's Frau Holle mare, and the rest of the musical racing stud. "Mazeppa" is a fine bit of musical excitement and Dr. Muck worked up its climax with true dramatic power. The piccolo player certainly earned his pay in this work, and the final march was given with a truly barbaric splendor.

Of Wagner's "Meistersinger" prelude there is little new to say. It is easily the greatest work in prelude form, Wagner's best prelude, as "Parsifal" is his weakest. But, after all, the "Tannhauser" overture stands firm and prevents the Wagnerian prelude from abolishing the overture form, as the composer intended. We must not forget that almost all our conductors have made great play with this prelude (Fiedler being quite successful with it), and it was practically impossible for the great conductor to do anything novel with it, nor was this desired, only it is impossible to hang any new critical thoughts upon this particular peg, in spite of the fact that it received a noble interpretation.

Perhaps, this week, in speaking of Wagner, it may be necessary to state which one we mean. We are speaking of the Bayreuth Wagner, in the above, not of the greater Wagner who is short-stop at Fen-

BOSTON EVENING TRANSCRIPT, SATURDAY, OCTOBER 12, 1912

THE SYMPHONY CONCERT

DR. MUCK AGAIN AND A RESTORED ORCHESTRA

A Brilliant and Exciting Beginning of the Season—The Return of the Orchestra to Its Old Powers and Virtues—The Conductor and a Diversified Programme—The Rare Qualities That Shone in Him—A Remarkable Performance of the "Eroica" Symphony

DESERVEDLY Dr. Muck and the orchestra had the Symphony Concert of yesterday afternoon to themselves. It was the first concert of the thirty-second season, and the orchestra and its conductors, and not the "assisting artists," have made possible these three decades of rich existence. It brought back to the band and to its audience the conductor who in two years of service raised it to its highest pitch of tonal quality, mingled power and finesse and imparting and characterizing force. He had returned now for a longer term, with even larger and keener ambition, to a public that has kept him in admiring memory and that testified alike to recollection, anticipation and accomplishment when it applauded him as soon as he came into view on the stage and at every pause in the course of the concert; and when it would not depart at the end until it had recalled him to stand in the midst of his men.

Dr. Muck, as his way is, made as light as he courteously might of this welcoming and approving applause. He cut short the greeting by the promptness with which he turned to his score and the orchestra. When the audience clapped long and loudly at the end of the "Eroica" symphony, his gesture seemed to shift the plaudits to the players. They had risen and sounded a tusch when he came to his place and so at the end of the concert, as if in reciprocal courtesy and liking, he had them rise again when the lingering listeners recalled him. The men too had their just right to the particular interest of the audience. Fifteen or sixteen—a sixth part of the band—have departed and some had been for years familiar figures to their weekly hearers. Fifteen or sixteen newcomers had succeeded them; the string choir in particular had been reseated and so the aspect of the orchestra was a little new and strange and obviously more youthful.

A new conductor, especially when he is of Dr. Muck's personal force and exacting standards, implies new ways for the men and raises lively interest in the results of even a week of rehearsals. With the conductor and the orchestra so to be scrutinized and tested, familiar music inevitably made the largest part of the programme—the "Eroica" symphony of Beethoven aforesaid, Berlioz's overture, "The Roman Carneval," and the prelude to "Die Meistersinger," out of Wagner. The fourth piece, Liszt's symphonic poem, "Mazeppa," was so unfamiliar as to seem wholly new. Dating though it does from 1854, only once before has it been played at the Symphony Concerts, and few musical memories reach over the ten years that have since elapsed.

As a conductor Mr. Muck has changed not at all. As a band the Symphony Orchestra has already become another thing, perceptibly wrought in his own image. When the long-lacking treatise on the psychology of conducting is at last written it may cite few more vivid examples of the transforming power of a conductor upon his men than the change that Dr. Muck accomplished in four days of rehearsal and through three of the pieces of his first programme. There he stood, still and erect as of old. He was as reticent of gesture as ever, and while his right hand beat the measure clearly, he raised his left with the peculiar sidelong motion oftener to subdue than to stimulate his band. There was no lashing of his orchestra to precipitate speed or bursting sonorities; no pouncing upon separate choirs; no writing of melodies upon the air; no outward and visible signs of a conductor's inner stress. Even Theodore Thomas's conducting, as an elder generation remembers it, was not quieter. Like him Dr. Muck does his work at rehearsal and lets the results underscore the power of his personality.

Yet, until the orchestra entered upon the Prelude to "Die Meistersinger," it seemed transformed. Therein by some curious and excited psychological reaction, it fell back into coarseness and mere loudness of tone, into lack of balance and euphony, into the slurring of some details and the overemphasis of others. Dr. Muck's pace with the Prelude is faster than some conductors choose, and here and there the orchestra blurred the music in the fashion of last year. He himself was obviously and anxiously restraining it, but if he averted over-big sonorities, he could not maintain the clear interplay of melodies, the transparent detail, the elasticity of tone that he sought.

In all the rest, however, and in particular in the "Eroica" symphony, the orchestra rose to new virtues—or rather revived old. The tonal mass was beautifully flowing, plastic, songful. It was always duly sonorous, yet never once merely big and loud. It was adjusted, especially in the details of the symphony, with a polished euphony and a revealing precision. Contrasts told, yet not one seemed calculated or forced. Each was merely the strand or the knot that for the moment shone out of the whole web of the music. It is hard to remember when the "Eroica" has been played with such sensuous beauty of tone, with such illumination of the music, with such richness and suppleness of responsive feeling, as though the orchestra understood and imparted as with one mind and one temperament. In large and moving mass, the string tone was full, warm and cleanly. In subdued or highly individualized passages it was transparency itself. The horns were rich; the woodwinds penetrating and colorful but not shrill or thin; the brass full-throated but not over-blown in its declamation. The whole orchestra moved tinglingly up crescendo to climax, interwove melodies with nearly flawless light and shadow, made each stroke of contending, exalted, anguished or exuberant mood as though it were a part of a drama of the emotions written in tones such as Mr. d'Indy has dreamed for great symphonies.

And so, no less, with Berlioz's overture and Liszt's symphonic poem. The players summoned the full, impassioned, longing voice of Latin song in the melody that almost begins the overture. They played not only the song that Berlioz wrote, but the song that he felt, too. The dancing tune crept into the tonal mass as out of the distant air. The instrumental colors that Berlioz saw clearer in his imagination than in his notes on music-paper flashed through the saltarello. It was Berlioz with his lips unsealed and his imagination opened by Dr. Muck and the men. Of course, the orchestra was capable of the rushing pace of Mazeppa's ride. Of course the world whirled vividly by in the broken and tortured rhythms and the hollow progressions. Of course the dolorous or the heroic voice of Mazeppa's melody pierced or mastered this tumult. Pomp of tone, large advance, barbaric tang were not lacking in the Cossack march of triumphant climax.

Afer the work of the orchestra in the "Eroica" and Berlioz's overture, all these things lay easily within its power when it was thus "on edge." What it did more remarkably—and what Dr. Muck had brought it to do—was to give Liszt's music its romantic plausibility, its superficial magnitude of idea and picture, its pervading magnificence of voice, its air—to shift the figure—of an heroic fresco in tones. Overplayed, the "poem" becomes theatrical in the baser sense of the word. Under-played, it may seem mere jugglery with melodies, figures, instrumental colors and an idea or two behind. The golden mean makes it at least gilded romance. So, through three-quarters of the concert and more, the orchestra was a band of virtuosi again—musicians, poets, dramatists all at once. So has Dr. Muck restored it—for a beginning.

So to remake even an expectant and susceptible orchestra in a single week was proof enough of the singular, the unexplainable, but the very obvious power that dwells in such a conductor as Dr. Muck. It is easy to say that work and will accomplish such a change since he is one of the most industrious and conscientious of conductors and since he has the faculty that readily and penetratingly imposes his intentions, ideas and imaginings upon his men. Work and will, however, do not suffice without the qualities of mind and spirit and taste that shone in him throughout the concert. A conductor may strive for sensuous beauty of tone and yet not have the ear that largely or delicately perceives and maintains it. He may strive for the justest of euphony and yet not have the proportioning and harmonizing faculty that can attain it. He may dream his dreams of a plasticity that shall answer to every turn of musical and emotional content, to every flicker of tonal light and shade and yet toil in vain to make his orchestra supple to him. He may long and labor for that songfulness, that sense of pervading melody which is the beauty, the passion, the creating and the expressing soul of music, and yet find it beyond his reach. Dr. Muck designs, imagines, feels, wills and attains. It is a process, in that perversely fascinating psychology of conducting, of both mind and spirit, imagination and achievement.

Still clearer were these qualities in Dr. Muck's conception and consequent ordering on every side of the music that he played upon the orchestra as upon a glorified and responsive human instrument. Could he have made the Prelude to "Die Meistersinger' sound as he would have it, Wagner's music would have seemed like some great and glowing kaleidoscope of beautiful interwoven tones, now turning one and now another face of the opera to those that saw as they heard, ever expanding in warmth of happy mood and intensity of songful utterance. By his very quickness of pace, Dr. Muck would fling it off as in the heat of creation out of a released and smiling imagination. The sunshine that transfigures the church when the curtain rises is the answer and the complement to this prelude. Middle-aged and bourgeois the Master-Singers—and their themes—may be; but yet in all the Prelude, as Dr. Muck conceives it, is the music of youth and romance.

Different, indeed, is "Mazeppa," and as just in its diversity was Dr. Muck's understanding of it. Most of Liszt's symphonic poems must sound magnificently or there is no vitality in them. The performance must persuade the hearer to surrender himself to them, must transport him as do the showy speeches of romantic drama in golden mouths. He must not have time to reflect upon what he is hearing or fall out of its romantic glamor. Liszt's music, to ear and imagination, is music of illusion. A step too short or a step too long and the illusion breaks. Not once did Dr. Muck even strain it. Concert overture as "The Roman Carnival" is, it is operatic music set on the stage of Berlioz's mind, which was a far more vivid, impassioned and picturesque place than any theatre that produced his poor "Benvenuto Cellini." Under Dr. Muck's hand it sounded operatic. Berlioz's music is sometimes not altogether articulate of the passion and the picture behind. Dr. Muck loosens its tongue.

It is the way of conductors nowadays to dwell upon the details of their classic symphonies. In spite of much counsel and reproof from an elder generation, they will not let them "run." For in their openings of secret and sealed places, in their new emphases and modulations lies the proof of their imagination and individuality. What, for example, have they not found in that much-enduring first symphony of Brahms, whether or not the composer put it there? Dissect and imagine as they may, their real problem is to make their discoveries and responses seem part and parcel of the songful flow of the music, the momentary flowering in light or shadow of its pervading song. Now, it was precisely this result—this fitting of etched detail into large and flowing design that Dr. Muck achieved in the "Eroica." Not within recollection has the symphony been "read" with such a wealth of illuminating detail, such sense of the conflicting moods of the music, such imaginative suggestion in modulations of pace and turnings of phrase. Seldom has it seemed of so many interwoven voices, making passion and poetry and drama in tones along their way. Seldom in suspense and climax, in returns and anticipations of melodies, has it seemed of such exciting voice and imagination. So Dr. Muck wrought it in his individual discernment of Beethoven's music and response to it. Yet all this was but the modulation, the shading, the enhancing of the great and onflowing voice of orchestral song, that makes it heroic, epic almost, of a high and noble spirit. Not once did a detail stay the flow of this song or a shadow of idiosyncrasy cloud it. If the hand was Dr. Muck's, the voice was Beethoven's.

H. T. P.

AMERICAN-
OCTOBER 13,

MADAME RAPPOLD, SYMPHONY SOLOIST

The Symphony concerts to be played on Friday afternoon and Saturday evening of this week will bring as soloist Madame Marie Rappold of the Metropolitan Opera House, New York. Madame Rappold has appeared with the Symphony Orchestra here, having sung at a concert in the Fall of 1908.

Since then Madame Rappold has grown greatly in her art and in the esteem of the musical public. She is one of the principal sopranos of the Metropolitan Opera House, the lighter dramatic roles falling to her lot. Here she will sing Elizabeth's greeting from the second act of "Tannhauser" and two short pieces, one, "Chanson Provencale," by del'Acqua, and the other, "Fruhlingsnacht," by Frank Van der Stucken.

Dr. Muck will revive at this concert Sgambati's first symphony, which was a great favorite with Mr. Paur. Mr. Paur, in fact, gave it its first performance in Boston in the Fall of 1894, and repeated it in January, 1898, since which time it has not been heard. Sgambati is the foremost of modern Italian composers, one of the few Italians of talent who have devoted themselves to absolute music rather than the opera.

Another revival by Dr. Muck will be Pritzner's charming overture to "The Little Christ Elf," which Dr. Muck played in Boston in the Fall of 1907. The third orchestral number will be Brahms' Variations on a Theme, by Haydn. The Symphony will close the program.

OCTOBER [illegible]
GLOBE-

Mme Rappold This Week's Symphony Soloist

The second pair of Symphony concerts to be played on Friday afternoon and Saturday evening of this week will bring as soloist Mme Marie Rappold of the Metropolitan Opera House, New York, who has already appeared with the orchestra here at a concert in the Fall of 1908. She is one of the principal sopranos of the Metropolitan Opera House, the lighter dramatic roles falling to her lot. Here she will sing Elizabeth's air from the second act of "Tannhauser" and two short pieces, one, "Chanson Provencale," by del Acqua, and the other, "Fruhlingsnacht," by Frank Van der Stucken.

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Dr Muck's First Symphony Concert in Cambridge

The Symphony Orchestra will give the first of its regular series of concerts in Sanders Theatre, Cambridge, next Thursday evening, with nearly every seat sold for the season. Dr Muck has elected to play at Cambridge the program which he has just played in Boston. It comprises the "Eroica" symphony of Beethoven, the "Roman Carnival" overture of Berlioz; "Mazeppa," symphonic Poem by Liszt and the prelude to "Die Meistersinger."

People's Choral Union and Singing

JOURNAL—
OCTOBER 12, 1912.

HONOR DR. MUCK WITH OVATION

First Symphony Concert Marks Radical Changes in Orchestra.

With the opening of the thirty-second Symphony sea on yesterday came into effect an epoch-marking change in the career of America's premier orchestra. First and foremost, Dr. Karl Muck resumed his place as conductor after an absence of four years, and he is to remain at least five. Again, no less than fifteen new members, marking the most radical change of all in the personnel of the orchestra, made their first appearance—most of them their American debut.

Of the various sections, only the basses remain as they were last season. Most prominent among the newcomers is Otto Urack, who comes to share the first 'cello desk with Heinrich Warnke. Mr. Urack has been 'cello soloist of the Bayreuth Festival Orchestra and he has also made a name for himself in Germany as a conductor. He is a young man with an energetic manner—evidently a musician who is bound to keep in the front rank.

Only two members of the original orchestra are left, Daniel Kuntz, first violin, and Vincent Akeroyd, second violin. The two who dropped out during the summer were Paul Fox, the flute player, and Carl Schumann, one of the horn players.

Conductor Modest.

Dr. Muck was honored with an ovation when he came out. The orchestra stood up, and so did many in the audience; in fact everyone would have risen if the modest conductor had not cut the reception short with a few sharp nods. The brasses burst forth in a fanfare of welcome and the applause spread quickly all over the hall. The famous leader has not changed appreciably during his absence. Some would have it that he really looked younger. He certainly lost none of his vigor and magnetism. In the very first number, Beethoven's "Heroic" symphony, he revived the same impressions he made here during the seasons of 1906-7 and 1907-8—clear and complete understanding of the program and the born conductor's gift of making an orchestra respond accurately and sympathetically to his beat and gesture.

This first program of the season included, besides the symphony, Berlioz's "Roman Carnival" overture, Liszt's symphonic poem, "Mazeppa," a tone painting descriptive of the wild ride of the Russian adventurer, and the prelude to Wagner's "Mastersingers." The performance of each number was a pleasure almost without alloy. It was a hard day on the strings, and two violinists, one on each side of the orchestra, came to grief in two of the most affecting passages in the Beethoven funeral march. Also there were several instances of nervous entrances. But the concert as a whole was distinguished, as Dr. Muck's devoted admirers have predicted it would be, by splendid musicianship, shared in by conductor and players alike.

Shadings Clearer.

The rejuvenation of the orchestra was signalized chiefly by surer attack and clearer shadings. The better balance sought by Dr. Muck was app yesterday in the livelier w

TRANSCRIPT
OCTOBER 11,

DR. MUCK AT THE SYMPHONY CONCERTS

HE REAPPEARS WITH HEARTY GREETING FROM AUDIENCE AND ORCHESTRA—OLD SCENES AND NEW FACES

Dr. Muck, long expected and long tarrying, reappeared this afternoon as the conductor of the Symphony Orchestra, and the thirty-second series of the Symphony Concerts began in appropriate celebration of his return. At the auctions every seat on the floor and in the first balcony had been sold for the afternoon concerts. There remained only the "rush seats" of the second balcony, and by ten o'clock, the line of the expectant had begun to form on Huntington avenue. At noon it was still lengthening and by one o'clock it stretched to the neighboring hospital. As the public of these "rush seats" came early, so, too, comparatively, did the other public of parquet and balcony. It had for object its social interchanges, for the beginning of the Symphony Concerts is the beginning of the autumn season in town and Symphony Hall the first approved meeting-place for it.

Both publics were equally expectant of the conductor, and in their eagerness over him seemed scarcely to notice the many new faces in the orchestra. Yet they must have remembered the gray-haired and gentle-faced Mr. Schroeder, gone from the violoncellos; the robust Krafft, disappeared from the first violins; and the familiar aspect of Mr. Sautet and Mr. Fox, who sat so many years in the wind choir. The new faces were usually the faces of young men, and they lessen the impression, of which strangers used sometimes to speak, of a middle-aged orchestra.

With the old springing step and the familiar air of looking straight before him, Dr. Muck came to his place, to the plaudits of both orchestra and audience. The applause was short and hearty. The band stood to receive him, and sounded a Tusch, and many in the audience were on their feet. The conductor had scarcely changed in appearance. Perhaps he seemed younger than he did six years ago. He is as slight of body, erect of carriage, bright of eye, and commanding of aspect as ever. The balconies, seeing from their angle, recognized the familiar aquiline profile; the parquet saw once more the familiar square-set shoulders and the sharp, clear gesture. At length, the applause subsided and the conductor, evidently stirred by so good-willed a welcome, turned to the symphony, Beethoven's "Eroica," with which his programme began. Before it was done, it was plain that the orchestra is the better instrument for the changes in it and that Dr. Muck has returned in the full prime of his powers.

OCTOBER 12,
HERALD,

WARM GREETING FOR DR. MUCK

Audience Enthusiastic at Opening of Symphony's 32d Season.

PROGRAM IS ALL ROMANTIC

Beethoven's 'Eroica' and Liszt's 'Mazeppa' Features of Afternoon.

By PHILIP HALE.

The program of the public rehearsal that opened the 32d season of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall was as follows:

Symphony No. 3 "Eroica"	Beethoven
Overture "Roman Carnival"	Berlioz
Symphonic poem No 6 "Mazeppa"	Liszt
Prelude to "The Mastersingers"	Wagner

The 32d season opened brilliantly. As soon as Dr. Muck came upon the stage, after an absence of four years, the great audience paid him heartfelt and flattering tribute; nor need he doubt for a moment the sincerity of this welcome; an exhibition of respect and admiration for him as conductor and as man; nor was in this instance the fanfare of the orchestra merely traditional and perfunctory. Dr. Muck acknowledged the welcome with grace and dignity, as is his wont.

> He nothing common did, or mean,
> Upon that memorable scene.

In view of the conditions that attended this concert—a conductor whose methods are unfamiliar to some in the orchestra, the limited acquaintanceship established by a few rehearsals, the presence of new players—the performance was unusually brilliant. The program was a romantic one throughout, for the Beethoven of the "Eroica" is still to be reckoned with as a roman-

Liszt's "Mazeppa" was practically unknown to the audience, either in its original version as a piano etude or as a symphonic poem for orchestra. The whole poem was performed here at a Philharmonic concert in 1881, and Mr. Gericke revived it in 1900. Liszt was moved to the composition of it by Hugo's poem, which is in the bard's most fulgurant and sonorous manner. Mr. George Moore peevishly described "Les Orientales," which includes "Mazeppa," as "an East of painted cardboard, tin daggers and a military band playing the 'Turkish Patrol' in the Palais Royal," but he immediately added: "The verse is grand, noble, tremendous."

The music of Liszt is something more than a portrayal in tones of Mazeppa's wild ride; it is much more than imitative music, or else it might be classed with George William Warren's "Tam o' Shanter," a piano piece that was played con amore by our maiden aunts in the late Sixties and early Seventies. It is evident from Liszt's own explanatory note that, while Hugo likened Mazeppa to a mortal bound alive upon "thy fatal croup, O Genius, thou fiery steed", and arising king only when he seems to fall forever, the composer thought of genius persecuted by an ignoble world ignorant that at the last this genius would break the fetters and stand revealed lord and master.

Liszt's argument is not wholly free from bombast, as it seems to us now dwelling in a materialistic period, nor does the symphonic poem utterly escape the reproach of a certain vulgarity in the pompous declamation of the chief motive and the first section of the march—apotheosis; yet on the whole the music is imaginative and idealistic. The lurking bathos in some of Liszt's compositions may easily be brought out so that it dominates by a conductor who believes that "effect" lies in speed and sound and fury. Dr. Muck, with his admirable sense of proportion, kept this fantastic composition from becoming a flamboyant Hungarian rhapsody, although the passages in the march which are characteristically Hungarian and in Liszt's finer manner, were read with the appropriate delicacy and in the national vein.

And yet the overture of Berlioz, a few years older than Liszt's transcription of his piano piece, and well known to audiences, is by far the fresher work. The more the music of Berlioz is heard, the more contemporaneous it seems—that is, when it is performed with understanding and gusto—and wonder over the prodigious genius of the ill-regulated and unfortunate man grows and will not end.

The feature of the concert, however, was the performance of the "Eroica"—especially of the Scherzo and Variations. Some might say that the opening of the Funeral March was taken at a pace so slow that the music lost a little in emotional quality; on the other hand others found that this pace enlarged the solemn, impersonal lamentation. To dwell on this point is unnecessary, nor is it too much to say that the performance of the symphony was one long to be remembered. Seldom is there in the reading such nicety and elasticity in treatment of the detail, such a sense of proportion, contrasts, and euphony, such significant rhetorical emphasis, such a pervading spirit of romanticism, classic in its beauty and its nobility.

The program of the concerts next week will be as follows: Pfitzner, overture to "The Little Christ-Child"; Brahms, Variations on a theme of Haydn; Sgambati, Symphony No. 1. Mme. Rappold will sing Elisabeth's "Greeting" from "Tannhaeuser" and these songs with orchestra: Dell'Acqua, Chanson Provencale; Van der Stucken, "O Komm mi mir in die Fruehlingsnacht."

OCTOBER 14,
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OCTOBER 12,
POST,

DR. MUCK HEARTILY WELCOMED

Audience and Orchestra Unite in Cordial Greeting

BY OLIN DOWNES

In at least one respect the ceremonies were historic when Dr. Carl Muck came upon the stage yesterday afternoon in Symphony Hall, to conduct the first public rehearsal of the Boston Symphony Orchestra of the present season, and resume the musical direction of that body for at least several years to come.

He was well remembered. It is said that he had returned to Boston, resolved to do his utmost to add new records to the history of the orchestra, and the already enviable reputation which he made here for himself in the seasons of '07,-'08 and '08-'09. On the steps the patrons of the rush seats had been waiting since 10 o'clock that morning. For the first time in the history of the Boston Symphony, the players rose to their feet when the conductor appeared, and saluted him with a "Tusch," a fanfare of the brass and rolling of drums, a greeting which must have warmed the heart of the conductor, a fine custom, prevalent in Europe, but too seldom observed here, when musicians of high reputation come to take command of such an organization as the Boston orchestra.

AUDIENCE RISES

Few men, indeed, have come upon a concert platform in this city with a great purpose showing so clearly in every feature and every inch of the figure. Always an uncommon personality, Dr. Muck had seldom, if ever, made such an impressive appearance in this city. It was not only the characteristic distinction of his bearing and his commanding presence; these have always contributed to his successes. It was the thought of what he was now to do, showing in his face and felt by all, which caused many of the members of the audience to rise to their feet, with the orchestra on the stage.

The concert, aside from the occasion, was memorable. For the eloquence of the interpretations and the splendid appreciation which gave to each composition the voice characteristic of its composer and its period; for the wonderful beauty and clarity of the orchestral tone, its resonance and living fire; above all, for the informing individuality and the immense creative force of the quiet and conservatively mannered gentleman in charge, who made very few, but very decisive and unmistakable gestures, who was obeyed to the utmost, in the letter and the spirit, for he projected his very will into those who obeyed him.

Authority Absolute

Dr. Muck's programme consisted of the "Eroica" symphony of Beethoven; Berlioz, overture, "Le Carnaval Romain"; Liszt's symphonic poem, little known in its orchestral version, "Mazeppa," and Wagner's "Meistersinger" prelude.

It was seen at once that the conductor's control over the men was remarkable even thus early in the season. When he entered, Dr. Muck bowed quickly, waited an instant for silence in the hall, lifted his baton, and the Symphony had commenced. It was as though he did not wish to be delayed or distracted in the performance of the task he had undertaken. It was as though he were conceiving, willing the music, in spirit, rather than conducting in the flesh, his concentration was so obvious, and felt so strongly, alike by players and listeners. The rapport which he had established with his men must always remain a mystery to the amateur; this faithful and almost perfect response to the slightest wish, even thought, of the leader, by instruments and players of instruments. Dr. Muck's beat is as a rock for everything to rest upon, it is so firm, and yet is so subtly elastic and responsive to the inherent musical impulse.

Carefully Designed

It was seen, too, that the programme had been very carefully designed. Rightly was the Beethoven symphony, as someone advised, placed first. It is one of the most complex and important of all Beethoven's orchestral works. It is the grandest possible example of a classic masterpiece, and yet is sown thick with the seeds of that revolt which was fostered so furiously by other composers who figured on yesterday's programme. But how admirably was the difference in the scope of this work, and its period, and the greatness of its thought, distinguished from the later music. The scale of dynamics was another thing from the dynamic scale of the other works.

The orchestral tone was marvellously transparent and singing. The long first movement was so carefully arranged and graduated in its development, that you were instinctively aware of its proportions, and would have been, probably, even if unacquainted with the piece. The emotional effect, as the composer intended, was cumulative, and grew from climax to climax. There were real Beethoven fortissimi, and those suddon and nightily characteristic features—the explosive accents on naturally unaccented beats of the measures. Yet the sound was never hard or ugly—anything but beautiful. There was the most remarkable freedom, yet stability of pace and rhythms. Again, the slow movement was read with a simplicity and breadth hat made it all a tremendous ament. This was epic, Homeric, and again collossal in its heroic stride and ulfillment. Dr. Muck was equally forunate in the two following movements, n the mysterious rustlings that ushr in the scherzo, and the poetic horn alls of the middle section, and finally, a tour de force that made the conducor only second in his artistic achievement to the composer—the final variations, during which one hears, as it were, the blows of the hammer of the mightiest blacksmith, fashioning his metal in shapes ever new, and greater.

A Marked Contrast

The Berlioz overture was an entire contrast to this, yet there was not an insurmountable chasm between the two works. But here was carnival madness running amuck, a riot of color and wild, intoxicating rhythms. Yet again, there was the distinction between the spirit of this piece and of the thundering, rushing tone poem of Liszt. Never did war-horse of 1830 shake its mane and gallop more magnificently. In spite of the passages which are simply piano figures transcribed for instruments, in spite of the glaring vulgarity and pompousness of the trombones shouting Mazeppa's theme, the piece told tremendously. Dr. Muck had revivified it. He had not attempted to bring this relic of Byronism up to today, either to refine or vulgarize it. He had simply brought back, large as life, the romantic feeling which gave it birth, with no apologies to the 20th century, and this performance, like the others, carried such conviction with it that it was impossible to resist its melodramatic appeal, and the effect of the flamboyant conclusion.

Through it all, through the vulgarest, the most commonplace passages of it, there ran a vein of true Promethean fire, and listening to that performance, we now know more about Liszt, the man and the artist, than could be found out about him in all the biographies that have been published.

The performance of the Meistersinger prelude was rougher than those which had preceded. This was due partly, no doubt, to the excitement which had been gradually growing upon players and audience; and partly to the unadvanced state of the season. After this, when Dr. Muck was recalled, he turned to his orchestra applauding them himself, bade them rise and then only turned in their midst to acknowledge the approval of his hearers.

When Dr. Muck visited this city for the first time he was a great conductor. Today he is greater than that with a future in store for himself and the orchestra that he is conducting.

TRANSCRIPT
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OCTOBER 12,
HERALD,

WARM GREETING FOR DR. MUCK

Audience Enthusiastic at Opening of Symphony's 32d Season.

PROGRAM IS ALL ROMANT

Beethoven's 'Eroica' and Lisz 'Mazeppa' Features of Afternoon.

By PHILIP HALE.

The program of the public rehea that opened the 32d season of the ton Symphony Orchestra yeste afternoon in Symphony Hall was as lows:

Symphony No. 3 "Eroica"............Beet
Overture "Roman Carnival"............B
Symphonic poem No 6 "Mazeppa"..........
Prelude to "The Mastersingers".......W

The 32d season opened brilliantly soon as Dr. Muck came upon the s after an absence of four years, great audience paid him heartfelt flattering tribute; nor need he d for a moment the sincerity of this come; an exhibition of respect and miration for him as conductor an man; nor was in this instance the fare of the orchestra merely tradit and perfunctory. Dr. Muck ackn edged the welcome with grace and nity, as is his wont.

> He nothing common did, or mea
> Upon that memorable scene.

In view of the conditions that at ed this concert—a conductor w methods are unfamiliar to some i orchestra, the limited acquaintanc established by a few rehearsals presence of new players—the per ance was unusually brilliant. The gram was a romantic one throu for the Beethoven of the "Eroic still to be reckoned with as a r

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OCTOBER 14,
TRANSCRIPT,

NEWS OF MUSIC

An Unusual Incident at the Symphony Concert of Saturday—More Announcements for the New Season—Ida Rubenstein, the Mime, to Come to America?—Mr. Stokowski Makes His Debut as Conductor of the Philadelphia Orchestra—News and Opinion

ON Saturday, before the audience of the evening concerts, Dr. Muck made his second reappearance, so to say, as the conductor of the Symphony Orchestra. Again Symphony Hall was filled almost to the last seat; again a considerable number of the listeners rose when he came to his place, in the midst of brief but general and hearty applause; and again, at the close of the concert, the conductor was recalled—to summon in his turn the orchestra to its feet. The exceptional incident, beyond the recollection of the oldest habitué, befell at the end of the "Eroica" symphony. When Dr. Muck and the orchestra had finished the most illuminating and impressive performance that the music has received in Boston in our time, Mr. Higginson rose from his seat in the middle of the hall, walked slowly up the aisle, gave his hand to Dr. Muck, who bent over the stage to shake it, and then with a wave of his arm seemed to include the orchestra in a comprehensive gesture of approval—an unusual action well warranted by the unusual emotion of the audience. As the "Eroica" had sounded on Friday afternoon, so it sounded on Saturday evening, while Berlioz's overture, "The Roman Carnival," and Liszt's tone-poem, "Mazeppa," received equally vivid performance at both concerts. On Saturday, however, with the Prelude to "Die Meistersinger," Dr. Muck seemed to work his will upon his men more fully than he could on Friday afternoon.

OCTOBER 12,
POST,

DR. MUCK HEARTILY WELCOMED

Audience and Orchestra Unite in Cordial Greeting

BY OLIN DOWNES

In at least one respect the ceremonies were historic when Dr. Carl Muck came upon the stage yesterday afternoon in Symphony Hall, to conduct the first public rehearsal of the Boston Symphony Orchestra of the present season, and resume the musical direction of that body for at least several years to come.

He was well remembered. It is said that he had returned to Boston, resolved to do his utmost to add new records to the history of the orchestra, and the already enviable reputation which he made here for himself in the seasons of '07,-'08 and '08-'09. On the steps the patrons of the rush seats had been waiting since 10 o'clock that morning. For the first time in the history of the Boston Symphony, the players rose to their feet when the conductor appeared, and saluted him with a "Tusch," a fanfare of the brass and rolling of drums, a greeting which must have warmed the heart of the conductor, a fine custom, prevalent in Europe, but too seldom observed here, when musicians of high reputation come to take command of such an organization as the Boston orchestra.

AUDIENCE RISES

Few men, indeed, have come upon a concert platform in this city with a great purpose showing so clearly in every feature and every inch of the figure. Always an uncommon personality, Dr. Muck had seldom, if ever, made such an impressive appearance in this city. It was not only the characteristic distinction of his bearing and his commanding presence; these have always contributed to his successes. It was the thought of what he was now to do, showing in his face and felt by all, which caused many of the members of the audience to rise to their feet, with the orchestra on the stage.

The concert, aside from the occasion, was memorable. For the eloquence of the interpretations and the splendid appreciation which gave to each composition the voice characteristic of its composer and its period; for the wonderful beauty and clarity of the orchestral tone, its resonance and living fire; above all, for the informing individuality and the immense creative force the quiet and conservatively man red gentleman in charge, who made ry few, but very decisive and unmis kable gestures, who was obeyed to the utmost, in the letter and the spirit, for he projected his very will into those who obeyed him.

Authority Absolute

Dr. Muck's programme consisted of the "Eroica" symphony of Beethoven; Berlioz, overture, "Le Carnaval Romain"; Liszt's symphonic poem, little known in its orchestral version, "Mazeppa," and Wagner's "Meistersinger" prelude.

It w s seen at once that the conductor's ontrol over the men was remark- even thus early in the season. Wh n he entered, Dr. Muck bowed quickly, waited an instant for silence in e hall, lifted his baton, and the Syn ny had commenced. It was as thou he did not wish to be delayed or distracted in the performance of the task he had undertaken. It was as though he were conceiving, willing the music, in spirit, rather than conducting in the flesh, his concentration was so obvious. and felt so strongly, alike by players and listeners. The rapport which he had established with his men must always remain a mystery to the amateur; this faithful and almost perfect response to the slightest wish, even thought, of the leader, by instruments and players of instruments. Dr. Muck's beat is as a rock for everything to rest upon, it is so firm, and yet is so subtly elastic and responsive to the inherent musical impulse.

Carefully Designed

It was seen, too, that the programme had been very carefully designed. Rightly was the Beethoven symphony, as someone advised, placed first. It is one of the most complex and important of all Beethoven's orchestral works. It is the grandest possible example of a classic masterpiece, and yet is sown thick with the seeds of that revolt which was fostered so furiously by other composers who figured on yesterday's programme. But how admirably was the difference in the scope of this work, and its period, and the greatness of its thought, distinguished from the later music. The scale of dynamics was another thing from the dynamic scale of the other works.

The orchestral tone was marvellously transparent and singing. The long first movement was so carefully arranged and graduated in its development, that you were instinctively aware of its proportions, and would have been, probably, even if unacquainted with the piece. The emotional effect, as the composer intended, was cumulative, and grew from climax to climax. There were real Beethoven fortissimi, and those suddon and nightily characteristic features—the explosive accents on naturally unaccented eats of the measures. Yet the sound was never hard or ugly—anything but eautiful. There was the most remark ble freedom, yet stability of pace and hythms. Again, the slow movement was ead with a simplicity and breadth hat made it all a tremendous ament. This was epic, Homeric, and gain collossal in its heroic stride and ulfillment. Dr. Muck was equally forunate in the two following movements, n the mysterious rustlings that ush-r in the scherzo, and the poetic horn alls of the middle section, and finally, n a tour de force that made the conducor only second in his artistic achievenent to the composer—the final variations, during which one hears, as it were, the blows of the hammer of the mightiest blacksmith, fashioning his metal in shapes ever new, and greater.

A Marked Contrast

The Berlioz overture was an entire contrast to this, yet there was not an insurmountable chasm between the two works. But here was carnival madness running amuck, a riot of color and wild, intoxicating rhythms. Yet again, there was the distinction between the spirit of this piece and of the thundering, rushing tone poem of Liszt. Never did war-horse of 1830 shake its mane and gallop more magnificently. In spite of the passages which are simply piano figures transcribed for instruments, in spite of the glaring vulgarity and pompousness of the trombones shouting Mazeppa's theme, the piece told tremendously. Dr. Muck had revivified it. He had not attempted to bring this relic of Byronism up to today, either to refine or vulgarize it. He had simply brought back, large as life, the romantic feeling which gave it birth, with no apologies to the 20th century, and this performance, like the others, carried such conviction with it that it was impossible to resist its melodramatic appeal, and the effect of the flamboyant conclusion.

Through it all, through the vulgarest, the most commonplace passages of it, there ran a vein of true Promethean fire, and listening to that performance, we now know more about Liszt, the man and the artist, than could be found out about him in all the biographies that have been published.

The performance of the Meistersinger prelude was rougher than those which had preceded. This was due partly, no doubt, to the excitement which had been gradually growing upon players and audience; and partly to the unadvanced state of the season. After this, when Dr. Muck was recalled, he turned to his orchestra applauding them himself, bade them rise and then only turned in their midst to acknowledge the approval of his hearers.

When Dr. Muck visited this city for the first time he was a great conductor. Today he is greater than that with a future in store for himself and the orchestra that he is conducting.

From PRESS

Address Philadelphia, Pa.

SEP 15 1912

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Es 1884

From INQUIRER

Address Philadelphia, Pa.

Date SEP 14 1912

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Muck Denies European Opera Offer

Special Cable to The Inquirer. Copyright, 1912, by the New York Herald Company.

BERLIN, Sept. 13.—In a telegram to the Lokal Anzeiger, Dr. Karl Muck states that there is no truth in the report that he has been approached again by the Munich royal opera to succeed the late Dr. Felix Mottl. Dr. Muck will leave soon for Boston to take up his duties as conductor of the Symphony Orchestra.

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STOKOWSKI TO OFFER NOVELTIES THIS YEAR

New Orchestra Conductor Believes in Catholicity of Musical Taste

NEWS ABOUT THE OPERA

By H. T. Craven

As usual, the management of the Boston Symphony Orchestra has planned a series of five concerts for the musical season in Philadelphia. The organization will be heard in the Academy of Music on these Monday evenings: November 4, December 2, January 6, February 17 and March 17.

Mr. Fielder's tenure of office having expired, the orchestra will be under the direction of Dr. Karl Muck, the eminent German conductor, who has been out of America for several seasons. He returns to become permanent conductor. The list of soloists for the coming season is as yet incomplete, but it is good news that among the visiting stars will be Margarete Matzenauer, the superb contralto of the New York Metropolitan Opera Company, and Fritz Kreisler, the violinist. Mr. Kreisler comes to America this year under exclusive contract with the Boston orchestra.

The new director of the Philadelphia Orchestra, [illegible] Stokowski, is a firm believer in catholicity of musical taste. In addition to standard classical selections, he will offer at the Academy of Music this year nineteen orchestral novelties, including representative works of the Russian, Finnish, French, German, British and American schools.

Seeks to Keep Abreast

"I am convinced," said Mr. Stokowski recently, "that a series of concerts undoubtedly gains in interest and variety if the individual concerts bear certain relations to each other with regard to school and content. Therefore I always plan the entire season at one time. Moreover, I believe that a symphony orchestra should continually present the great classics and regard them as the solid foundation of its program scheme. After that every school and type of modern music should be equally presented. Finally, I believe it is the duty of every conductor to watch the output of living composers, sift their work and present the best of it, thus keeping abreast with the foremost wave of progress."

The director is expected here in the latter part of the month. Within the past week the orchestra management received a letter from him, dated in Munich, expressing his desire to get to work in Philadelphia as soon as possible. He had already completed his twenty-five programs for the twenty-five pairs of concerts to be offered here.

Biographies of the new artists in the Dippel organization are slowly filtering in. Past performances do not count for very much in the case of operatic artists. The public is ever the prompt tribunal of opinion regarding their merits or deficiencies. Still it is interesting to learn concerning Icilio Calleja, the new dramatic tenor, recently engaged by Andreas Dippel, that he was born in Greece twenty-eight years ago, and that after practicing law for a while in Alexandria he took up voice culture with a view to appearing on the operatic stage. Arturo Toscanini, the gifted musical director of the Metropolitan Opera House, selected him to sing the leading role in Catalini's 'La Wally' at La Scala, Milan, in 1907 and his success is said to have been emphatic.

He later appeared in Rome and other important cities, and in Paris his Samson attracted the attention of Saint-Saens. He is accredited with a marked triumph in Cairo, where he sang Radames in 'Aida' at the Khedival Theater. He is at present singing in Cremona, and on closing his engagement there he will come immediately to the United States.

Operatic Society Busy

The Philadelphia Operatic Society's first performance of the year, which will be given in the Academy of Music on the evening of October 24, promises to be one of the most interesting of its achievements. "Der Freischeutz," Carl Maria von Weber's romantic opera, which had not been heard in this city for many seasons, will be revived. Within the past two years this admirable work was heard at the New York Metropolitan Opera House, but the management did not see fit to carry the production to this city.

At that time Johanne Gadski was the Agnes. "Der Freischeutz" was the first grand opera ever sung in this city. It was given in English at the old Chestnut Street Theater, on March 18, 1825.

ICILIO CALLEJA—TENOR
FLORENCE HINKLE SOPRANO
TITTA RUFFO BARITONE

STARS IN MUSICAL FIELD

Icilio Calleja, the young Greek tenor, and Titta Ruffo, the barytone, will be newcomers in Mr. Dippel's company this season. Florence Hinkle, the Philadelphia soprano, will be heard as soloist at one of the Philadelphia Orchestra concerts.

There will be a chorus of 200 in the forthcoming production, a ballet of 48 and an orchestra of 60. Siegfried Behrens will be the musical director.

The cast will be as follows: Agnes, Cuno's daughter, Miss Alma Weisshaar; Annie, her cousin, Miss Jennie G. Kneedler; Max, a young forester, George Rothermel; Caspar, a forester, in Zamiel's power, Frederick Ayres; Cuno, the head ranger, Horace R. Hood; Prince Ottokar, Morris Ware; Killian, a peasant, Charles D. Cuzner; a hermit, Edwin C. Mitchell; Zamiel, "The Black Huntsman," Dr. Frank G. Ritter.

The society's second bill this season will be devoted to Verdi's "The Masked Ball," followed by Leo Delibes' delightful ballet of "Coppelia."

Newspaper Cutting Bureau in the World

From

Address

SEP 22 1912

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Est

PRESS

Address Philadelphia, Pa.

SEP 22 1912

Date

Following what has now become its established habit of securing the exclusive services for a series of its concerts of one of the most eminent artists before the public, the Boston Symphony Orchestra this year brings to America, for a limited number of appearances, the eminent violinist, Fritz Kreisler. Aside from the recital which has been arranged for him in New York by the management of the orchestra, Mr. Kreisler's only appearance in the East will be at the Boston Symphony Orchestra concerts. He will appear with the orchestra in Philadelphia at the December concert.

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* * *

Es

TELEGRAPH

From

Address Philadelphia, Pa.

SEP 28

Date

Following what has now become its established habit of securing the exclusive services for a series of its concerts of some eminent contemporary, the Boston Symphony Orchestra this year presents for a limited number of appearances, Fritz Kreisler, violinist. Aside from one recital Mr. Kreisler's only appearances in the East will be at the Boston Symphony concerts. He will appear at the December concert.

Establ

RECORD

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* * *

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here on Tuesday. He is bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellist; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists.

Otto Urack has an enviable reputation as a 'cellist, musician and conductor. For the past few seasons he has been principal 'cellist of the Festival Orchestra of Bayreuth, and has done much operatic and concert conducting in the lower Rhenish cities.

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The wood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fosse, oboeist. Both these musicians are young men and winners of the first prize in the Paris Conservatoire.

Subscribers to last year's concerts have until Wednesday, October 9, in which to renew their subscriptions for the coming season and secure the seats occupied by them in the past. The general public sale will open at Miss Harris' ticket office, at 1119 Chestnut Street, on Monday, October 14.

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The plans for the season of the Orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, October 11, and ends with the last concert on May 3. Between those two dates 110 concerts will be given—eight less than last year. The Orchestra is called together for its first rehearsal on Mond

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Icilio Calleja, the young Greek tenor, and Titta Ruffo, the barytone, will be newcomers in Mr. [illegible] company this season. Florence Hinkle, the Philadelphia soprano, will be heard as soloist at one of the Philadelphia Orchestra concerts.

There will be a chorus of 200 in the forthcoming production, a ballet of 48 and an orchestra of 60. Siegfried Behrens will be the musical director.

The cast will be as follows: Agnes, Cuno's daughter, Miss Alma Weisshaar; Annie, her cousin, Miss Jennie G. Kneedler; Max, a young forester, George Rothermel; Caspar, a forester, in Zamiel's power, Frederick Ayres; Cuno, the head ranger, Horace R. Hood; Prince Ottokar, Morris Ware; Killian, a peasant, Charles D. Cuzner; a hermit, Edwin C. Mitchell; Zamiel, "The Black Huntsman," Dr. Frank G. Ritter.

The society's second bill this season will be devoted to Verdi's "The Masked Ball," followed by Leo Delibes' delightful ballet of "Coppelia."

Newspaper Cutting Bureau in the World

From
Address
Date SEP 22 1912

The Boston Symphony Orchestra will give its usual series of five evening concerts in the Academy of Music during the coming season on Monday evenings, November 4, December 2, January 6, February 17 and March 17. Dr. Karl Muck will resume the post of conductor after an absence of four years. The list of soloists includes Mme. Matzenauer, the eminent contralto of the Metropolitan Opera, and Fritz Kreisler, who comes to America this season under an exclusive contract with the Boston Symphony Orchestra.

From PRESS
Address Philadelphia, Pa.
Date SEP 22 191

Following what has now become its established habit of securing the exclusive services for a series of its concerts of one of the most eminent artists before the public, the Boston Symphony Orchestra this year brings to America, for a limited number of appearances, the eminent violinist, Fritz Kreisler. Aside from the recital which has been arranged for him in New York by the management of the orchestra, Mr. Kre ler's only appearance in the East wi be at the Boston Symphony Orchestr concerts. He will appear with the or chestra in Philadelphia at the Decemb concert.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date SEP 22 1912

programmes.

* * *

Following what has now become established habit of securing the e clusive services for a series of its co certs of one of the most eminent arti before the public, the Boston Sympho Orchestra this year brings to Ameri for a limited number of appearances, t eminent violinist, Fritz Kreisler. As from the recital which has been arrang for him in New York by the mana ment of the orchestra, Mr. Kreisler's only appearances in the East will be at the Boston Symphony Orchestra concerts. He will appear with the orchestra here in Philadelphia at the December concert.

* * *

From TELEGRAPH
Address Philadelphia, Pa.
Date SEP 28 1912

Following what has now become its established habit of securing the exclusive services for a series of its concerts of some eminent contemporary, the Boston Symphony Orchestra this year presents for a limited number of appearances, Fritz Kreisler, violinist. Aside from one recital Mr. Kreisler's only appearances in the East will be at the Boston Symphony concerts. He will appear at the December concert.

From RECORD
Address: Philadelphia, Pa.
Date SEP 22 19

management.

—The Boston Symphony Orchestra thi year brings to America, for a limite number of appearances, the eminent vio linist, Fritz Kreisler. Aside from the re cital which has been arranged for him in New York by the management of the orchestra, Kreisler's only appearances in the East will be at the Boston Symphony Orchestra concerts. He will be heard with the orchestra here at the December concert.

From RECORD
Address: Philadelphia, Pa.
Date 1912

manent endowment.

* * *

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here on Tuesday. He is bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellist; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists.

Otto Urack has an enviable reputation as a 'cellist, musician and conductor. For the past few seasons he has been principal 'cellist of the Festival Orchestra of Bayreuth, and has done much operatic and concert conducting in the lower Rhenish cities.

Es 1884

From PRESS
Address Philadelphia, Pa.
Date

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here on Tuesday next. He is bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellist; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists.

Mr. Otto Urack brings to America with him an enviable reputation as a 'cellist, musician and conductor. For the past several seasons he has been principal 'cellist of the Festival Orchestra of Bayreuth and has done much operatic and concert conducting in the lower Rhenish cities. Among the new-comers that the Boston Symphony Orchestra will have this year is Walther Habenichl, for the last three seasons concertmaster of the Keil Philharmonic Orchestra. Mr. Habenichl comes to Boston to be the leader of the second violins.

The wood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fosse, oboeist. Both these musicians are young men and winners of the first prize in the Paris Conservatoire.

Subscribers to last year's concerts have until Wednesday, October 9, in which to renew their subscriptions for the coming season and secure the seats occupied by them in the past. The general public sale will open at Miss Harris' ticket office, at 1119 Chestnut Street, on Monday, October 14.

Among the newcomers that the Boston Symphony Orchestra will have this year is Walther Habenichl, for the last three seasons concertmaster of the Keil Philharmonic Orchestra. Habenichl comes to Boston to be the leader of the second violins. The wood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flautist, and Pierre Fosse, oboist. Both these musicians are young men and are winners of the first prize in the Paris Conservatoire.

The plans for the season of the Orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, October 11, and ends with the last concert on May 3. Between those two dates 110 concerts will be given—eight less than last year. The Orchestra is called together for the first rehearsal on

Newspaper Cutting Bureau in the World

From PHILADELPHIA, PA.

Address

Date SEP 28 1912

Opera and Orchestra

Mr. Dippel announces that the list of artists engaged for the Philadelphia-Chicago Opera Company this season includes the names of sixty-two singers, twenty-seven of whom have never sung with this organization and twenty-one of whom will make their debut before the American public. Among them are seventeen native-born Americans. One of these is Edna Darch, a soprano who was "discovered" by Mme. Calve and who has developed into a prima donna of some European reputation. Others are: Helen Stanley, a Chicago soprano; Elsa Garrett, from Portland, Oregon; Helen Warrum and Margaret Keyes, the last-named a contralto who has sung here successfully with the Philadelphia and Boston Symphony Orchestras. Those of past seasons are Mary Garden, Minnie Saltzman-Stevens, Carolina White, Jane Osborne-Hannah, Maggie Teyte, Eleanor de Cisneros, Marta Wittkowska, Mabel Riegelman, Marie Cavan, Agnes Berry, Alice Eversman, Clarence Whitehill, Henri Scott, George Hamlin, and Ellison van Hoose.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From

Address PHILADELPHIA, PA.

Date

The Boston Symphony Orchestra will give its usual series of five evening concerts in the Academy of Music during the coming season on Monday evenings, November 11, December 2, January 6, February 17 and March 17. Dr. Karl Muck will resume the post of conductor after an absence of four years. The list of soloists includes Mme. Matzenauer, the eminent contralto of the Metropolitan Opera, and Fritz Kreisler, who comes to America this season under an exclusive contract with the Boston Symphony Orchestra.

From **PUBLIC LEDGER**

Address: **Philadelphia, Pa.**

Date 9 1912

Zamiel, Frank G. Ritter.

* * *

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie, and is due to arrive here on Tuesday next. He is bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellists; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists. Otto Urack brings to America with him an enviable reputation as a 'cellist, musician and conductor. For the past several seasons he has been principal 'cellist of the Festival Orchestra of Bayreuth, and has done much operatic and concert conducting in the lower Rhenish cities.

Among the new comers that the Boston Symphony Orchestra will have this year is Walter Habenicht, for the last three seasons concertmaster of the Keil Philharmonic Orchestra. Mr. Habenicht comes to Boston to be the leader of the second violins. The wood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fosse, oboist. Both these musicians are young men, and winners of the first prize in the Paris Conservatoire. The plans for the season of the orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, October 11, and ends with the last concert on May 3. Between those two dates 110 concerts will be given, eight less than last year. The orchestra is called together for its first rehearsal on Monday, October 7. Subscribers to last year's concerts have until Wednesday, October 9, in which to renew their subscriptions for the coming season, and secure the seats occupied by them in the past. The general public sale will open at Miss Harris' ticket office at Heppe's on Monday, October 14.

From **INQUIRER**

Address **Philadelphia, Pa.**

Date SEP 29 1912

MADE A NOTE OF

Wassili Leps has been engaged to give a series of concerts at Pittsburgh with an orchestra of fifty musicians, all of whom are members of the Philadelphia Orchestra, in connection with the twenty-fourth annual exposition which is to be given in the former city beginning tomorrow. The Wassili Leps' Orchestra is to give four concerts daily for six days. There are to be three symphony concerts, at which the "Rustic Wedding," "New World" and "Pathetique" symphonies will be played. Four programs will be devoted to Wagner, Beethoven, Massenet and Mendelssohn and the rest will be of a miscellaneous character. Mr. Leps' ability and enthusiasm guarantees their artistic success.

Weber's opera of "Der Freischutz," which has not been given in this city since it was done by Gustav Hinrichs at the Grand Opera House twenty years ago, will be presented at the Academy of Music by the Philadelphia Operatic Society on October 24, under the direction of Mr. S. Behrens. It is now under rehearsal and a thoroughly adequate performance of it in every way is promised. The "Wolf's Glen" scene is to be made most spectacular and there is to be a handsome ballet danced to the music of the "Invitation to the Waltz" in the last act.

The Choral Society began its work for the season last Monday evening with the best attendance at a first rehearsal for many years. This was due, no doubt, to the splendid program arranged for the year, which included the Verdi "Requiem," "The Messiah" and Wolf-Ferrari's "New Life," a great work that is to be given here for the first time. Those who wish to take part in the first concert on December 5 must make application within two weeks. Anyone with a fair voice and some knowledge of music will be admitted on payment of the small yearly charge of $1. Henry Gordon Thunder, conductor, will hear applicants at 10 South Eighteenth street any date or at the rehearsal rooms, Delancy School, 1420 Pine street, at 7.30 P. M.

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here on Tuesday next. He is bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder as first 'cellist; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists. Subscribers to last year's concerts have until Wednesday, October 9, in which to renew their subscriptions for the coming season and secure the seats occupied by them in the past. The general public sale will open at Miss Harris' ticket office at Heppe's on Monday, October 14.

NORTH AMERICAN

From

Address Philadelphia, Pa.

Date SEP 29

ORCHESTRA HAS A LIST OF BRILLIANT SOLOISTS

Plans for the Entertainment of New Conductor Are Now in Progress

DIPPEL'S MANY STARS

By H. T. Craven

The orchestral conductors are heading this way. Leopold Stokowski, the new director of the Philadelphia Orchestra, and Dr. Karl Muck, who will resume his post as leader of the Boston Symphony, are expected in America the early part of this week. Mr. Stokowski will be in town either tomorrow or Tuesday, and he will immediately take up his preliminary work with the orchestra. He will live with his wife, Olga Samaroff, the distinguished pianist, at 2117 Locust street. Plans for entertaining the new conductor are now in progress, and already a reception has been arranged for him by the Musical Art Club.

The management of the Philadelphia Orchestra takes particular pride this season in the array of soloists engaged, believing that it will compare more than favorably with the galaxy scheduled for visits to the other large orchestras throughout the country, notably the Boston and Chicago organizations.

This is the complete Philadelphia list: Mme. Schumann-Heink, contralto; Louis Persinger, violinist; Florence Hinkle, soprano; Rudolph Ganz, pianist; Mme. Namara-Toye, soprano; Leopold Godowsky, pianist; Thaddeus Rich, violinist; Elena Gerhardt, lieder singer; Eugene Ysaye, violinist; Herman Sandby, cellist; Ernest Schelling, pianist; Yolanda Mero, pianist; Mischa Elman, violinist; Mme. Gerville-Reache, contralto.

The list which the Boston Orchestra will offer in the New England capital includes Julia Culp, Elena Gerhardt, Marie Rappold, Germaine Schnitzer, Maggie Teyte, Leopold Godowsky, Fritz Kreisler, Max Pauer, George Proctor, Otto Urach, Norman Wilks, Anton Witek, Herbert Witherspoon, Eugene Ysaye. This is, of course, an excellent assortment, but it may be seen at a glance that Philadelphia has nothing to fear when any comparison is made.

The changes in the personnel of the orchestra are very few. Benjamin Kohon, formerly with the New York Philharmonie, will be a newcomer to lead the bassoon choir, and Oscar Miller will be new to the cello group. There will be certain minor changes among the violins. The inaugural concerts will be in the Academy on the afternoon of October 11 and the evening of the following day.

Doctor Muck, who replaces Max Fiedler as director of the Boston Symphony, is bringing with him on the Kronprinzessin Cecilie, which is expected in America on Tuesday, three new members of his orchestra. They are Otto Urack, who succeeds Alwin Schroeder as first cellist; Maurice Koessler, one of the first violins, and Bruno Steinke, a cellist. Mr. Urack brings an excellent reputation from Europe. For several seasons he has been principal cellist in the festival orchestra at Bayreuth, and he has also conducted operas and concerts in the cities of the lower Rhine.

Among the new artists in the organization will be Walter Habenichl, concertmaster for three seasons of the Kiel Philharmonic, who will be the leader of the second violins; Albert Chevrot, the Paris flutist, and Pierre Fosse, the oboist, also from the French capital. The symphony will open its season in Boston on the same day that the Philadelphia Orchestra will inaugurate the new musical season here.

Newspaper Clipping Bureau in the World

From POST,

Address Washington, D. C.

Date SEP 29 1912

Subscribers to last year's concerts of the Boston Symphony Orchestra have until Friday, October 6, in which to renew their subscriptions for the coming season and secure the seats occupied by them in the past. The general public sale will open at Droop's music store on Wednesday, October 16.

Newspaper Clipping Bureau in the World

From POST,

Address Washington, D. C.

Date OCT 6 1912

Boston Symphony Orchestra.

Mrs. Katie Wilson-Greene, who has charge of the Washington concerts of the Boston Symphony Orchestra, reports that the usual large subscriptions will mark the coming season. Nearly every one who was a subscriber last year has signified his intention of going to the concerts this year. The last day upon which subscriptions can be renewed is next Wednesday, October 9, and on the following Wednesday the general sale to new subscribers will begin.

Dr. Muck, who returns this year to be the conductor of the orchestra for at least the next five years, arrived in New York last Tuesday. He brought some new works which he will try in Boston, and very likely, if they meet with success there, he will include them in his Washington concerts. Among these is a symphony by Lendvai, a new piece by Reger, and a humoresque by the Bohemian Mrazek.

From **EVG. STAR**

Address: **Washington, D. C.**

Date OCT 6 1912

Boston Symphony Orchestra.

Mrs. Katie Wilson-Greene, who has charge of the Washington concerts of the Boston Symphony Orchestra, reports the usual large subscription for the coming season. Wednesday is the last day upon which subscriptions can be renewed. The following Wednesday the general sale to new subscribers will begin.

Dr. Muck, who returns this year to be the conductor of the orchestra for at least the next five years, arrived in New York last Tuesday on the Kronprinzessin Cecelie. He went directly to Boston to arrange for his new home in that city.

Dr. Muck said he was not ready to make any definite announcements of his plans for the coming season; he had been away from the orchestra for four years, and his first work, he said, would be to get in touch with the men. Moreover, with sixteen new members there was a certain amount of preliminary work necessary to get the orchestra into smooth running order.

Dr. Muck was not enthusiastic on the subject of novelties. He said he failed to see the wisdom of wasting the time of the orchestra and trying the patience of the audiences with novelties, whose only merit consisted of the fact that they are novelties. This, he said, applies to a very considerable part of the music that is being published today. He has, however, some new works which he will try in Boston, and if they have success there he may include them in his Washington concerts. Among these is a symphony by Lendvai, a new piece by Reger and a humoresque by the Bohemian Mrazek.

From POST,

Address Washington, D. C.

Date SEP 29 1912

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday and is due to arrive here this week. He is bringing with him three new members of the orchestra—Otto Urack, who succeeds Alwin Schroeder at the first desk of the cellists; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new cellists. The first public rehearsal of the orchestra will be given in Boston October 11. There will be 110 concerts this year.

From POST,

Address Washington, D. C.

Date SEP 22 1912

Boston Symphony Orchestra.

The Boston Symphony Orchestra makes its preliminary announcement of its regular series of five afternoon concerts which it will give in the New National during the course of the winter. The concerts will be given on Tuesday afternoons, at 4:30 o'clock, the dates being November 5, December 3, January 7, February 18, and March 18. As already announced, Dr. Karl Muck will resume his post of conductor, after an absence of four years, becoming the permanent conductor of the orchestra.

From INQUIRER
Address. Philadelphia, Pa.
Date

MADE A NOTE OF

Last year's subscribers to the Boston Symphony Orchestra concerts which are to be given in the Academy of Music on Monday evenings, November 4, December 2, January 6, February 17 and March 17, have until Wednesday, October 9, in which to renew their subscriptions at Miss Harris' ticket office, Heppe's piano rooms, and retain their old seats. The general sale to new subscribers will open at Miss Harris' ticket office on Monday morning, October 14.

Newspaper Cutting Bureau in the World
JOURNAL
From
Address
Date SEP 15 1912

Dr. Karl Muck's return to the post of director with the Boston Symphony Orchestra this season is given a livelier interest than it otherwise would have—and in any case it would have been great—because of the turmoil in German political and musical circles on account of it. Debates in the Prussian Diet and the German Reichstag, which culminated in what amounted almost to an attack on the royal court itself, are not so commonly the sequel to the action of even a famous musician as to fail of attracting widespread attention.

Dr. Muck, it will be remembered, returned to Germany after two successful seasons in Boston to resume his position as conductor of the royal opera. At that time hopes were expressed that he might ultimately return to this country. Last winter, at the expiration of his contract with the royal opera, he signed contracts to become once more conductor of the Boston orchestra, and at once there were heated charges made that he had yielded to the lure of "American gold," regardless of artistic obligations to the Fatherland. These attacks were voiced by the newspaper organ of the Berlin court and by Count von Huelsen, an official of the opera. To which, in the height of the discussion, Representative Kopsch replied with a hearty speech, during the course of which he said:

"The imputation that Dr. Muck is leaving his distinguished position in Berlin because of the offer of a few thousand marks more is shattered on the rock-bound character of a musician who has fought so honorably, so unselfishly, for his artistic aims.

"Such an interpretation of Dr. Muck's departure is a convenient shelf for the censor of the Berlin Royal Opera. The truth itself comes home to that gentleman, Count von Huelsen, and his associates.

"The despotic authority of Prussian militarism, which extends even to the temples of the Muses, cannot be borne forever by the greatest artist of the day. There was a time when a great composer was content to be looked upon as a sort of house-servant by the reigning Prince.

"He composed symphonies 'to order,' wore a uniform upon request and did just as 'His Highness' desired, without demur. But times have changed, Count von Huelsen! An artist of international reputation is unable to imagine himself in the 17th century. Slavish submission to His Highness's will, year in and year out, has become an obsolete number in his repertoire. The opera conductor who has no voice in the selection of works to be performed, nor of the singers who appear in the various roles, who, in short, is deprived of liberty, is apt to emigrate. Why should this cause astonishment? Freedom is the alpha and the omega of the artistic nature. Dr. Muck merely followed the example of his intimate colleagues, Richard Strauss and Felix Weingartner.

"A musician of international celebrity cannot be expected to swallow the dictates of a royal puppet eternally."

Dr. Muck is expected to reach Boston about the first of October, bringing with him the scores of a number of novelties. Since leaving Berlin he has conducted the great Lower Rhenish festivals in Aachon and has prepared the performance of "Parsifal" in Bayreuth, conducting the greater part of them.

15 M

From
Address PROVIDENCE, R. I.
Date SEP 21 1912

Boston Symphony Orchestra

At its series of five concerts which the Boston Symphony orchestra is to give in Providence during the coming season, the dates being Oct. 22, Nov. 19, Dec. 31, Feb. 4 and April 1, three eminent singers have been engaged as soloists for as many of the concerts. These are Marie Rappold, one of the principal sopranos with the Metropolitan opera house; Elena Gerhardt, whose success with the orchestra and in song recitals a year ago was one of the sensations of the season, and finally Julia Culp, one of the most eminent concert singers of the time who is making her first visit to America during the coming season.

The management of the orchestra have never presented a more attractive prospectus for this season in Providence than that which will be announced in a few weeks.

The First Established and Most Complete Newspaper Cutting Bureau in the World
TRIBUNE
From PROVIDENCE, R. I.
Address
Date SEP 15 1912

fresh clams, and the quality of the cooking is well known.

MUSICAL NOTES.

Boston Symphony to Give Five Concerts Here.

The Boston Symphony Orchestra makes a preliminary announcement of its season in Providence. Five concerts will be given on Tuesday evenings in Infantry Hall, the dates being Oct. 22, Nov. 19, Dec. 31, Feb. 4 and April 1. As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming the permanent conductor of the orchestra. The list of soloists engaged for these concerts comprises five most distinguished artists, Marie Rappold, Fritz Kreisler, Elena Gerhardt, Norman Wilks and Julia Culp, three singers, one violinist and one pianist.

The general sale of season tickets will open at Steinert's Monday morning, Oct. 14.

Newspaper Cutting Bureau in the World
JOURNAL
From
Address
Date SEP

tor—Signor G. Gilli.

* * *

There are a number of changes in the personnel of the Boston Symphony Orchestra this year. Of the older members that have retired are Paul Fox of the flute section and Carl Schumann of the horn section, both of whom have completed 31 years of continuous service. August Sautet of the oboes and Mr. Regestein of the bassoons and Mr. Rettberg of the percussion department have long and honorable years of service behind them. Mr. Krafft and Mr. Eichheim have resigned from their positions in the first violins, while Mr. Barleben, for many years the leader of the second violins, has retired on account of ill health. Mr. Schroeder has retired from the 'cellos in order to devote himself to concert work, while Arthur Hadley and Ralph Smalley have left this section, the first to become solo 'cellist of the San Francisco Symphony Orchestra, of which his brother is conductor, and the second to join the Minneapolis Symphony Orchestra. There have been a few other changes in the rank and file.

In Mr. Schroeder's place, to share the first desk of the 'cello section with Mr. Warnke, will come Otto Urack of Berlin. Mr. Urack is regarded as one of the most brilliant 'cello virtuosi of Germany. He is a Bohemian by descent, but is a native of Berlin, and for the past several seasons has been 'cello soloist in the Bayreuth Festival Orchestra.

Special pains have been taken to make the second violin section stronger than ever, and to this end a distinguished violinist has been engaged as the leader of the section. This is Walther Habenichl, who for the past two years has been first concertmaster of the Kiel Philharmonic Orchestra. Mr. Habenichl has also undertaken several tours on the Continent as a virtuoso, and has met with flattering success. One of the new first violins will be Maurice Koessler of the Royal Opera, Berlin, and one of the new 'cellists will be Bruno Steinke, also of Berlin.

To take the place of Mr. Fox in the flute section Albert Chevrot of Paris has been engaged, and to take the place of Mr. Sautet in the oboe section Pierre Fosse of Paris.

The total strength of the orchestra, including the conductor, will this year be an even hundred, as compared with 101 a year ago, there being this year one less man in the percussion department.

Newspaper Cutting Bureau in the World
From
Address
Date

THE SYMPHONY ORCHESTRA.

Dr. Muck on His Way to America for Leadership.

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here on Tuesday next. He is bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellists; Maurice Koessler, one of the new first violins and Bruno Steinke, one of the new 'cellists.

Otto Urack brings to America with him an enviable reputation as a 'cellist, musician and conductor. For the past several seasons he has been principal 'cellist of the Festival Orchestra at Bayreuth and has done much operatic and concert conducting in the lower Rhenish cities.

Among the new comers that the Boston Symphony Orchestra will have this year is Walther Habenichl, for the last three seasons concert-master of the Keil Philharmonic Orchestra. Mr. Habenichl comes to Boston to be the leader of the second violins.

The wood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fosse, oboist. Both these musicians are young men and winners of the first prize in the Paris Conservatoire.

The plans for the season of the orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, Oct. 11 and ends with the last concert on May 3. Between those two dates 110 concerts will be given, eight less than last year. The orchestra is called together for its first rehearsal on Monday, Oct. 7.

Subscribers to last year's concerts in Providence have until Saturday, Oct. 12 in which to renew their subscriptions for the coming season and secure the seats occupied by them in the past. The general public sale will open at Steinert's new store, 506 Westminster street, on Monday, Oct. 14.

Newspaper Cutting Bureau in the World
TRIBUNE
From
Address PROVIDENCE, R. I.
Date SEP 22 1912

MUSICAL NOTES.

Three Singers for This Year's Symphony Concerts Here.

At its series of five concerts which the Boston Symphony Orchestra is to give in Providence during the coming season, the dates being Oct. 22, Nov. 19, Dec. 31, Feb. 4 and April 1, three eminent singers have been engaged as soloists for as many of the concerts. These are Marie Rappold, one of the principal sopranos with Metropolitan Opera House; Elena Gerhardt, whose success with the orchestra and in song recitals a year ago was one of the sensations of the season, and finally Julia Culp, one of the most eminent concert singers of our time, who is making her first visit to America during the coming season. The management of the orchestra have never presented a more attractive prospectus for this season in Providence than that which will be announced in a few weeks.

From EVENING SUN
Address Baltimore, Md.
Date

FIVE SYMPHONY CONCERTS

Boston Orchestra Will Again Have Wednesdays At Lyric.

The Boston Symphony Orchestra makes the preliminary announcement that it will give its usual series of five concerts in the Lyric Theatre during the coming season. The concerts will be given on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 19.

As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming the permanent conductor of the orchestra. Distinguished soloists have been engaged, including Fritz Kreisler, whose only appearance in Baltimore will be with the orchestra. The Boston Symphony Orchestra brings him to America this season under an exclusive contract.

From AMERICAN
Address: Baltimore, Md.
Date

Concerts to Begin November 6.

The five concerts by the Boston Symphony are to be given this season on Wednesday evenings, the dates being November 6, December 4, January 8, February 10 and March 19. Among the prominent soloists will be Mr. Fritz Kreisler, who is brought over to America for the Boston Orchestra concerts exclusively. Dr. Karl Muck will resume his place as conductor after an absence of four years in Europe.

From EVG. STAR
Address: Baltimore, Md.
Date

Boston Symphony.

The Boston Symphony Orchestra makes the preliminary announcement that it will give its usual series of five concerts in the Lyric Theater during the coming season. The concerts will be given on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 19. As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming permanent conductor of the orchestra. Distinguished soloists have been engaged, including Fritz Kreisler, whose only appearance here wil be with the orchestra.

EVG. NEWS
Baltimore, Md.

CONCERT DATES GIVEN BY BOSTON SYMPHONY

Usual Series Of Five Will Be Rendered Wednesday Nights, Beginning November 6.

The Boston Symphony Orchestra makes the preliminary announcement that it will give its usual series of five concerts in the Lyric Theater during the coming season. The concerts will be given on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 19.

As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming the permanent conductor of the orchestra. Distinguished soloists have been engaged, including Fritz Kreisler, whose only appearance here will be with the Orchestra. The Boston Symphony Orchestra brings him to America this season under an ex-

From **INQUIRER**
Address: **Philadelphia, Pa.**
Date

MADE A NOTE OF

Last year's subscribers to the Boston Symphony Orchestra concerts which are to be given in the Academy of Music on Monday evenings, November 4, December 2, January 6, February 17 and March 17, have until Wednesday, October 9, in which to renew their subscriptions at Miss Harris' ticket office, Heppe's piano rooms, and retain their old seats. The general sale to new subscribers will open at Miss Harris' ticket office on Monday morning, October 14.

The First Established and Most Complete Newspaper Cutting Bureau in the World
JOURNAL
From
Address PROVIDENCE, R. I.
Date SEP 15 1912

Dr. Karl Muck's return to the post of director with the Boston Symphony Orchestra this season is given a livelier interest than it otherwise would have—and in any case it would have been great—because of the turmoil in German political and musical circles on account of it. Debates in the Prussian Diet and the German Reichstag, which culminated in what amounted almost to an attack on the royal court itself, are not so commonly the sequel to the action of even a famous musician as to fail of attracting widespread attention.

Dr. Muck, it will be remembered, returned to Germany after two successful seasons in Boston to resume his position as conductor of the royal opera. At that time hopes were expressed that he might ultimately return to this country. Last winter, at the expiration of his contract with the royal opera, he signed contracts to become once more conductor of the Boston orchestra, and at once there were heated charges made that he had yielded to the lure of "American gold," regardless of artistic obligations to the Fatherland. These attacks were voiced by the newspaper organ of the Berlin court and by Count von Huelsen, an official of the opera. To which, in the height of the discussion, Representative Kopsch replied with a hearty speech, during the course of which he said:

"The imputation that Dr. Muck is leaving his distinguished position in Berlin because of the offer of a few thousand marks more is shattered on the rock-bound character of a musician who has fought so honorably, so unselfishly, for his artistic aims.

"Such an interpretation of Dr. Muck's departure is a convenient shelf for the censor of the Berlin Royal Opera. The truth itself comes home to that gentleman, Count von Huelsen, and his associates.

"The despotic authority of Prussian militarism, which extends even to the temples of the Muses, cannot be borne forever by the greatest artist of the day. There was a time when a great composer was content to be looked upon as a sort of house-servant by the reigning Prince.

"He composed symphonies 'to order,' wore a uniform upon request and did just as 'His Highness' desired, without demur. But times have changed, Count von Huelsen! An artist of international reputation is unable to imagine himself in the 17th century. Slavish submission to His Highness's will, year in and year out, has become an obsolete number in his repertoire. The opera conductor who has no voice in the selection of works to be performed, nor of the singers who appear in the various roles, who, in short, is deprived of liberty, is apt to emigrate. Why should this cause astonishment? Freedom is the alpha and the omega of the artistic nature. Dr. Muck merely followed the example of his intimate colleagues, Richard Strauss and Felix Weingartner.

"A musician of international celebrity cannot be expected to swallow the dictates of a royal puppet eternally."

Dr. Muck is expected to reach Boston about the first of October, bringing with him the scores of a number of novelties. Since leaving Berlin he has conducted the great Lower Rhenish festivals in Aachon and has prepared the performance of "Parsifal" in Bayreuth, conducting the greater part of them.

From
Address PROVIDENCE, R. I.
Date SEP 21 1912

Boston Symphony Orchestra

At its series of five concerts which the Boston Symphony orchestra is to give in Providence during the coming season, the dates being Oct. 22, Nov. 19, Dec. 31, Feb. 4 and April 1, three eminent singers have been engaged as soloists for as many of the concerts. These are Marie Rappold, one of the principal sopranos with the Metropolitan opera house; Elena Gerhardt, whose success with the orchestra and in song recitals a year ago was one of the sensations of the season, and finally Julia Culp, one of the most eminent concert singers of the time who is making her first visit to America during the coming season.

The management of the orchestra have never presented a more attractive prospectus for this season in Providence than that which will be announced in a few weeks.

The First Established and Most Complete Newspaper Cutting Bureau in the World
TRIBUNE
From
Address PROVIDENCE, R. I.
Date SEP 15 1912

fresh clams, and the quality of the cooking is well known.

MUSICAL NOTES.

Boston Symphony to Give Five Concerts Here.

The Boston Symphony Orchestra makes a preliminary announcement of its season in Providence. Five concerts will be given on Tuesday evenings in Infantry Hall, the dates being Oct. 22, Nov. 19, Dec. 31, Feb. 4 and April 1. As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming the permanent conductor of the orchestra. The list of soloists engaged for these concerts comprises five most distinguished artists, Marie Rappold, Fritz Kreisler, Elena Gerhardt, Norman Wilks and Julia Culp, three singers, one violinist and one pianist.

The general sale of season tickets will open at Steinert's Monday morning, Oct. 14.

Newspaper Cutting Bureau in the World
JOURNAL
From
Address
Date SEP [illegible]

tor—Signor G. Gilli.

* * *

There are a number of changes in the personnel of the Boston Symphony Orchestra this year. Of the older members that have retired are Paul Fox of the flute section and Carl Schumann of the horn section, both of whom have completed 31 years of continuous service. August Sautet of the oboes and Mr. Regestein of the bassoons and Mr. Rettberg of the percussion department have long and honorable years of service behind them. Mr. Krafft and Mr. Eichheim have resigned from their positions in the first violins, while Mr. Barleben, for many years the leader of the second violins, has retired on account of ill health. Mr. Schroeder has retired from the 'cellos in order to devote himself to concert work, while Arthur Hadley and Ralph Smalley have left this section, the first to become solo 'cellist of the San Francisco Symphony Orchestra, of which his brother is conductor, and the second to join the Minneapolis Symphony Orchestra. There have been a few other changes in the rank and file.

In Mr. Schroeder's place, to share the first desk of the 'cello section with Mr. Warnke, will come Otto Urack of Berlin. Mr. Urack is regarded as one of the most brilliant 'cello virtuosi of Germany. He is a Bohemian by descent, but is a native of Berlin, and for the past several seasons has been 'cello soloist in the Bayreuth Festival Orchestra.

Special pains have been taken to make the second violin section stronger than ever, and to this end a distinguished violinist has been engaged as the leader of the section. This is Walther Habenichl, who for the past two years has been first concertmaster of the Kiel Philharmonic Orchestra. Mr. Habenichl has also undertaken several tours on the Continent as a virtuoso, and has met with flattering success. One of the new first violins will be Maurice Koessler of the Royal Opera, Berlin, and one of the new 'cellists will be Bruno Steinke, also of Berlin.

To take the place of Mr. Fox in the flute section Albert Chevrot of Paris has been engaged, and to take the place of Mr. Sautet in the oboe section Pierre Fosse of Paris.

The total strength of the orchestra, including the conductor, will this year be an even hundred, as compared with 101 a year ago, there being this year one less man in the percussion department.

Newspaper Cutting Bureau in the World
From
Address
Date

THE SYMPHONY ORCHESTRA.

Dr. Muck on His Way to America for Leadership.

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here on Tuesday next. He is bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellists; Maurice Koessler, one of the new first violins and Bruno Steinke, one of the new 'cellists.

Otto Urack brings to America with him an enviable reputation as a 'cellist, musician and conductor. For the past several seasons he has been principal 'cellist of the Festival Orchestra at Bayreuth and has done much operatic and concert conducting in the lower Rhenish cities.

Among the new comers that the Boston Symphony Orchestra will have this year is Walther Habenichl, for the last three seasons concert-master of the Keil Philharmonic Orchestra. Mr. Habenichl comes to Boston to be the leader of the second violins.

The wood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fosse, oboist. Both these musicians are young men and winners of the first prize in the Paris Conservatoire.

The plans for the season of the orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, Oct. 11 and ends with the last concert on May 3. Between those two dates 110 concerts will be given, eight less than last year. The orchestra is called together for its first rehearsal on Monday, Oct. 7.

Subscribers to last year's concerts in Providence have until Saturday, Oct. 12 in which to renew their subscriptions for the coming season and secure the seats occupied by them in the past. The general public sale will open at Steinert's new store, 505 Westminster street, on Monday, Oct. 14.

The First Established and Most Complete Newspaper Cutting Bureau in the World
TRIBUNE
From
Address PROVIDENCE, R. I.
Date SEP 22 1912

MUSICAL NOTES.

Three Singers for This Year's Symphony Concerts Here.

At its series of five concerts which the Boston Symphony Orchestra is to give in Providence during the coming season, the dates being Oct. 22, Nov. 19, Dec. 31, Feb. 4 and April 1, three eminent singers have been engaged as soloists for as many of the concerts. These are Marie Rappold, one of the principal sopranos with Metropolitan Opera House; Elena Gerhardt, whose success with the orchestra and in song recitals a year ago was one of the sensations of the season, and finally Julia Culp, one of the most eminent concert singers of our time, who is making her first visit to America during the coming season. The management of the orchestra have never presented a more attractive prospectus for this season in Providence than that which will be announced in a few weeks.

From **EVENING SUN**
Address **Baltimore, Md.**
Date

FIVE SYMPHONY CONCERTS

Boston Orchestra Will Again Have Wednesdays At Lyric.

The Boston Symphony Orchestra makes the preliminary announcement that it will give its usual series of five concerts in the Lyric Theatre during the coming season. The concerts will be given on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 19.

As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming the permanent conductor of the orchestra. Distinguished soloists have been engaged, including Fritz Kreisler, whose only appearance in Baltimore will be with the orchestra. The Boston Symphony Orchestra brings him to America this season under an exclusive contract.

From **AMERICAN**
Address: **Baltimore, Md.**
Date

Concerts to Begin November 6.

The five concerts by the Boston Symphony are to be given this season on Wednesday evenings, the dates being November 6, December 4, January 8, February 10 and March 19. Among the prominent soloists will be Mr. Fritz Kreisler, who is brought over to America for the Boston Orchestra concerts exclusively. Dr. Karl Muck will resume his place as conductor after an absence of four years in Europe.

From **EVG. STAR**
Address: **Baltimore, Md.**
Date

Boston Symphony.

The Boston Symphony Orchestra makes the preliminary announcement that it will give its usual series of five concerts in the Lyric Theater during the coming season. The concerts will be given on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 19. As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming permanent conductor of the orchestra. Distinguished soloists have been engaged, including Fritz Kreisler, whose only appearance here wil be with the orchestra.

From **EVG. NEWS**
Address: **Baltimore, Md.**
Date

CONCERT DATES GIVEN BY BOSTON SYMPHONY

Usual Series Of Five Will Be Rendered Wednesday Nights, Beginning November 6.

The Boston Symphony Orchestra makes the preliminary announcement that it will give its usual series of five concerts in the Lyric Theater during the coming season. The concerts will be given on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 19.

As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming the permanent conductor of the orchestra. Distinguished soloists have been engaged, including Fritz Kreisler, whose only appearance here will be with the Orchestra. The Boston Symphony Orchestra brings him to America this season under an exclusive contract.

From EVENING SUN
Address Baltimore, Md.
Date SEP 21 1912

KREISLER WITH ORCHESTRA

Boston Symphony Will Bring Violinist Here In December.

The Boston Symphony Orchestra this year brings to America for a limited number of appearances the eminent violinist Fritz Kreisler. Aside from the recital which has been arranged for him in New York by the management of the orchestra, Mr. Kreisler's only appearances in the East will be at the Boston Symphony Orchestra concerts. He will appear with the orchestra here in Baltimore at the December concert.

From EVG. SUN
Address: Baltimore, Md.
Date SEP 27

TO THE MUSICIANS OF THE TITANIC

A tablet bearing this inscription has been set up in Symphony Hall, Boston:

IN MEMORY OF
The Devoted Musicians
WALLACE HENRY HARTLEY
Bandmaster
JOHN FREDERICK PRESTON CLARK
PERCY CORNELIUS TAYLOR
JOHN WESLEY WOODWARD
W. THEODORE BRAILEY
JOHN LAW HUME
GEORGES KRINS
ROGER BRICOUX
Who Were Drowned
Still Playing
As the Titanic Went Down
April 15, 1912

A deserved tribute to men whose names should be remembered.

From EVG. NEWS
Address: Baltimore, Md.
Date SEP 28 1912

DR. KARL MUCK ON HIS WAY TO AMERICA

Boston Symphony Leader Is Bringing New Members Of Orchestra.

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here next Tuesday. He is bringing with him three new members of the Orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the cellists; Maurice Koessler, one of the new first violins, and Bruce Steinke, one of the new cellists.

Otto Urack brings to America with him an enviable reputation as a cellist, musician and conductor. For the last several seasons he has been principal cellist of the Festival Orchestra at Bayreuth and has done much operatic and concert conducting in the lower Rhenish cities.

Among the newcomers that the Boston Symphony Orchestra will have this year is Walther Habenichl, for the last three seasons concertmaster of the Kiel Philharmonic Orchestra. Mr. Habenichl comes to Boston to be the leader of the second violins.

The wood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fosse, oboist. Both these musicians are young men and winners of the first prize in the Paris Conservatoire.

The plans for the season of the Orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, October 11, and ends with the last concerts on May 3. Between those two dates 110 concerts will be given, eight less than last year. The Orchestra is called together for its first rehearsal on Monday, October 7.

From SUN
Address: Baltimore, Md.
Date SEP 29

Boston Symphony.

Dr. Karl Muck, who is coming to America to resume as conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive Tuesday next. He is bringing with him three new members of the orchestra—Otto Urack, who succeeds Alwin Schroeder at the first desk of the cellists; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new cellists.

Mr. Urack for several seasons has been principal cellist of the Festival Orchestra at Bayreuth, and has done much operatic and concert conducting in the Lower Renish cities.

The season begins in Boston with the first public rehearsal October 11 and ends with the last concert May 3. Between those two dates 110 concerts will be given, eight less than last year.

From EVENING SUN
Address Baltimore, Md.
Date OCT 4

DR. MUCK TO PRESENT BUT FEW NOVELTIES

Resumes Charge Of Boston Symphony To Find Sixteen New Members.

Last year's subscribers to the Boston Symphony Orchestra concerts, which are to be given in the Lyric Theatre on Wednesday evenings, November 6, December 4, January 8, February 19 and March 19, have until next Thursday in which to renew their subscriptions at Albaugh's ticket office and retain their old seats. The general sale to new subscribers will open at Albaugh's on Monday morning, October 14.

Dr. Carl Muck, who returns this year to be the conductor of the orchestra for at least the next five years, arrived in New York last Tuesday on the Kronprinzessin Cecilie. He went directly to Boston, and his first care will be to settle his new home in that city. Dr. Muck said that he was not ready to make any definite announcement of his plans for the coming season. He has been away from the orchestra four years. He immediately got in touch with the men. With 16 new members there was a certain amount of preliminary work necessary to get it into smooth running order.

Dr. Muck is not particularly enthusiastic this year on the subject of novelties. He says he fails to see the wisdom of wasting the time of the orchestra and trying the patience of audiences with novelties whose only merit is the fact that they are novelties. He has, however, some new works which he will try in Boston, and if they have success there he will likely include them in his Baltimore concerts. Among them is a symphony by Lendvai, a new piece by Reger and a humoresque by the Bohemian Mrazek.

From AMERICAN
Address: Baltimore, Md.
Date

Boston Symphony.

The Boston Symphony Orchestra makes the preliminary announcement that it will give its usual series of five concerts in the Lyric Theater during the coming season. The concerts will be given on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 19. As already announced, Dr. Karl Muck will resume his post of conductor after an absence of four years, becoming permanent conductor of the orchestra. Distinguished soloists have been engaged, including Fritz Kreisler, whose only appearance here wil be with the orchestra.

From MORNING TELEGRAPH
Address New York
Date SEP 18

Boston Symphony Programme.

The Boston Symphony Orchestra makes announcement that it will give the usual two series of concerts in Carnegie Hall during the coming season on Thursday evenings and Saturday afternoons, respectively. The dates of the evening concerts are November 7, December 5, January 9, February 20 and March 20. The dates of the afternoon concerts are November 9, December 7, January 11, February 22 and March 22. Dr. Karl Muck will resume the post of conductor after an absence of four years. He now becomes the permanent conductor of the orchestra. The list of soloists will include Miss Geraldine Farrar, Madame Matzenauer and Fritz Kreisler. Mr. Kreisler comes to America this season under an exclusive contract with the Boston Symphony Orchestra.

Newspaper Cutting Bureau in the World

From EVE. POST.
Address New York City.
Date [illegible] 1912

The Boston Symphony Orchestra announces the usual two series of concerts in Carnegie Hall during the coming season. The dates of the evening concerts are November 7, December 5, January 9, February 20, and March 20. The afternoon concerts will be on November 9, December 7, January 11, February 22, and March 22. Dr. Karl Muck will resume the post of conductor after an absence of four years. The soloists will include Geraldine Farrar, Mme. Matzenauer, and Fritz Kreisler.

From
Address
Date SEP [illegible] 1912

— Dr. aKrl Muck, der zukünftige Leiter des Boſtoner Symphonie Orcheſters, verwahrt ſich telegraphiſch gegen das Gerücht, daß er abermals von der Intendantur der Königlichen Oper in München angegangen, Felix Mottl's Stelle in München zu übernehmen. Dr. Muck wird ſich in dieſen Tagen auf die Reiſe nach Boſton begeben, wo ſeiner ein intereſſantes und reiches Wirkungsfeld harrt.

From TIMES
Address New York
Date SEP 15 1912

MUSIC HERE AND THERE

THE Boston Symphony Orchestra makes the preliminary announcement that it will give the usual series of concerts in Carnegie Hall during the coming season, on Thursday evenings and Saturday afternoons, respectively. The dates of the evening concerts are Nov. 7, Dec. 5, Jan. 9, Feb. 20 and March 20. The dates of the afternoon concerts are Nov. 9, Dec. 7, Jan. 11, Feb. 22, and March 22.

As already announced, Dr. Karl Muck will resume the post of conductor after an absence of four years. The list of soloists will include Miss Geraldine Farrar, Mme. Matzenauer, and Fritz Kreisler. Mr. Kreisler comes to America this season under an exclusive contract with the Boston Symphony Orchestra. The general sale of season tickets to new subscribers will open at the box office of Carnegie Hall on Monday morning, Oct.

From
Address New York
Date SEP 15

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra's regular series of five concerts will be given in the Academy of Music, Brooklyn, on Friday evenings, November 8, December 6, January 10, February 21 and March 21. Among the soloists engaged are Elena Gerhardt, the German lieder singer, and Fritz Kreisler, violinist. The last day for the renewal of subscriptions is Saturday, October 19. The sale of tickets to new subscribers will open October 25.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From

Address New York SEP 15 1912

Date

Die Leitung des Boſtoner Symphonie-Orcheſters verlautbart, daß in der kommenden Saiſon in New York in Carnegie Hall die üblichen zwei Serien von Symphonie-Konzerten an Donnerstag-Nachmittagen, reſp. Samstag-Nachmittagen ſtattfinden werden. Und zwar fallen die Darbietungen der erſten Serie auf den 7. November, 5. Dezember, 9. Januar, 20. Februar und 20. März, und die der Samstag-Nachmittag-Konzerte auf den 9. November, 7. Dezember, 11. Januar, 22. Februar und 22. März. Bekanntlich wird Dr. Karl Muck in der kommenden Saiſon wieder an die Spitze des Boſtoner Orcheſters treten. Aus der Soliſten-Liſte werden vorläufig die Namen Geraldine Farrar, Margarethe Matzenauer und Fritz Kreisler bekannt gegeben.

* * *

From STANDARD UNION

Address Brooklyn, N. Y.

Date 1912

MUSICAL NOTES.

The Boston Symphony Orchestra makes its preliminary announcement of its regular series of five concerts to be given in the Academy of Music on Friday evenings, the dates being Nov. 8, Dec. 6, Jan. 10, Feb. 21 and March 21. As already announced, Dr. Karl Muck resumes his post of conductor, after an absence of four years, becoming the permanent conductor of the orchestra. Distinguished soloists have been engaged, including Elena Gerhardt, the great German lieder singer, and Fritz Kreisler, the distinguished violinist, who comes to America this winter for a limited number of appearances under an exclusive contract with the Boston Symphony Orchestra. His only appearance in Brooklyn will be with the orchestra. The Institute of Arts and Sciences, under whose auspices these concerts are given, announces that the time limit for the renewal of subscriptions has been set for Saturday, Oct. 19. The general sale of tickets to new subscribers will open on Oct. 25.

From EAGLE

Address: Brooklyn, N. Y.

Date

The Boston Symphony Orchestra makes its preliminary announcement of its regular series of five concerts to be given in the Brooklyn Academy of Music on Friday evenings, the dates being November 8, December 6, January 10, February 21 and March 21. As already announced, Dr. Karl Muck resumes his post of conductor after an absence of four years, becoming the permanent conductor of the orchestra. Distinguished soloists have been engaged, including Elena Gerhardt, the great German lieder singer, and Fritz Kreisler, the distinguished violinist, who comes to America this winter for a limited number of appearances under an exclusive contract with the Boston Symphony Orchestra. His only appearance in Brooklyn will be with the Orchestra. The Institute of Arts and Sciences, under whose auspices these concerts are given, announces that the time limit for the renewal of subscriptions has been set for Saturday, October 19. The general sale of tickets to new subscribers will open on October 25.

From GLOBE

Address New York

Date 1912

Following what has now become its established custom of having each year the exclusive services of an artist of first rank as soloist at a series of its concerts the Boston Symphony Orchestra, during the coming session, has made an arrangement whereby it brings to America, for a limited number of concerts, Fritz Kreisler, the eminent violinist. He is to play with the orchestra in New York at both of its December concerts, and this will be his only appearance with the orchestra in this city. The management of the orchestra has arranged that he shall give a recital in Æolian Hall later in the season. Miss Geraldine Farrar, who is announced as one of the soloists, will make her only concert appearance in New York with the Boston Symphony Orchestra.

From CITIZENS

Address Brooklyn, N. Y. SEP 15 1912

Date

MUSIC NOTES OF INTEREST

Boston Symphony Dates for Brooklyn.

DR. KARL MUCK WILL BE SEEN AS ITS CONDUCTOR

Elena Gerhardt and Fritz Kreisler Will Appear as Soloists—Philharmonic Subscriptions Give Promise of a Successful Season.

The Boston Symphony Orchestra has announced the dates for its regular series of five concerts to be given in the Academy of Music on Friday evenings. The dates are Nov. 8, Dec. 6, Jan. 10, Feb. 21, and March 21.

As already announced, Dr. Karl Muck will resume his post as conductor after an absence of four years, becoming the permanent conductor of the orchestra.

Distinguished soloists have been engaged, including Elena Gerhardt, the Great German Lieder singer, and Fritz Kreisler, the violinist, who comes to America this winter for a limited number of appearances under an exclusive contract with the Boston Symphony Orchestra. His only appearance in Brooklyn will be with the orchestra.

The Institute of Arts and Sciences, under whose auspices these concerts are given, announces that the time limit for the renewal of subscriptions has been set for Saturday, Oct. 19. The general sale of tickets to new subscribers will open on Oct. 25.

Felix F. Leifels, manager of the Philharmonic Society of New York, reports that the renewal subscriptions and new applications for seats received during the past week exceed in number all previous records of the society. Carnegie Hall, he believes, in the near future, will be entirely sold out to subscribers for the Friday Afternoon Series.

The increase of subscriptions for the Thursday evening and Sunday afternoon series is also large.

In Brooklyn, for the series of five concerts at the Academy of Music, which does not begin until the latter part of November, the upper sections of the house are almost completely subscribed, while parquet and box subscriptions show a large increase over last season.

From SUN

Address: New York

Date SEP

Music and

Boston Symphony Tuning Up
Philharmonic Still Firm in
Goers—Carnegie Ha

From cool New England comes the first muttering of a new music season headed this way. The Boston Symphony Orchestra makes the preliminary announcement that it will give its usual two series of concerts in New York this winter at Carnegie Hall on Thursday evenings and Saturday afternoons beginning Nov. 7 and 9. The later dates are Dec. 5 and 7, Jan. 9 and 11, Feb. 20 and 22 and March 20 and 22. As already announced last spring, Dr. Karl Muck will resume the post of conductor. The Kaiser's favorite returns from Berlin after an absence of four years, becoming—so the Hub hears—the "permanent conductor" of the orchestra.

Geraldine Farrar, Margarete Matzenauer and Fritz Kreisler are in the list of solo stars. Mr. Kreisler comes to America this season under contract with the Boston orchestra alone. The Brothers Heck announce that C. A. Ellis will come over to hold the general sale of season tickets to new subscribers at the box office of Carnegie Hall on Monday morning, Oct. 7, a fortnight from now.

From STANDARD UNION

Address Brooklyn, N. Y.

Date 1912

The opening concert at the Academy of Music will be given this year again by Mme. Schumann-Heink, whose absence from the United States for the larger part of last season prevented her from singing in Brooklyn except at the opening Philharmonic concert by the Boston Symphony Orchestra. She will give a recital in the Opera House on Thursday evening, Oct. 17, and will, as usual, bring an entirely new programme.

From TIMES

Address Brooklyn, N. Y.

Date SEP 21 1912

Weingartner's new concerto for violin will be played for the first time on October 28 in Vienna. To Fritz Kreisler has been accorded the privilege of the first performance. The composition will be given once at Amsterdam and once at the Hague. Following these, the work will have its first production in the United States, when Mr. Kreisler will play it in Boston.

Following what has now become its established habit of securing the exclusive services for a series of its concerts of one of the most eminent artists before the public, the Boston Symphony Orchestra this year brings to America, for a limited number of appearances, the eminent violinist, Fritz Kreisler. Aside from the recital which has been arranged for him in New York by the management of the orchestra, Mr. Kreisler's only appearance in the East will be at the Boston Symphony Orchestra concerts. He will appear with the orchestra here in Brooklyn at the December concert.

From PRESS

Address: New York

Date SEP 22 1912

Following what has now become its established custom of having each year the exclusive services of an artist of first rank as soloist at a series of its concerts, the Boston Symphony Orchestra for the coming season has made an arrangement whereby it brings to America for a limited number of concerts Fritz Kreisler, violinist. He is to play with the orchestra in New York at both of its December concerts. The management has arranged that he shall give a recital in Aeolian Hall later in the season.

Miss Geraldine Farrar, who is announced as one of the soloists, will make her only concert appearance in New York with the Boston Symphony Orchestra.

From REVUE

Address New York

Date S 1912

Boſton Symphonie-Kapelle.

Das Boſton Symphonie-Orcheſter wird, wie im Vorjahre, wieder zwei Serien von je vier Concerten in New York veranſtalten, die am Donnerſtag Abend und Samſtag Nachmittag in der Carnegie Hall abgehalten werden. Das erſte am Donnerſtag findet am 7. November ſtatt. Wie öfters mitgetheilt, iſt Dr. Karl Muck auf's neue als Dirigent gewonnen worden, und es beſteht die Abſicht, ihn nicht nur vier Jahre hier feſtzuhalten, ſondern ihn zum permanenten Kapellmeiſter dieſes Orcheſters zu gewinnen. Als Soliſten für dieſe Concerte ſind ſoweit Miß Farrar, Madame Matzenauer und der Violiniſt Fritz Kreisler gewonnen worden. Dieſer Künſtler iſt für dieſe Saiſon ausſchließlich als Soliſt für die Boſtonians engagirt worden.

From STANDARD UNION

Address Brooklyn, N. Y.

1912

Following what has now become its established habit of securing the exclusive services for a series of its concerts of one of the most eminent artists before the public, the Boston Symphony Orchestra this year brings to America, for a limited number of appearances, the eminent violinist, Fritz Kreisler. Aside from the recital which has been arranged for him in Manhattan by the management of the orchestra, Mr. Kreisler's only appearances in the East will be at the Boston Symphony Orchestra concerts. He will appear with the orchestra here in Brooklyn at the December concert.

From HERALD

Address New York

Date SEP 22 1912

When the Boston Symphony Orchestra plays here in December under the baton of Dr. Karl Muck, Mr. Fritz Kreisler, violinist, will be the soloist at each concert. He will give a recital in Aeolian Hall later in the season. Miss Geraldine Farrar, soprano, also will be one of Dr. Muck's soloists.

Newspaper Cutting Bureau in the World

From

Address New York 1912

Date

Die Leitung der Boſtoner Symphonie-Konzerte theilt uns mit, daß der Soliſt der beiden im Dezember d. J. ſtattfindenden Konzerte der Boſtoner in Carnegie Hall Herr Fritz Kreisler ſein wird, der ſeine geſammte diesmalige Thätigkeit in den Ver. Staaten auf das Zuſammenſpiel mit dem berühmten Orcheſter beſchränken wird. Die Leitung des Boſtoner Symphonie-Orcheſters hat Arrangements getroffen zu einem ſpäter in der Saiſon in der Aeolian Hall ſtattfindenden Recital des berühmten Violiniſten. Auch Frl. Geraldine Farrar befindet ſich unter den Soliſten, und zwar wird ſie in der kommenden Saiſon nur bei dieſer Gelegenheit im Rahmen eines Symphonie-Konzertes [illegible] New York auftreten.

EVG. SUN
New York
SEP 23 1912

Music and Musicians

Alwin Schroeder Again Leaves the Boston Orchestra—New Publicity Plans for Oratorio Society of New York.

That Alwin Schroeder has retired from the Boston Symphony Orchestra will be a matter of regret to all patrons of that distinguished band. Once before Mr. Schroeder was missed, when he left with the Kneisels, after the big four had quit in a body, to establish themselves in New York. The 'cellist's subsequent retreat to Germany was brief. He found the Fatherland not at all what his youthful fancy had dreamed, and came back to his orchestra and found the audiences still ready to shout for Schroeder. There will be other changes when this season's first rehearsal is called at the Hub on Monday, Oct. 7.

Of the older members that have retired both Paul Fox of the flutes and Carl Schumann of the horns have completed thirty-one years of continuous service. Their service, in other words, covers the life of the orchestra since its beginning. August Sautet of the oboes, Regesttin of the bassoons and Rettberg of the drums, that polite Boston calls the "percussion department," have long and honorable years of service behind them. Krafft and Eichheim have resigned from the first violins, the one to take charge of the music in the Hub's newest hyphenated hotel and the other to devote himself to teaching, while Barleben, for years the leader of the second violins, has retired on account of ill health.

In addition to Schroeder, who plans to devote himself to concert work, two other 'cellists, Arthur Hadley and Ralph Smalley, have left this season, the first to become solo 'cellist of the San Francisco orchestra, of which his brother, Henry Hadley, is conductor, and the second to join the Minneapolis Symphony Orchestra. So much for the missing men.

New faces are to be seen at the desks of the Boston Symphony veterans. The total strength of the orchestra, including the conductor, will be an even hundred men, as compared with 101 a year ago, there being this year one man less in the "percussion department."

In Schroeder's place to share the first desk of the 'cello section with Warnke, says a Boston chronicler to-day, will come Otto Urack of Berlin. Urack is a Bohemian by descent, but a native of Berlin, and for several seasons has been 'cello soloist in the Wagner festivals at Bayreuth. Still in his 20's, he has conducted opera in Barmen and Elberfeld and many concerts in cities of the lower Rhine.

A viola player, Spoor, is transferred to Boston's second violins, and in return one Werner goes from second violin to the violas, taking the place of Hoyer, whose illness compelled his retirement. A new viola player, Berliner, formerly was the leading viola of the Boston Opera House.

Every year the Athens of America allots its most cherished privileges of musical culture by means of a public auction sale. Season tickets at Symphony Hall go at a premium and all Boston gets pretty well excited over the event, which this year falls one week from now. It takes four days to determine just where the elect shall sit down to hear the Boston Symphony Orchestra. The disturbance is the greater just now, because Boston is to have a favorite conductor back after four years' absence.

Dr. Carl Muck and Mrs. Muck sail for this country on the Kronprinzessin Cecilie next Tuesday, arriving in Boston a week later and intend going at once to housekeeping in an apartment they have leased in Commonwealth avenue, according to gossip at the Hub.

Since leaving the Kaiser's opera in Berlin, Dr. Muck has conducted the great Lower Rhenish Festivals and prepared the performances of "Parsifal" in Bayreuth. His German admirers everywhere have given him a great send-off.

From STANDARD UNION
Address Brooklyn, N. Y.
Date SEP 1912

Mitchell May.

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— Dr. Karl Muck, der neue Leiter des Boſtoner Symphonie-Orcheſters, hat ſich geſtern in Begleitung ſeiner Gattin mit dem Lloyddampfer „Kronprinzeſſin Cecilie" auf die Reiſe nach der Neuen Welt begeben und wird ſich von New York aus ſofort nach Boſton begeben.

— Seit ſeinem Austritt aus der Königlichen Oper in Berlin hat Dr. Muck die niederrheiniſchen Muſikfeſte geleitet und in Bayreuth die Aufführung des „Parſifal" vorbereitet.

— Alwin Schröder der berühmte Solocelliſt des Boſtoner Symphonie-Orcheſters hat dieſem vornehmen Orcheſter ſeine Reſignation zukommen laſſen und wird ſehr zum Bedauern der Muſikliebhaber in der Bohnenſtadt bereits in der kommenden Saiſon nicht mehr auftreten.

— Schröder hat ſich entſchloſſen, als Solokünſtler eigene Wege zu ziehen. Er hatte in früheren Jahren ſchon einmal ſeinen Austritt aus dem Boſtoner Symphonie-Orcheſtrr angemeldet, um ſich wieder in Deutſchland anzuſiedeln, doch fand er in der Heimath vieles ſo verändert, daß er der Heimath wieder Valet ſagte und zu den Boſtonern zurückkehrte.

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From
Address
Date

— Jene fröhliche Künſtlerſchaar, die ſich im Club der Zufälligen zuſammenfindet, hatte dieſer Tage das Vergnügen, in ihrer Mitte zwei liebe gute Freunde, die auf der „Pennſylvania" hier letzte Wochen eintrafen, begrüßen zu können. Es waren dies Herr Hübner, ein neuer Horniſt des Boſtoner Symphonie Orcheſters, und H. Dutſchke, der gleichfalls ein Meiſter des Hornes iſt. Das Wiederſehen wurde natürlich in Keber's Klauſe in gebührender Weiſe gefeiert, und Fritz Koch, der luſtige Präſident der Zufälligen, wußte aus dieſer Wiederſehensfeier ein rechtes Künſtlerfeſt zu machen, das einen ſehr vergnügten Verlauf nahm. Dutſchke und Hübner bethätigten ſich übrigens in hervorragender Weiſe während der Ueberfahrt als Soliſten bei einem an Bord des Dampfers veranſtalteten Wohlthätigkeitskonzert.

From
Address New York
Date

— Alwin Schroeder's Rücktritt vom Boſton Symphonie-Orcheſter wird im ganzen Reiche der Muſik mit großem Bedauern aufgenommen. Schon einmal hat man Schroeder's Abgang ſchmerzlich empfunden, als er den Kneiſel's Valet ſagte. Er war dann nach Deutſchland gegangen, kam aber bald wieder zurück zu einem geliebten Orcheſter. Jetzt geht er wieder.

— An Schroeder's Stelle, um ſich in
das erſte Notenpult in der Cello-Abthei-
lung zu theilen, wird einem Boſtoner
Chronologen zufolge Otto Urack aus Ber-
lin kommen. Von den älteren Mitglie-
dern des Orcheſters werden Paul Fox
(Flöte) und Carl Schuman (Horn), in
den Ruheſtand treten nachdem ſie 32
Jahre lang in der Muſe Dienſt waren.
Krafft und Eichheim, Primgeiger, haben
reſignirt und noch viele andere Wechſel
werden bemerkbar ſein, wenn am 7. Ok-
tober die erſte Generalprobe ſtattfindet.

From CITIZENS
Address Brooklyn, N. Y.
Date

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, has sailed from Bremen on the Kronprinzessin Cecilie, and is due to arrive here on Tuesday next. He is bringing with him three new members of the orchestra—Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellist; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists.

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From MORNING TELEGRAPH
Address New York
Date SEP 26 1912

NEWCOMERS FOR BOSTON SYMPHONY

1884

Germany and France Despoiled of Some of Their Best Young Musicians.

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The plans for the season of the orchestra are now complete. The season begins in Boston, with the first public rehearsal on Fr[illegible]day, October 11, and ends with the last concert on May [illegible]. Between those two dates 110 concerts will be given, eight less than last year. The orchestra is called together for its first rehearsal on Monday, October 7.

From EVG. SUN
Address: New York
Date SEP 29 1912

Music and Musicians

Gatti, Alda, Gadski and Muck All on Next Tuesday's Line From Europe—Calve Arrives for a Tour.

From the Metropolitan Opera House to-day, it was announced that the general manager of that instituti[illegible] Giulio Gatti-Casazza, and [illegible] wife, F[illegible]ces Alda, are passengers f[illegible] Europe [illegible] the Kronprinzessin Ce[illegible] due [illegible] Tuesday in New York. Mr [illegible]atti is t[illegible]en the grand opera season on [illegible]v. 11, [illegible] a revival of either "Flauto M[illegible]co" o[illegible]li Ugonotti," in honor of that ra[illegible] bird[illegible]ong the stars, a coloratura sopra[illegible]. It [illegible]ms probable now, that Meyerb[illegible] [illegible]ork, and not Mozart's will be ul[illegible]y chosen.

With the Gattis on [illegible]uesday's liner are both Johanna Gads[illegible]he opera, who returns largely for a c[illegible]rt tour, and Karl Muck, who comes [illegible] Berlin to be permanent conductor of [illegible]oston Symphony Orchestra. Mean[illegible]e another famous arrival was announ[illegible]to-day.

Emma Calvé, the great F[illegible]ch *Carmen*, with her husband, Signo[illegible] Galileo Gasparri, a young Italian tenor, [illegible]as due to-day aboard the Martha Washington.

It is the thirty-second season of Boston's famous orchestra that Dr. Karl Muck is coming to America to conduct. He sailed from Bremen, bringing three members of the band. They are Otto Urack, who succeeds Alwin Schroeder as first 'cellist; Bruno Steinke, another new 'cellist, and Maurice Koessler, one of the new first violins.

Boston's season of 110 concerts begins Oct. 11, and ends May 3. Subscribers to the New York concerts have until next Tuesday to retain their places at Carnegie Hall.

Besides a work by the latest lion of Paris, much other music is announced by Walter Damrosch fo[illegible] the New York Symphony Society's [illegible]enty-four concerts [illegible]he new Aeoli[illegible] Hall.

With [illegible]nelli's "T[illegible]ebes," the other novelties [illegible]lude "[illegible]Page from Homer," by Rimsky-[illegible]rsa[illegible]ff, the St. Cecilia women's choru[illegible]isting; a "Suite Enfantine" called "[illegible] Mere Oye" or "Mother Goose," by R[illegible] [illegible]nd a "Fairy Tale," by Victor Kol[illegible]or s[illegible]eral years a member of the D[illegible]rosch o[illegible]hestra. On Nov. 17, there [illegible] be a Ma[illegible]net memorial with Ed[illegible] Clement as [illegible]oist.

W. B. CHASE.

From EVENING POST,
Address New York City.
Date SEP 28 1912

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The fifty-fifth annual festival of the Wor-

From AMERICAN
Address New York
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From TIMES
Address: New York
Date

Dr. Muck on His Way to America.

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From EAGLE
Address: Brooklyn,
Date

New Players in Boston S Thirty-second Seaso

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Among the new comers to the Boston Symphony will be Walther Habenichl, for the last three seasons concertmaster of the Keil Philharmonic Orchestra, and now to be the leader of the second violins. The wood-wind section will be strengthened through the coming, from Paris, of Albert Chevrot, flutist, and Pierre Fosse, oboist. They are young, and were winners of the first prize in the Paris Conservatoire.

The season begins in Boston, with the first public rehearsal on Friday, October 11, and ends with the last concert on May 3. Between those dates one hundred and ten concerts will be given; eight less than last year. Subscribers to last year's concerts have until Saturday, October 19, in which to renew their subscriptions for the coming season and secure the seats occupied by them in the past. The general public sale will open at the box office, Academy of Music, on Friday, October 25.

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Subscribers to the New York concerts who have not already paid for their tickets have until next Tuesday, October 1, in which to do so, the tickets now being at the box office of Carnegie Hall awaiting them. Such tickets as are not taken up by that date will be placed on public sale next Monday, October 7, at the box office of Carnegie Hall. There will be no soloists at the first pair of concerts in November.

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From TIMES
Address: New York
Date [illegible]

Following what has now become its established custom of having each year the exclusive services of an ~~artist~~ of first rank as soloist at a series of its concerts, the Boston Symphony Orchestra during the coming season has made an arrangement whereby it brings to America, for a limited number of concerts, Fritz Kreisler, the violinist. He is to play with the orchestra in New York at both of its December concerts, and this will be his only appearance with orchestra in this city. The management of the orchestra has arranged that he shall give a recital in Aeolian Hall later in the season.

Miss Geraldine Farrar, who is announced as one of the soloists, will make her only concert appearance in New York with the Boston Symphony Orchestra.

From MORNING TELEGRAPH
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1884

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Subscribers to the New York concerts who have not already paid for their tickets have until next Tuesday, October 1, in which to do so, the tickets now being at the box office of Carnegie Hall awaiting them. Such tickets as are not taken up by that date will be placed on public sale next Monday, October 7, at the box office of Carnegie Hall. There will be no soloists at the first pair of concerts in November.

From TIMES
Address: New York
Date SEP 29 1912

Dr. Carl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here on Tuesday next. He is bringing with him ew members of the orchestra—Otto who succeeds Alwin Schroeder at st desk of the 'cellists; Maurice r, one of the new first violins, and Steinke, one of the new 'cellists. Jrack for several seasons has been l 'cellist of the Festival Orchestra uth, and has done much operatic ncert conducting in the lower cities. Among the newcomers Boston Symphony Orchestra will is year is Walter Habenichl, for three seasons concert master of l Philharmonic Orchestra. Mr. il comes to Boston to be the the second violins. ood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fossé, oboeist. Both these musicians are young men and winners of the first prize in the Paris Conservatoire.

The plans for the season of the orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, Oct. 11, and ends with the last concert on May 3. Between those two dates 110 concerts will be given, eight less than last year. The orchestra is called together for its first rehearsal on Monday, Oct. 7.

Subscribers to the New York concerts who have not already paid for their tickets have until next Tuesday, Oct. 1, in which to do so, the tickets now being at the box office of Carnegie Hall awaiting them. Such tickets as are not taken up by that date will be placed on public sale next Monday, Oct. 7, at the box office of Carnegie Hall. There will be no soloists at the first pair of concerts in November.

* *

, 1884

From EVG. SUN
Address: New York
Date 28 1912

Music and Musicians

Gatti, Alda, Gadski and Muck All on Next Tuesday's Line From Europe—Calve Arrives for a Tour.

From the Metropolitan Opera House to-day, it was announced that the general manager of that instituti[illegible] Giulio Gatti-Casazza, and [illegible] wife, F[illegible]ces Alda, are passengers f[illegible] Europ[illegible]n the Kronprinzessin Cec[illegible] due n[illegible]t Tuesday in New York. Mr[illegible]atti is to[illegible]en the grand opera season on [illegible]v. 11, [illegible]h a revival of either "Flauto Ma[illegible]co" o[illegible]li Ugonotti," in honor of that ra[illegible]birds [illegible]ong the stars, a coloratura sopra[illegible] It[illegible]ms probable now, that Meyerb[illegible]s [illegible]ork, and not Mozart's will be ul[illegible]y chosen.

With the Gattis on [illegible]uesday's liner are both Johanna Gads[illegible]he opera, who returns largely for a c[illegible]rt tour, and Karl Muck, who comes [illegible] Berlin to be permanent conductor of [illegible]oston Symphony Orchestra. Mean[illegible]e another famous arrival was announ[illegible]to-day.

Emma Calvé, the great F[illegible]ch *Carmen*, with her husband, Sign[illegible]Galileo Gasparri, a young Italian tenor, was due to-day aboard the Martha Washington.

It is the thirty-second season of Boston's famous orchestra that Dr. Karl Muck is coming to America to conduct. He sailed from Bremen, bringing three members of the band. They are Otto Urack, who succeeds Alwin Schroeder as first 'cellist; Bruno Steinke, another new 'cellist, and Maurice Koessler, one of the new first violins.

Boston's season of 110 concerts begins Oct. 11, and ends May 3. Subscribers to the New York concerts have until next Tuesday to retain their places at Carnegie Hall.

Besides a work by the latest lion of Paris, much other music is announced by Walter Damrosch fo[illegible] the New York Symphony Society's [illegible]venty-four concerts [illegible]the new Aeoli[illegible] Hall. With [illegible]nelli's "[illegible]ebes," the other novelties [illegible]lude "[illegible]Page from Homer," by Rimsky-[illegible]orsa[illegible]ff, the St. Cecilia women's choru[illegible]isting; a "Suite Enfantine" called "[illegible] Mere Oye" or "Mother Goose," by R[illegible]d a "Fairy Tale," by Victor Kol[illegible]for s[illegible]eral years a member of the D[illegible]rosch o[illegible]estra. On Nov. 17, there [illegible] be a Ma[illegible]net memorial with Edm[illegible] Clement as [illegible]oist.

W. B. CHASE.

From EAGLE
Address: Brooklyn, N. Y.
Date

New Players in Boston Symphony's Thirty-second Season.

Dr. Karl Muck, who is to be conductor of the Boston Symphony Orchestra, sailed from Bremen on Tuesday last, on the Kronprinzessin Cecilie, and is due to arrive on Tuesday next, bringing three new members of the orchestra—Otto Urack, who succeeds Alwin Schroeder at the first desk of the cellists; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new cellists. Mr. Urack has an enviable reputation as cellist, musician and conductor. For several seasons he has been principal cellist of the Festival Orchestra of Bayreuth, and has done much operatic and concert conducting in the lower Rhenish cities.

Among the new comers to the Boston Symphony will be Walther Habenichl, for the last three seasons concertmaster of the Keil Philharmonic Orchestra, and now to be the leader of the second violins. The wood-wind section will be strengthened through the coming, from Paris, of Albert Chevrot, flutist, and Pierre Fosse, oboist. They are young, and were winners of the first prize in the Paris Conservatoire.

The season begins in Boston, with the first public rehearsal on Friday, October 11, and ends with the last concert on May 3. Between those dates one hundred and ten concerts will be given; eight less than last year. Subscribers to last year's concerts have until Saturday, October 19, in which to renew their subscriptions for the coming season and secure the seats occupied by them in the past. The general public sale will open at the box office, Academy of Music, on Friday, October 25.

From TIMES
Address: New York
Date Sept 29 1912

Following what has now become its established custom of having each year the exclusive services of an [illegible] of first rank as soloist at a series of its concerts, the Boston Symphony Orchestra during the coming season has made an arrangement whereby it brings to America, for a limited number of concerts, Fritz Kreisler, the violinist. He is to play with the orchestra in New York at both of its December concerts, and this will be his only appearance with orchestra in this city. The management of the orchestra has arranged that he shall give a recital in Aeolian Hall later in the season.

Miss Geraldine Farrar, who is announced as one of the soloists, will make her only concert appearance in New York with the Boston Symphony Orchestra.

884

From SUN
Address: New York
Date SEP 29 1912

NOTES OF MUSIC EVENTS.

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kronprinzessin Cecilie and is due to arrive here on Tuesday next. He is bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellists; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists. Otto Urack brings to America an enviable reputation as a 'cellist, musician and conductor. For the past several seasons he has been principal 'cellist of the Festival Orchestra of Bayreuth and has done much operatic and concert conducting in the lower Rhenish cities. Among the newcomers that the Boston Symphony Orchestra will have this year is Walther Habenicht, for the last three seasons concert master of the Kiel Philharmonic Orchestra. Mr. Habenicht comes to Boston to be the leader of the second violins. The woodwind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fossé, oboist. Both these musicians are young men and winners of the first prize in the Paris Conservatoire. The plans for the season of the orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, October 11, and ends with the last concert on May 3. Between those two dates 110 concerts will be given, eight less than last year. The orhestra is called together for its first rehearsal on Monday, October 7.

Newspaper Cutting Bureau in the World

From
Address New York
Date

Established:

Die Mu

Von unſeren Symphonie-Ko
Marianne Brandt's „Kundry

Dr. Karl Muck, der Dirigent des Boſtoner Symphonie-Orcheſters, hat ſich auf dem letzten Dinstag von Bremen abgegangenen Dampfer „Kronprinzeſſin Cecilie“ eingeſchifft und wird kommenden Dinstag hier erwartet. Der berühmte Muſiker war ſchon früher zwei Jahre lang in Boſton thätig geweſen. In ſeiner Begleitung befinden ſich mehrere hervorragende neue Kräfte des Orcheſters, darunter der erſte Celliſt, Herr Otto Urack, der an Herrn Alwin Schröder's Stelle tritt. Herrn Urack geht der ſchmeichelhafteſte Ruf als Virtuoſe und Muſiker voran. Neu ſind ferner Herr Maurice Kößler, erſte Violine, und Bruno Steinke, Celliſt. Als Führer der zweiten Violinen wurde Herr Habenichl vom Münchener Keim-Orcheſter gewonnen. Als neue Holzbläſer wurden gewonnen die Herren Albert Chevrot, Flötiſt aus Paris, und Pierre Foſſe, Oboiſt.

Die Boſtoner Saiſon des Orcheſters beginnt am 11. Oktober und wird am 3. Mai daſelbſt zu Ende gehen. Es werden im Ganzen 110 Konzerte ſtattfinden, 8 weniger als im Vorjahr. Die alten Abonnenten der 10 New Yorker Konzerte haben bis zum 1. Oktober Zeit, ihre Sitze abholen zu laſſen. Von Montag, dem 7. Oktober, an werden die nicht abgeholten Billette an der Kaſſe von Carnegie Hall öffentlich verkauft werden. In den erſten Konzerten in New York im November werden keine Soliſten mitwirken.

From AMERICAN
Address New York
Date OCT 1 - 1912

The Boston Symphony Orchestra will give the usual two series of concerts in Carnegie Hall during the coming season on Thursday evenings and Saturday afternoons. The dates of the evening concerts are November 7, December 5, January 9, February 20 and March 20. The dates of the afternoon concerts are November 9, December 7, January 11, February 22 and March 22.

The general sale of season tickets to new subscribers will open at the box office of Carnegie Hall on Monday morning, October 7.

Dr. Karl Muck, who will resume the post of conductor after an absence of four years, is due in New York tomorrow.

From EVG. SUN
Address: New York
Date [illegible]

Music and Musicians

Five Leading "Centres," and Why New York Is Two.

Speaking to the text of "The Coming Musical Season," the current bulletin of the Brooklyn Institute says this week that there is no other function in a large community which draws together a greater number of lovers of art and gives to a community a greater social solidarity than series of concerts by the best artists and by organizations giving the highest musical programmes. "Indeed," it exclaims, "the principal reason for residing in or near a large city is the opportunity to hear the best music." It goes on to declare that, both as city and borough, Brooklyn has during the past twenty-five years been one of the "five musical centres" of this country.

"When Theodore Thomas was conductor, Brooklyn supported the highest grade of orchestral concerts better than New York. Not until Major Henry L. Higginson established the Boston Symphony Orchestra a quarter of a century ago was the love of music so highly developed and attendance upon concerts so general in Boston as in either Brooklyn or New York. The removal of Thomas to Chicago twenty years ago was the means of giving to Chicago a musical standing comparable with that previously attained by New York, Boston and Brooklyn, and the establishment of a permanent orchestra in Philadelphia within the past decade has brought Philadelphia within the list of the five leading American musical centres."

It is to maintain a position among the musical centres of population that Brooklyn is urged to go forward with what she has begun in the past.

"She should continue to develop interest in music to an extent even greater than that which is possible in Boston, Manhattan or Philadelphia. We have twice the population of the metropolitan district of Boston, and the newly arrived citizens who make their home in Brooklyn are of more musical stock than those that settle in Boston. We have a larger population than Philadelphia and we have more music lovers, and more who attend first class concerts, in Brooklyn, than there are among those who reside in Manhattan."

It is added that not only do the people of Brooklyn and Long Island attend their own concerts that side of the East River, but they overflow into Manhattan, and to such an extent that the time has been that if it had not been for the Brooklyn contingent, the concerts by some veteran organizations of New York could not have been maintained.

The Philharmonic Society of New York will give two private concerts in the grand ballroom of the Waldorf-Astoria this season for members only. When Joseph Pulitzer bequeathed $1,000,000 to the oldest of America's symphony orchestras, one of the conditions of the bequest was that the organization must secure a membership of 1,000 persons paying annual dues.

It is for these members that the two private concerts are being arranged. The full strength of the orchestra will be used and a part of each programme will consist of symphonic compositions which will be heard for the first time in America.

Mme. Alda is announced as soloist of the first concert.

Johanna Gadski has been selected to open the new auditorium at Toronto on Oct. 8, which will mark the prima donna's ninth appearance in the Canadian city. The singer, who returns to America on the Kronprinzessin Cecilie, has in prospect a season more active than last year, when fifty concerts were added to her appearances at the Metropolitan. The months of October and November and three weeks of December will be required for the concert tour to California and back.

Another shorter trip is planned through the Maritime Provinces in midwinter.

W. B. CHASE.

From EVG. STAR
Address: Baltimore, Md.
Date OCT 5 - [illegible]

Boston Symphony Orchestra.

Last year's subscribers to the Boston Symphony Orchestra concerts, which are to be given in the Lyric Theater on Wednesday evenings, November 6, December 4, January 8, February 17 and March 19, have until Thursday, October 10, in which to renew their subscriptions at W. A. Albaugh's ticket office, Charles and Fayette streets, and retain their old seats. The general sale to new subscribers will open at Mr. Albaugh's ticket office on Monday morning, October 14.

EVG. NEWS
ess: Baltimore, Md.
Sept 26-1912

Boston Symphony To Bring New Violinist

Following what has now become its established custom of securing the exclusive services for a series of its concerts of one of the most eminent artists before the public, the Boston Symphony Orchestra this year brings to America for a limited number of appearances, the eminent violinist, Fritz Kreisler. Aside from the recital which has been arranged for him in New York by the management of the orchestra Mr. Kreisler's only appearances in the East will be at the Boston Symphony Orchestra concerts. He will appear with the orchestra here in Baltimore at the December concert.

From RECORD HERALD
Address: Chicago, Ill.
Date [illegible]

THE ORCHESTRA SOLOISTS.

The soloists which have been chosen to appear this season at the concerts of the Boston Symphony Orchestra in Boston include a number of those who will also appear under the direction of Mr. Stock at Orchestra Hall. Of these the most important will be Miss Culp, mezzo-soprano; Eugene Ysaye, violinist; Leopold Godowsky, pianist, and Miss Germaine Schnitzer, pianist. Among the visiting singers whose voices will be heard in Symphony Hall, Boston, will be Miss Maggie Teyte of the Chicago Opera Company. The last named artist will, however, not be making her first appearance in the eastern city, for Miss Teyte gave a recital of French songs in Boston last season. Mr. Parker, music critic of the Transcript, asserts that "at that time she seemed a curious and vivid personality, with an unusual and sometimes a fascinating voice, and with no little understanding and sense of style in the singing of ultra-modern French music."

The interest of the Boston soloists will, however, be discounted to a certain extent by the greater interest which will be centered in the reappearance of the conductor, Dr. Muck, who left America in 1908, and, his contract in Berlin having expired, now returns to it for a period of five years at least. It is rumored in Boston that his connection with the Boston Symphony Orchestra is to be made permanent.

From INQUIRER
Address Philadelphia, Pa.
Date [illegible]

MADE A NOTE OF

The works to be sung this season by the Choral Society are: The Requiem Mass, Verdi; the Messiah, Haendel; the New Life, Wolf-Ferrari. One hundred more members are desired.

The Kneibel Quartet announces a series of three recitals during the winter to be given in Witherspoon Hall on Friday evening, November 1, and Thursday eveningss, January 30 and April 10.

Mrs. Helen Pulaski Innes during the coming season will direct the Matinee Musical Choral, the Choral Club, besides two amateur opera societies.

Following what has now become its established habit of securing the exclusive services for a series of its concerts of one of the most eminent artists before the public, the Boston Smyphony Orchestra this year brings to America, for a limited number of appearances, the eminent violinist, Mr. Fritz Kreisler. Aside from the recital which has been arranged for him in New York by the management of the orchestra, Mr. Kreisler's only appearances in the East will be at the Boston Symphony Orchestra concerts. He will appear with the orchestra here in Philadelphia at the December concert.

The Philadelphia Boys' Orchestra, under the direction of John Curtis, Jr., resumed rehearsals last Thursday and about 45 boys repeated. Through the kindness of the Philadelphia Operatic Society the rehearsals are held in Opera Hall, eighth floor, Parkway Building, Broad and Cherry streets, on Friday evenings at 8 o'clock. The orchestra now numbers forty-five, but it is the desire of the conductor to increase it to sixty pieces. All boys under 19 years of age playing an instrument and desiring to join the orchestra should [illegible]

From **EVG. MAIL**
Address: **New York.**
Date OCT 3 -

By EMILIE

Establis

East and West the musical season is open, but New York's season is still a sealed book, not to be opened fully until November. Every steamer brings musical favorites from abroad, but these hurry to other cities, where they open their seasons.

Rudolf Ganz and Riccardo Martin, Swiss pianist and Metropolitan tenor, will give a series of concerts, opening in the far West. Mme. Gadski left Tuesday for the West for recitals, while Mme. Alda, who with her husband, Mr. Gatti-Casazza, arrived on the same boat, leaves at once on a concert tour which will keep her away until opera opens here.

Dr. Carl Muck arrived Tuesday and left at once for Boston, where he will resume direction of the Symphony Orchestra after several years spent in Berlin and Bayreuth. The orchestra's season opens October 11 in Boston and here in November. With Dr. Muck came Otto Urack, who succeeds Alwin Schroeder in the orchestra; Maurice Koessler, new violinist, and Bruno Steinke, new 'cellist.

Mr. Urack has been principal 'cellist of the Bayreuth orchestra and has done operatic and concert conducting in Rhenish cities. Walther Habeniehl, for three seasons concert master of the Keim Philharmonic Orchestra, goes to Boston, second violin leader. The woodwinds will be strengthened by Albert Chevrot, flute, and Pierre Fosse, oboe, both of Paris.

Walter Rothwell arrived this week and remained in New York to select several musicians for his St. Paul orchestra.

Leopold Stokovski and Mme. Samaroff-Stokovski arrived this week and went to Philadelphia, where Mr. Stokovski assumes direction of the symphony orchestra.

From **EVG. SUN**
Address: **New York**
Date OCT - 1912

1884

While the season sale of tickets for the Boston Symphony concerts in New York will open at the box office of Carnegie Hall next Monday morning, the town of Boston is already celebrating the return, after long absence, of its own favorite. Conductor Dr. Carl Muck came back aboard the Kronprinzesin Cecilie, where he was a fellow passenger with Mr. Gatti. The return of Dr. Muck as permanent conductor of the Hub's orchestra has been eagerly looked forward to since he left Boston in the spring of 1908.

Bostonians are saying that the two seasons under this distinguished musician were in many respects the most memorable in their history. When he came to Boston in the fall of 1906, he found, in the words of the first critics there, "a wonderful instrument which needed only the vivifying impulse of genius to make it perfect." This he brought to the orchestra, they declared, and the keen regret caused by his departure in the spring of 1908 was tempered by his promise to return at the end of his engagement with the Royal Opera of Berlin.

This time has come and for several years Boston will be his home and America the field of his artistic work.

From **TIMES**
Address **Brooklyn, N. Y.**
Date OCT 5 1912

k, 1884

Dr. Muck, the conductor of the Boston Symphony Orchestra, arrived in Boston last Tuesday, and Monday the regular rehearsals of the orchestra begin, with the first concert next Saturday evening. The five dates of the orchestra in Brooklyn are: November 8, December 6, January 10, February 21 and March 21, and the soloists are Fritz Kreisler, Elena Gerhardt, Pauer and Otto Urack. Dr. Muck is not particularly enthusiastic on the subject of novelties. He said that he failed to see the wisdom of wasting the time of the orchestra, and trying the patience of the audiences with novelties whose only merit consisted in the fact that they were novelties. This, he said, applied to a very considerable part of the music which is being published today. He has, however, some new works which he will try in Boston, and very likely if they have success there he will include them in his Brooklyn concerts. Among them is a symphony by Landval, a new piece by Reger, and a Humoresque by the Bohemian Mrasek.

Mme. Marie Rappold, who has spent the summer in Italy, will begin her concert season at the Maine music festival the coming week. Mme. Rappold's Brooklyn friends will be glad to learn that she will be heard with the New York Philharmonic Society this winter

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The First Established and Most Complete
Newspaper Cutting Bureau in the World

From
Address PHILADELPHIA
Date OCT 5

Music Notes

The Boston Symphony Orchestra's Philadelphia concerts this season will be given at the Academy of Music on Monday evenings, November 4, December 2, January 6, February 17 and March 17. The orchestra will again be conducted by Dr. Muck, who returns after an absence of four years.

Establi ... New York, 1884

From **EVG. SUN**
Address: **New York**
Date OCT 5 1912

MUSIC AND MUSICIANS.

Some Early Events of the Coming Concert Season.

1884

With a short month to spare before the first New York visits, the Boston Symphony Orchestra is opening a new season in its home town to-night. At a public rehearsal there yesterday an audience for the first time greeted the return of Conductor Karl Muck, whose popularity here in the years 1906-1908 has at last occasioned the famous "baton prima donna's" recall from the Kaiser's opera in Berlin.

Among other newcomers, the Boston Symphony men now have Walter Habenichl, for three years concertmaster at Kiel, who comes to Boston to be the leader of the second violins. To the woodwinds are added Albert Chevrot, flute, and Pierre Fossé, oboe, both prize winners of the Paris Conservatoire.

The Bostonians' season ticket sale for New York opens on Monday at Carnegie Hall.

The First Established
Newspaper Cutting Bureau in the World

From
Address [illegible]
Date [illegible]

Esta ... 884

The 32nd season of concerts by the Boston Symphony Orchestra will begin on Tuesday evening, Oct. 22, at 8:15 o'clock, with Dr. Karl Muck again conducting. The other concerts will be given on Tuesday evenings, Nov. 19, Dec. 31, Feb. 4 and April 1, and the assisting artists will be Madame Marie Rappold, soprano; Mr. Fritz Kreisler, violinist; Miss Elena Gerhardt, soprano; Mr. Norman Wilks, pianist, and Miss Julia Culp, mezzo-soprano.

From
Address [illegible]
Date OCT 5

Establis ... 4

Dr. Karl Muck, who this season resumes the post of conductor of the Boston Symphony Orchestra, arrived last Tuesday on the Kronprinzessin Cecilie, after an absence of four years, bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellist; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists.

Otto Urack has an enviable reputation as a 'cellist, musician and conductor. For the past few seasons he has been principal 'cellist of the Festival Orchestra of Bayreuth, and has done much operatic and concert conducting in the lower Rhenish cities.

Among the newcomers that the Boston Symphony Orchestra will have this year is Walther Habenichl, for the last three seasons concertmaster of the Keil Philharmonic Orchestra. Habenichl comes to Boston to be the leader of the second violins. The woodwind section will be strengthened through the coming from Paris of Albert Chevriot, flutist, and Pierre Fosse, oboist. Both these musicians are young men and are winners of the first prize in the Paris Conservatoire.

The plans for the season of the Orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, October 11, and ends with the last concert on May 3. Between those two dates 110 concerts will be given—eight less than last year. The Orchestra is called together for its first rehearsal on Monday, October 7.

The Orchestra will give its usual series of five evening concerts in this city at the Academy of Music during the coming season on Monday evenings, November 4, December 2, January 6, February 17 and March 17. The list of soloists includes Mme. Matzenauer, the eminent contralto of the Metropolitan Opera Company.

The People's Choral Union will not

From **NEWS**
Address **PROVIDENCE, R. I.**
Date OCT 5 - 1912

Establishe

Boston Symphony Orchestra

Last year's subscribers to the Boston Symphony orchestra concerts, which are to be given in Infantry hall on Tuesday evenings, Oct. 22, Nov. 19, Dec. 31, Feb. 4, and April 1, have until Saturday, Oct. 12, in which to renew their subscriptions at Steinert's and retain their old seats. The general sale to new subscribers will open at M. Steinert & Sons, on Monday morning, Oct. 14.

Dr. Muck, who returns this year to be the conductor of the orchestra fr at least the next five years, arrived in New York on Tuesday. He went directly to Boston, where his first care will be to settle his new home in that city. Dr. Muck said that he was not ready to make any definite announcements of his plans for the coming season. He ... the orchestra for four years, and work was to get in touch with the

Dr. Muck was not particularly ... astic on the subject of novelties ... that he failed to see the wisdom ... ing the time of the orchestra and the patience of the audiences with ... ties whose only merit consiste ... fact that they were novelties. ... said, applied to a very considera ... of the music which is being publi ... day.

He has, however, some new ... which he will try in Boston, and ... likely, if they have success there, ... include them in his Providence ... Among them is a symphony by Le ... new piece by Reger, and a humores ... the Bohemian, Mrazek.

From **GLOBE**
Address: **New York**
Date OCT 5 - 1912

Establis

BOSTON SYMPHONY.

The general season sale of tickets for the two series of Boston Symphony concerts in Carnegie Hall during the coming winter opens at the box office of Carnegie Hall Monday morning. As in the past, there will be five Thursday evening concerts and five Saturday matinées, the dates being Nov. 7 and 9, Dec. 5 and 7, Jan. 9 and 11, Feb. 20 and 22, and March 20 and 22.

The names of three soloists are announced in the New York prospectus of the orchestra—Miss Geraldine Farrar and Miss Matzenauer of the Metropolitan Opera Company, and Fritz Kreisler. Miss Farrar's only concert appearance in New York, it is announced, will be with the orchestra, and Mr. Kreisler will be heard here only with the orchestra. This distinguished violinist comes to America this year under exclusive contract, which precludes his appearances under any other auspices than those of the Boston Symphony Orchestra, and, therefore, the only opportunity to hear him will be at the December concerts of this organization.

The return of Dr. Muck as permanent conductor of the orchestra has been eagerly looked forward to since he left Boston, in the spring of 1908. The keen regret caused by his departure was tempered by his promise to return at the end of his engagement with the Royal Opera of Berlin. That time has come, and for several years Boston will be his home and America the field of his artistic work.

A number of changes have been made in the personnel since last season. Several of the older members have retired for age; others have left to go to other fields of work. The engagement of musicians to fill these vacancies has been Dr. Muck's chief care since last spring, and as a result a number of eminent artists are being brought to America.

These include two for the first violin section Eduard Tak, who has been first concert master of the Pittsburgh Orchestra and of the San Francisco Orchestra, and Maurice Koessler, who comes from the Royal Orchestra of Berlin; a new leader of the second violins, Walther Habenicht, who for the past several years has been first concert master of the Philharmonic Orchestra of Kiel; a new 'cellist to share the first desk of the 'cello section with Heinrich Warnke—Otto Urack, solo 'cellist of the Festival Orchestra of Bayreuth; a new oboist, Pierre Fossé of Paris; a new flutist, Albert Chevrot of Paris; a new bassoonist, Max Fuhrmann. The other vacancies have been filled by musicians who are believed to be amply able to maintain the high traditions of the Boston Symphony Orchestra.

So far as Dr. Muck's plans are concerned, it may be said that he proposes introducing a number of important novelties, but he will not by any means neglect the great classics of musical literature.

From **TELEGRAPH**
Address **Philadelphia, Pa.**
Date OCT 5 - 1912

Establi

Dr. Karl Muck, who is coming to America to resume the post of conductor of the Boston Symphony Orchestra, is bringing three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellists; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists. Mr. Urack for the past several seasons has been principal 'cellist of the Festival Orchestra of Bayreuth. Among newcomers to the organization is Walther Habenicht, for the last three seasons concertmaster of the Keil Philharmonic Orchestra, who comes as leader of the second violins. The wood-wind section will be strengthened through the coming from Paris of Albert Chevrot, flutist, and Pierre Fosse, oboist, both young men and winners of the first prize in the Conservatoire. Local subscribers to last year's concerts have until Wednesday, October 9, in which to renew their subscriptions for their accustomed

[32]

From EVG. NEWS
Address: Baltimore, Md.
Date OCT 5 1912

Esta 1884

SYMPHONY PATRONS CAN GET OLD SEATS

Subscriptions To Be Opened To Them Before To The Public.

Last year's subscribers to the Boston Symphony Orchestra concerts, which are to be given this season in the Lyric Theater on Wednesday evenings, November 6, December 4, January 8, February 17 and March 19, have until Thursday, October 10, to renew their subscriptions at W. A. Albaugh's Ticket Office, Charles and Fayette streets, and retain their old seats. The general sale to new subscribers will open Monday morning, October 14.

Dr. Muck, who returns this year to be the conductor of the orchestra for at least the next five years, arrived in New York last Tuesday. He went directly to Boston. Dr. Muck said that he was not ready to make any definite announcements of his plans for the coming season. He has been away from the Orchestra for four years, and his first work was to get in touch with the men. Moreover, with 16 new members there was a certain amount of preliminary work necessary to get it into smooth running order.

Dr. Muck was not particularly enthusiastic on the subject of novelties. He said that he failed to see the wisdom of wasting the time of the Orchestra and trying the patience of the audiences with novelties whose only merit consisted of the fact that they were novelties. This, he said, applied to a very considerable part of the music which is being published today. He has, however, some new works which he will try in Boston, and very likely if they have success there he will include them in his Baltimore concerts. Among them is a symphony by Lendvai, a new piece by Reger and a humoresque by the Bohemian Mrazek.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date OCT 6 1912

of the Caucasus at first hand.

* * *

Last year's subscribers to the Boston Symphony Orchestra concerts which are to be given in the Academy of Music on Monday evenings, November 4, December 2, January 6, February 17 and March 17 have until Wednesday, October 9, in which to renew their subscriptions at Miss Harris' ticket office, Heppe's Piano Rooms, and retain their old seats. The general sale to new subscribers will open at Miss Harris' ticket office on Monday morning, October 14.

Doctor Muck, who returns this year to be the conductor of the orchestra for at least the next five years, arrived in New York last Tuesday on the Kronprinzessin Cecilie. He went directly to Boston where his first care will be to settle his new home in that city. Doctor Muck said that he was not ready to make any definite announcements of his plans for the coming season; he had been away from the orchestra for four years, and his first work was to get in touch with the men. Moreover, with 16 new members, there was a certain amount of preliminary work necessary to get it into smooth running order.

Doctor Muck was not particularly en-enthusiastic on the subject of novelties. He said that he failed to see the wisdom of wasting the time of the orchestra and trying the patience of the audiences with novelties whose only merit consisted of the fact that they were novelties. This, he said, applied to a very considerable part of the music which is being published today. He has, however, some new works which he will try in Boston and probably if they have success there he will include them in his Philadelphia concerts. Among them is a symphony by Lendvai, a new work by Reger, and a humoresque by the Bohemian Mrazek.

Williams the well-known

E 884

The First Established and Most Complete Newspaper Cutting Bureau in the World

TRIBUNE
From
Address PROVIDENCE, R. I.
Date OCT 6

Estab 4

BOSTON SYMPHONY PLANS.

Dr. Muck's Announcements for Providence Concerts.

Last year's subscribers to the Boston Symphony Orchestra concerts, which are to be given in Infantry Hall on Tuesday evenings, Oct. 22, Nov. 19, Dec. 31, Feb. 4. and April 1, have until Saturday, Oct. 12, in which to renew their subscriptions at M. Steinert's, 505 Westminster street, and retain their old seats. The general sale of new subscribers will open at M. Steinert & Sons on Monday morning, Oct. 14.

Dr. Muck, who returns this year to be the conductor of an orchestra for at least the next five years, arrived in New York last Tuesday on the Kronprinzessin Cecelia. He went directly to Boston, where his first care will be to settle his new home in that city. Dr. Muck said that he was not ready to make any definite announcements of his plans for the coming season; he had been away from the orchestra for four years, and his first work was to get in touch with the men. Moreover, with 16 new members there was a certain amount of preliminary work necessary to get it into smooth running order.

Dr. Muck was not particularly enthusiastic on the subject of novelties. He said he failed to see the wisdom of wasting the time of the orchestra and trying the patience of the audience with novelties. This, he said, applied to a very considerable part of the music which is being published to-day. He has, however, some new works which he will try in Boston and very likely if they have success there he will include them in his Providence concerts. Among them is a symphony by Lendvai, a new piece by Reger and a Humoresque by the Bohemian Mrazek.

PRESS
From
Address Philadelphia, Pa.
Date OCT 6 1912

* * *

Esta 1884

Last year's subscribers to the Boston Symphony Orchestra concerts, which are to be given in the Academy of Music on Monday evenings, November 4, December 2, January 6, February 17, and March 17, have until Wednesday, October 9, in which to renew their subscriptions at Miss Harris' Ticket Office, Heppe's Piano Rooms, and retain their old seats. The general sale to new subscribers will open at Miss Harris' Ticket Office, on Monday morning, October 14.

Dr. Muck, who returns this year to be the conductor of the orchestra, for at least the next five years, arrived in New York last Tuesday on the Kronprinzessin Cecilie. He went directly to Boston, where his first care will be settle his new home in that city. Dr. Muck said that he was not ready to make any definite announcements of his plans for the coming season.

Dr. Muck was not particularly enthusiastic on the subject of novelties. He said that he failed to see the wisdom of wasting the time of the orchestra and trying the patience of the audiences with novelties whose only merit consisted of the fact that they were novelties. This he said applied to a very considerable part of the music which is being published to-day. He has, however, some new works which he will try in Boston and very likely if they have success there he will include them in his Philadelphia concerts. Among them is a symphony by Lendvai, a new piece by Reger and a Humoresque by the Bohemian Mrazek.

From RECORD
Address: Philadelphia, Pa.
Date OCT 6 1912

Estal 884

Last year's subscribers to the Boston Symphony Orchestra concerts which are to be given in the Academy of Music on Monday evenings, November 4, December 2, January 6, February 17 and March 17, have until Wednesday, October 9, in which to renew subscriptions at Miss Harris' ticket office, No. 1117 Chestnut street. The general sale to new subscribers will open on Monday morning, October 14.

Dr. Karl Muck, who returns this year to be the conductor of the orchestra, for at least the next five years, arrived in New York last Tuesday. He went directly to Boston. He was not ready to make any definite announcements of his plans for the season. With 16 new members there is a certain amount of preliminary work necessary to get the orchestra into smooth running order. Dr. Muck was not particularly enthusiastic on the subject of novelties. He said that he failed to see the wisdom of wasting the time of the orchestra and trying the patience of audiences with novelties whose only merit consisted of the fact that they were novelties. He has, however, some new works which he will try in Boston and very likely if they have success there he will include them in his Philadelphia concerts. Among them is a symphony by Lendvai, a new piece by Reger and a humoresque by the Bohemian, Mrazek.

CITIZENS
From
Address Brooklyn, N. Y. OCT 5 1912
Date

rk 188

Dr. Muck, the conductor of the Boston Symphony Orchestra, arrived in Boston last Tuesday and Monday the regular rehearsals of the orchestra will begin, with the first concert next Saturday evening. The five dates of the orchestra in Brooklyn are Nov. 8, Dec. 6, Jan-10, Feb. 21 and March 21, and the soloists are to be Fritz Kreisler, Elena Gerhardt, Pauer and Otto Urack. Professor Hooper, of the Brooklyn Institute, has charge of these concerts, reports that the prospects are favorable for even a more successful season in Brooklyn than last year. Dr. Muck said Tuesday that he was not ready to make any definite announcements of his plans for the coming season, as he had to get in touch with the men. Moreover, and with sixteen new members there was a certain amount of preliminary work necessary to get it into smooth running order.

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From EVG. MAIL
Address: New York.
Date OCT 5 1912

Establ 4

As in the past there will be five Thursday evening concerts and five Saturday matinees by the Boston Symphony Orchestra. the dates being November 7 and 9, December 5 and 7, January 9 and 11, February 20 and 22 and March 20 and 22.

The soloists to be heard in New York are Miss Geraldine Farrar and Madame Matzenauer, of the Metropolitan Opera Company, and Fritz Kreisler. Miss Farrar's only concert appearance in New York will be with the orchestra, and Mr. Kreisler will be heard here only with the orchestra.

The return of Dr. Muck, as permanent conductor of the orchestra, has been eagerly looked forward to since he left Boston in the spring of 1908. The two seasons under this distinguished musician were in many respects the most memorable in its history.

A number of changes have been made in the personnel since last season.

The Philharmonic Society will pro-

Newspap

From
Address: New York City.
Date 1912

Es 884

Der allgemeine Billetverkauf für die zwei Serien der Boſtoner Symphonie-Konzerte in Carnegie Hall beginnt morgen Vormittag an den Kaſſen von Carnegie Hall. Es ſind wieder 5 Donnerstag-Abend- und fünf Samstag-Matinees. Die Namen von drei Soliſten wurden bisher bekannt gegeben, und zwar ſind es die Damen Farrar und Matzenauer und Herr Kreisler. Die Rückkehr von Dr. Carl Muck, der nach vierjähriger Abweſenheit wieder ſeinen Platz an der Spitze des berühmten Orcheſters einnehmen wird, iſt geeignet, alle Freunde dieſer Vereinigung auf das Höchſte zu intereſſiren. Dr. Muck ſtellt eine lange Reihe intereſſanter Novitäten in Ausſicht, wird jedoch die großen Klaſſiker der Muſikliteratur nicht vernachläſſigen. Im Perſonalbeſtand des Orcheſters ſind ziemlich bedeutende Veränderungen vor ſich gegangen, indem mehrere Mitglieder wegen vorgerückten Alters abgegangen ſind. Als Erſatzmänner wurde eine Reihe der hervorragendſten Künſtler gewonnen, und zwar hat Dr. Muck ſeit längerer Zeit dieſer Angelegenheit ſeine größte Aufmerkſamkeit gewidmet. Man iſt da ganz im Einklange mit den Ideen des verſtorbenen Gründers des Boſtoner Orcheſters nach dem Grundſatze vorgegangen, daß das Beſte gerade gut genug ſei, wenn es ſich um den Glanz der Boſtoner handelt.

From EVENING TELEGRAM
Address New York.
Date OCT 1 - 1912
Established:

Many Notables Arrive Here After Vacation in Europe

Mr. and Mrs. Daniel G. Reid and Mrs. George J. Gould and Family Among Them.

THREE GRAND OPERA STARS RETURN FOR THE SEASON

Dr. Carl Muck, Who Will Conduct Boston Symphony Orchestra on Board.

With many notable persons included in her full passenger list, the North German Lloyd steamship Kronprinzessin Cecilie arrived to-day at her Hoboken pier, bringing home prominent Americans who have spent the summer abroad and are returning to resume their social and business activities for the winter.

Among those on board was Mrs. George J. Gould, who was returning after being present at the christening of Lady Decies' daughter, her grandchild, in England.

There were several opera and concert singers on board the Kronprinzessin Cecilie. Mr. Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, returned on the same vessel with the song birds. Among the returning singers were Mme. Alda, Mme. Marie Rappold and Mme. Johanna Gadski.

Dr. and Mrs. Carl Muck were among other arrivals on board of interest to followers of the music world. He will go to Boston, where he will conduct the Boston Symphony Orchestra the coming season.

Mr. Arthur C. Train, the novelist and magazine writer, was another passenger. While he has been abroad with his wife he has collected material for several new novels.

Mr. Isaac Guggenheim, the financier and mine owner, was also among those to arrive. Others of note included Mr. and Mrs. Louis Gimbel, Mr. and Mrs. M. W. Baker, Mr. and Mrs. N. F. Brady, Mr. Eugene Delano, Mr. Walter J. M. Donovan, Mr. and Mrs. Eberhard Faber, Mr. and Mrs. J. B. Grunwald and Mr. and Mrs. J. S. Josephs.

Several well known Boston persons were also among the arrivals, among them being Mr. and Mrs. Albert C. Burrage, Miss Elizabeth Burrage, Mr. Albert C. Burrage, Jr., and Mrs. Francis Hathaway Burrage, Jr.

Mr. Daniel G. Reid, the well known financier, and Mrs. Reid were among the other passengers. They returned to take up their residence here again.

MME. MARIE RAPPOLD.

MRS. GEORGE JAY GOULD
FROM HER LATEST PORTRAIT
PHOTO COPYRIGHT 1908 BY MARCEAU

MME. JOHANNA GADSKI
COPYRIGHT 1911 BY AIMÉ DUPONT

MME. FRANCES ALDA
PHOTO BY BARON DE MEYER

Newspaper Cutting Bureau in the World
From REVUE
Address New York
Date

Dr. Carl Muck.

General = Muſikdirektor Dr. Karl Muck, der wieder als Leiter dem Boſton Symphonie Orcheſter vorſtehen wird, iſt in New York eingetroffen und hat ſich nach kurzem Aufenthalte nach Boſton begeben, wo ihm ein überaus herzlicher Empfang bereitet wurde. Die Boſtonians haben auch alle Urſache ſich über die Wiederkehr von Dr. Muck, der ſchon einmal in den Jahren 1906—1908, das Orcheſter dirigirte, geſchmeichelt zu fühlen, denn er erklärte ausdrücklich, daß ihn nicht etwa materieller Vortheil zur Annahme ſeiner Stellung in Boſton bewogen habe, ſondern daß für ihn nur künſtleriſche Rückſichten hierbei in Frage gekommen wären. Was er hier verdiene, das könnte er auch in Deutſchland, vielleicht ſogar noch mehr verdienen, aber es gäbe nur ein Boſton Symphonie Orcheſter, und an deſſen Spitze zu ſtehen, das hätte ihn allerdings gereizt, und ſo hat er die Einwendungen ſelbſt des Kaiſers unbeachtet gelaſſen. Man ſpricht davon, daß Dr. Karl Muck ein Jahresgehalt von $35,000 bezöge.

Dr. Muck hat ſeine Gattin mit herübergebracht, und führte an der Leine einen Bullterrier, der in Boſton geboren, dem berühmten Muſiker von einem ſeiner Verehrer geſchenkt wurde. Jetzt iſt das Thier zu einem ſtattlichen Exemplar ſeiner Raſſe herangewachſen, und kehrt als Ausgereifter in ſeine Vaterſtadt wieder zurück.

Esta 1884

From HERALD
Address: New York
Dat

Now that Dr. Karl Muck, this season's conductor of the Boston Symphony, has arrived in Boston, some details are made public of the concerts of that orchestra. It will give the usual ten concerts in New York at Carnegie Hall, five Thursday evenings and as many Saturday matinees. One of the features will be the appearance as soloist of Mr. Fritz Kreisler, violinist, who comes to America solely for a tournee with this orchestra and will be heard here December 5 and 7. Other soloists will be Miss Geraldine Farrar and Mme. Matzenauer, both of the Metropolitan Opera House.

Dr. Muck now becomes permanent conductor of this orchestra, having severed his connection with the Berlin Royal Opera, where he was conductor. He is not a stranger here, for he conducted the Boston Orchestra in 1906 and 1907. His programmes this season will not slight the classics, but will also include many important novelties.

Es 884

Newspaper Cutting Bureau
From AMERICAN
Address New York
Date

BOSTON SYMPHONY ORCHESTRA.

Announcements of the coming of the Boston Symphony Orchestra state that the New York series of five evening and five afternoon events will be given at Carnegie Hall, as heretofore, the first concert to take place on the evening of November 7. But three soloists are mentioned in the prospectus, Miss Geraldine Farrar, Mme. Margarete Matzenauer and Fritz Kreisler. Dr. Muck will return to the leader's desk after an absence of five years, and with the re-entrance of that able conductor many important changes in the personnel of the orchestra will be made. Several of the older members have been retired because of age, and almost every choir has been strengthened. Dr. Muck has devoted considerable time during the Summer seeking for worthy novelties, which he purposes presenting throughout the season.

E , 1884

From STANDARD UNION
Address Brooklyn, N. Y.
Date OCT 6 1912
Estab

Dr. Muck, the conductor of the Boston Symphony Orchestra, arrived in Boston last Tuesday and to-morrow the regular rehearsals of the Orchestra begin, with the first concert next Saturday evening. The five dates of the Orchestra in Brooklyn are Nov. 8, Dec. 6, Jan. 10, Feb. 21 and March 21, and the soloists are Fritz Kreisler, Elena Gerhardt, Pauer and Otto Urack. Prof. Hooper, of the Institute of Arts and Sciences, who has had charge of these concerts, reports that the prospects are favorable for even a more successful season in Brooklyn than last year. Dr. Muck went directly to Boston where his first care will be to settle his new home in that city. Dr. Muck said that he was not ready to make any definite announcements of his plans for the coming season; he had to get in touch with the men. Moreover, with sixteen new members there was a certain amount of preliminary work necessary to get it into smooth running order. He was not particularly enthusiastic on the subject of novelties. He said that he failed to see the wisdom of wasting the time of the orchestra and trying the patience of the audiences with novelties whose only merit consisted in the fact that they were novelties. This he said applied to a very considerable part of the music which is being published to-day. He has, however, some new works which he will try in Boston, and very likely if they have success there he will include them in his Brooklyn concerts. Among them is a symphony by Lendvai, a new piece by Reger, and a humoresque by the Bohemian,

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From SUN
Address: New York
Date

NOTES OF MUSIC EVENTS.

The Boston Symphony Orchestra, now in he thirty-second season of its career in Boston and the twenty-seventh season of its concerts in New York, will make its usual five monthly visits to this city during the coming winter, giving two concerts in Carnegie Hall each time. The dates of the concerts are November 7 and 9, December 5 and 7, January 9 and 11, February 20 and 22 and March 20 and 22, the evening concerts falling on Thursdays and the afternoon concerts on Saturdays. New York's steadily increasing patronage of these Boston Symphony concerts has been a source of great gratification, not merely to the orchestra itself but to its many friends and admirers. For the last five or six seasons there has hardly been a concert given here when every seat in Carnegie Hall was not sold, and this condition promises to hold during the coming winter, for the subscription is larger than ever, and from present indications there will be few if any tickets to be sold for the single concerts. The return of Dr. Karl Muck as conductor of the orchestra is an event which has been awaited with much eagerness. The general opinion seems to be that during the seasons of 1906 and 1907 and 1907 and 1908, when he was at the head of the orchestra, the Boston Symphony concerts reached the highest level of their history, and now that he is returning for a term of years even finer results may be looked for.

Est 84

From EAGLE
Address: Brooklyn, N. Y. OCT 7 1912
Date

MUSICAL MOMENTS

Dr. Muck, conductor of the Boston Symphony Orchestra, arrived in Boston last Tuesday and was not enthusiastic on the subject of novelties. He said that he failed to see the wisdom of wasting the time of the orchestra and trying the patience of audiences with mere novelties. This he said applied to a very considerable part of the music now published. He has, however, new compositions which he will try in Boston and very likely, if they have success there, he will include them in his Brooklyn concerts. Among them is a symphony by Lendvai, a new piece by Reger and a Humoresque by the Bohemian, Mrazek.

rk, 1884

From EVG. JOURNAL
Address: New York
Date OCT 7 - 1912

The announcement of the Boston Symphony Orchestra for its New York concerts will gladden the eyes of the genuine music lover. The concerts will take place at Carnegie Hall, as heretofore, and the first pair are scheduled for November 7 and 9. Miss Geraldine Farrar, Fritz Kreisler and Mme. Mathilde Matzenauer are to be among the soloists. The orchestra this year will be conducted by Dr. Karl Muck, who has slightly changed its personnel, with younger men generally taking the vacant places.

Esta 1884

From EVG. SUN
Address: New York
Date OCT 8 - 1912

Established

Music and Musicians

The Brothers Heck Open Box Office for the Muses Nine and the Bluestockinged Yankees Leagues Away.

There was a difference between the two crowds that stood in line to buy tickets yesterday for the two most famous aggregations of Bostonians coming to give performances in New York. There was a reason, too. For while the wonderful "mile of fans" of a world's series at the baseball Olympus was not repeated where the musical fraternity rushed in at Carnegie Hall, the fact was that as far as the annual Boston Symphony subscription is concerned, there isn't any more space to sell from year to year than the few seats given up by Manhattan's most musical old families. Where few die and none resign, it's little enough is left to be handed to lucky new comers or transferred as heirlooms to the next of kin.

To descend neither from the sublime to the redsox nor from the bluestocking to the "mile of fans," some dusky guardian of Fifty-seventh street's artistic lobby doors might as well polish off the old "Standing Room Only" sign and have it ready in advance for the ten visits of the Boston Symphony season.

One applicant for symphony tickets came armed with a personal letter yesterday to the Brothers Heck, deans of New York's box office diplomatic corps.

"Yes, Mr. Heck is in, but he's very busy," was an assistant's reply to this particular summons. "But I'll do just as well."

"No, I've a personal letter which I wish to give to Mr. Heck personally," was the velvet voiced reiteration.

Another and ampler figure appeared in the box office depths.

"I'm one of the Heck brothers," the second man said reassuringly.

"I don't believe you're the one I want at all," the woman's voice emphasized by pitching a shade higher. "I want to see 'the' Mr. Heck personally."

"Al, you'll have to come, but everybody's been told there was nothing but the last rows left," shouted some one remoter yet in the hidden corridors, as a third figure did presently emerge, and Madame at the window explained she had fallen heir to Mrs. So-and-So and had come for her Boston Symphony tickets belonging to the So-and-So estate.

At which, the choice pair of seats which the So-and-So's have occupied for the last generation or two were officially signed, sealed and delivered to the new incumbent by Heck.

...t it will be; Mm...
same institution, a...
...s Mr. Kreisler is com-
ing t... this year under exclusive
contra... the Boston Symphony Or-
chestra, his only appearances in New York will be at the December pair of concerts. There was some talk of his giving a recital here, but the plan has been changed, and he will confine himself to his appearances with the orchestra.

The general sale of season tickets opens at the box office of Carnegie Hall to-morrow morning. During the last several years, when Carnegie Hall has been crowded to its utmost capacity at the Boston Symphony concerts and many have been unable to secure seats, a considerable effort has been made to induce the management to put in a third series in New York, making fifteen concerts here instead of ten. The proposition was seriously considered, but owing to the work the orchestra has to do elsewhere it has been found impossible to make any such arrangement; and so in the future, as in the past, the appearances of Boston's orchestra will be limited to five Thursday evenings and five Saturday afternoons. The dates for this year's concerts are November 7 and 9, December 5 and 7, January 9 and 11, February 20 and 22 and March 20 and 22.

Interest in the Boston Symphony Orchestra this year centres chiefly in the return as its permanent conductor of Dr. Karl Muck, who, when he was in America in 1906-'07 and 1907-'08, on a leave of absence from Berlin, achieved such remarkable results. His success then was won under conditions not altogether favorable, because his appointment was not permanent, and he had hardly got in touch with the American public before it was necessary for him to return to Europe.

So far as Dr. Muck's plans are concerned, it may be said that he proposes

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From RECORD
Address: Philadelphia, Pa.
Date OCT 9 - 1912

Establis

Kitty took the chair and hit Burns as he lay on the floor. Then she ran out of the saloon."

Boston Symphony Tickets.

The time limit for the renewal of subscriptions to the series of Boston Symphony Orchestra concerts in Philadelphia expires today. Such seats as have not been taken up by last year's subscribers will be placed on public ... Miss Harris' ticket office, Hep- ... morn-

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From POST
Address: New York

1884

Notes.

The Boston Symphony Orchestra began its thirty-second season in Boston last week. The programme presented by Dr. Muck consisted of the "Eroica" Symphony by Beethoven; the "Roman Carnival" overture of Berlioz; Liszt's "Mazeppa symphonic poem and the Prelude to "The Mastersingers" of Wagner. The return of Dr. Muck to Boston was signalized by renewed interest in the Orchestra, and its auction sales made new records. The sale of season tickets for the New York concerts, which has been in progress at Carnegie Hall, has come up to expectations. It is to be hoped that Dr. Muck will include the "Mazeppa" in his New York programmes.

From PRESS
Address Philadelphia, Pa.
Date

1884

Boston Symphony Orchestra.

The time limit for the renewal of subscriptions to the series of Boston Symphony Orchestra concerts in Philadelphia expires to-day. Such seats as have not been taken up by last year's subscribers will be placed on public sale at Miss Harris' ticket office, 1119 Chestnut Street, next Monday morning, October 14. The renewals have been very large and the orchestra bids fair to have one of its most successful seasons in this city.

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From GLOBE
Address: New York
Date

Establ

Musical Notes.

Dr. Karl Muck made his reappearance as conductor of the Boston Symphony Orchestra at its first public rehearsal of the season last Friday afternoon at Symphony Hall. Boston. The programme consisted of Beethoven's "Eroica" symphony, Berlioz's "Roman Carnival" overture. Liszt's symphonic poem "Mazeppa," and the prelude to "Die Meistersinger." Philip Hale comments thus in the Boston Herald on the return of Dr. Muck:

> The thirty-second season opened brilliantly. As soon as Dr. Muck came upon the stage, after an absence of four years, the great audience paid him heartfelt and flattering tribute; nor need he doubt for a moment the sincerity of this welcome; an exhibition of respect and admiration for him as conductor and as man; nor was in this instance the fanfare of the orchestra merely traditional and perfunctory. Dr. Muck acknowledged the welcome with grace and dignity, as is his wont.
>
> He nothing common did, or mean,
> Upon that memorable scene.
>
> In view of the conditions that attended this concert—a conductor whose methods are unfamiliar to some in the orchestra, the limited acquaintanceship established by a few rehearsals, the presence of new players—the performance was unusually brilliant. The programme was a romantic one throughout, for the Beethoven of the "Eroica" is still to be reckoned with as a romanticist.

After some critical remarks on the Liszt and the Berlioz compositions, Mr. Hale continues:

> The feature of the concert, however, was the performance of the "Eroica"—especially of the scherzo and variations. Some might say that the opening of the Funeral March was taken at a pace so slow that the music lost a little in emotional quality; on the other hand, others found that this pace enlarged the solemn, impersonal lamentation. To dwell on this point is unnecessary, nor is it too much to say that the performance of the symphony was one long to be remembered. Seldom is there in the reading such nicety and elasticity in treatment of the detail, such a sense of proportion, contrasts, and euphony, such significant rhetorical emphasis, such a pervading spirit of romanticism, classic in its beauty and its nobility.

This week Mme Rappold is singing with the orchestra (Elisabeth's "Greeting" from "Tannhäuser," and songs by Dell' Acqua and by Van der Stucken). The instrumental numbers announced are Pfitzner's overture to "The Little Christ Child," Brahms's variations on a theme by Haydn, and Sgambati's first symphony.

From INQUIRER
Address. Philadelphia, Pa.
Date

Establish

Boston Symphony Orchestra

The time limit for the renewal of subscriptions to the series of Boston Symphony Orchestra concerts in Philadelphia expires today. Such seats as have not been taken up by last year's subscribers will be placed on public sale at Miss Harris' ticket office, Heppe's piano rooms next Monday morning, October 14. The renewals have been very large and the orchestra bids fair to have one of its most successful seasons in this city.

From AMERICAN
Address Baltimore, Md.
Date OCT 10 1912

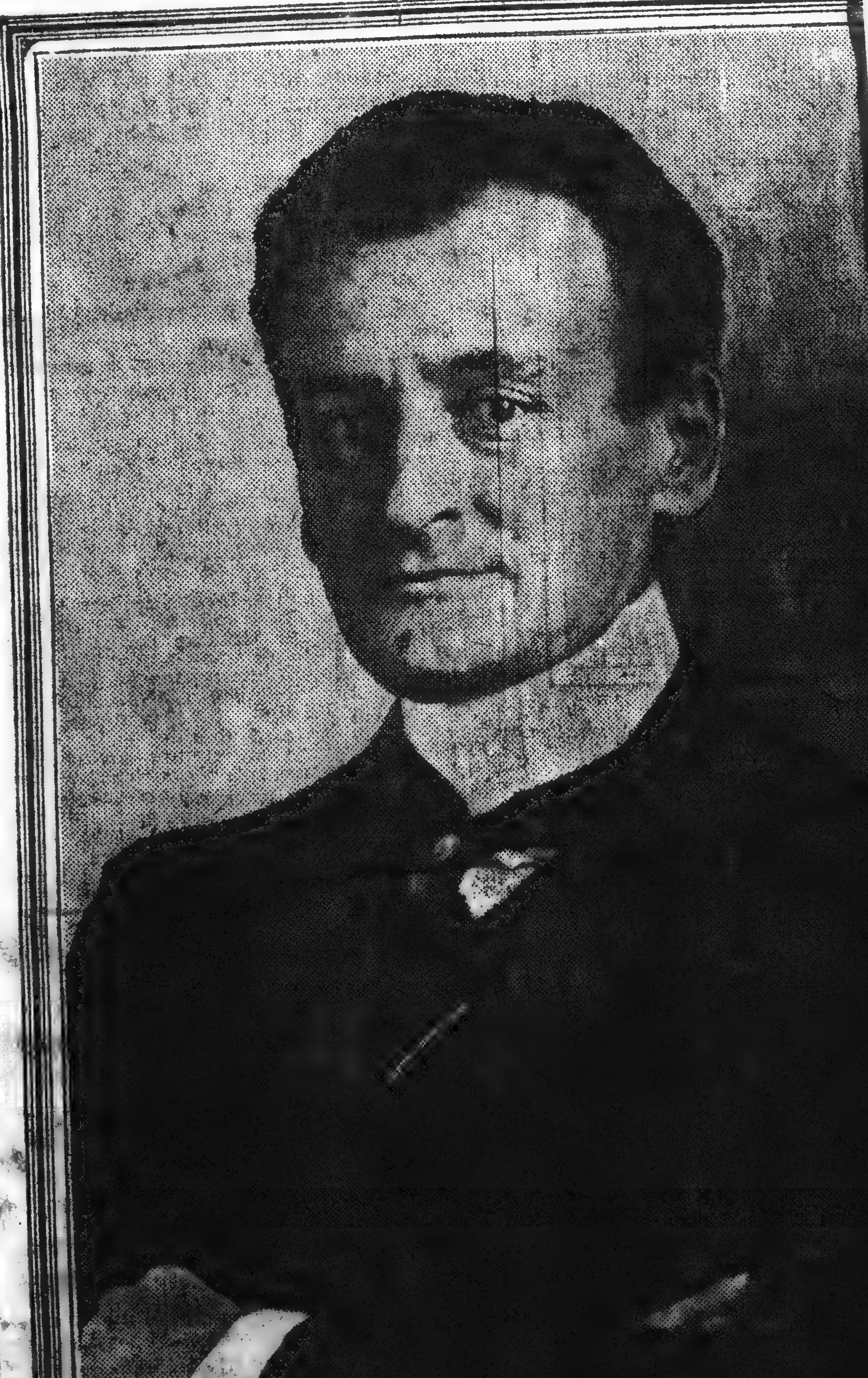
Est... 1884

The Baltimore season of the Boston Symphony Orchestra promises to be one of the best that famous organization has ever had in this city. The renewal of subscriptions has been in progress for the last week, and very few of last year's subscribers have failed to secure seats for the coming season. The last day on which this can be done is today.

From GLOBE
Address: New York
Date OCT 10 1912

Estab... 884

The Boston Symphony Orchestra, once more under the direction of Dr. Muck, begins its thirty-second season to-morrow afternoon with the public rehearsal at Symphony Hall, Boston. The programme with which Dr. Muck makes his reappearance with the orchestra comprises Beethoven's "Eroica" symphony, the "Roman Carnival" overture of Berlioz, Liszt's symphonic poem, "Mazeppa," and the prelude to "Die Meistersinger."



DR. KARL MUCK.
Conductor of the Boston Symphony Orchestra.

introducing a number of important novelties, but he will not by any means neglect the great classics of musical literature.

[35]

From **EVO. SUN**
Address: **New York**
Date OCT 8 - 1912

Established

Music and Musicians

The Brothers Heck Open Box Office for the Muses Nine and the Bluestockinged Yankees Leagues Away.

There was a difference bet
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York. There was a reason,
while the wonderful "mile of f
world's series at the baseball
was not repeated where the
fraternity rushed in at Carne
the fact was that as far as th
Boston Symphony subscription
cerned, there isn't any mor
sell from year to year than
seats given up by Manhattan's most musical old families. Where few die and none resign, it's little enough is left to be handed to lucky new comers or transferred as heirlooms to the next of kin.

To descend neither from the sublime to the redsox nor from the bluestocking to the "mile of fans," some dusky guardian of Fifty-seventh street's artistic lobby doors might as well polish off the old "Standing Room Only" sign and have it ready in advance for the ten visits of the Boston Symphony season.

One applicant for symphony tickets came armed with a personal letter yesterday to the Brothers Heck, deans of New York's box office diplomatic corps.

"Yes, Mr. Heck is in, but he's very busy," was an assistant's reply to this particular summons. "But I'll do just as well."

"No, I've a personal letter which I wish to give to Mr. Heck personally," was the velvet voiced reiteration.

Another and ampler figure appeared in the box office depths.

"I'm one of the Heck brothers," the second man said reassuringly.

"I don't believe you're the one I want at all," the woman's voice emphasized by pitching a shade higher. "I want to see 'the' Mr. Heck personally."

"Al, you'll have to come, but everybody's been told there was nothing but the last rows left," shouted some one remoter yet in the hidden corridors, as a third figure did presently emerge, and Madame at the window explained she had fallen heir to Mrs. So-and-So and had come for her Boston Symphony tickets belonging to the So-and-So estate.

At which, the choice pair of seats

From **INQUIRER**
Address. **Philadelphia, Pa.**
Date

Establish

Boston Symphony Orchestra

The time limit for the renewal of subscriptions to the series of Boston Symphony Orchestra concerts in Philadelphia expires today. Such seats as have not been taken up by last year's subscribers will be placed on public sale at Miss Harris' ticket office, Heppe's piano rooms next Monday morning, October 14. The renewals have been very large and the orchestra bids fair to have one of its most successful seasons in this city.

From **AMERICAN**
Address **Baltimore, Md.**
Date OCT 10 1912

Est 1884

The Baltimore season of the Boston Symphony Orchestra promises to be one of the best that famous organization has ever had in this city. The renewal of subscriptions has been in progress for the last week, and very few of last year's subscribers have failed to secure seats for the coming season. The last day on which this can be done is today.

From **GLOBE**
Address: **New York**
Date OCT 1 0 1912

Estab 1884

The Boston Symphony Orchestra, once more under the direction of Dr. Muck, begins its thirty-second season to-morrow afternoon with the public rehearsal at Symphony Hall, Boston. The programme with which Dr. Muck makes his reappearance with the orchestra comprises Beethoven's "Eroica" symphony, the "Roman Carnival" overture of Berlioz, Liszt's symphonic poem "Mazeppa," and the prelude to "Die Meistersinger."

From **TRIBUNE**
Address: **New York.**
Date OCT 6 - 1912

Establ

BOSTON SYMPHONY ORCHESTRA

The prospectus of the New York concerts of the Boston Symphony Orchestra calls for the appearance of three distinguished soloists—Miss Geraldine Farrar, of the Metropolitan Opera, whose only appearance in concert it will be; Mme. Matzenauer, of the same institution, and Fritz Kreisler. As Mr. Kreisler is coming to America this year under exclusive contract with the Boston Symphony Orchestra, his only appearances in New York will be at the December pair of concerts. There was some talk of his giving a recital here, but the plan has been changed, and he will confine himself to his appearances with the orchestra.

The general sale of season tickets opens at the box office of Carnegie Hall to-morrow morning. During the last several years, when Carnegie Hall has been crowded to its utmost capacity at the Boston Symphony concerts and many have been unable to secure seats, a considerable effort has been made to induce the management to put in a third series in New York, making fifteen concerts here instead of ten. The proposition was seriously considered, but owing to the work the orchestra has to do elsewhere it has been found impossible to make any such arrangement; and so in the future, as in the past, the appearances of Boston's orchestra will be limited to five Thursday evenings and five Saturday afternoons. The dates for this year's concerts are November 7 and 9, December 5 and 7, January 9 and 11, February 20 and 22 and March 20 and 22.

Interest in the Boston Symphony Orchestra this year centres chiefly in the return as its permanent conductor of Dr. Karl Muck, who, when he was in America in 1906-'07 and 1907-'08, on a leave of absence from Berlin, achieved such remarkable results. His success then was won under conditions not altogether favorable, because his appointment was not permanent, and he had hardly got in touch with the American public before it was necessary for him to return to Europe.

DR. KARL MUCK.
Conductor of the Boston Symphony Orchestra.

So far as Dr. Muck's plans are concerned, it may be said that he proposes introducing a number of important novelties, but he will not by any means neglect the great classics of musical literature.

From **RECORD**
Address: **Philadelphia, Pa.**
Date OCT 9 - 1912

Establis

Kitty took the chair and hit Burns as he lay on the floor. Then she ran out of the saloon."

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From **POST**
Address: **New York**

1884

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Date

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◆

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Address: **New York**
Date

Establ

Musical Notes.

Dr. Karl Muck made his reappearance as conductor of the Boston Symphony Orchestra at its first public rehearsal of the season last Friday afternoon at Symphony Hall, Boston. The programme consisted of Beethoven's "Eroica" symphony, Berlioz's "Roman Carnival" overture, Liszt's symphonic poem "Mazeppa," and the prelude to "Die Meistersinger." Philip Hale comments thus in the Boston Herald on the return of Dr. Muck:

> The thirty-second season opened brilliantly. As soon as Dr. Muck came upon the stage, after an absence of four years, the great audience paid him heartfelt and flattering tribute; nor need he doubt for a moment the sincerity of this welcome; an exhibition of respect and admiration for him as conductor and as man; nor was in this instance the fanfare of the orchestra merely traditional and perfunctory. Dr. Muck acknowledged the welcome with grace and dignity, as is his wont.
>
> He nothing common did, or mean,
> Upon that memorable scene.
>
> In view of the conditions that attended this concert—a conductor whose methods are unfamiliar to some in the orchestra, the limited acquaintanceship established by a few rehearsals, the presence of new players—the performance was unusually brilliant. The programme was a romantic one throughout, for the Beethoven of the "Eroica" is still to be reckoned with as a romanticist.

After some critical remarks on the Liszt and the Berlioz compositions, Mr. Hale continues:

> The feature of the concert, however, was the performance of the "Eroica"—especially of the scherzo and variations. Some might say that the opening of the Funeral March was taken at a pace so slow that the music lost a little in emotional quality; on the other hand, others found that this pace enlarged the solemn, impersonal lamentation. To dwell on this point is unnecessary, nor is it too much to say that the performance of the symphony was one long to be remembered. Seldom is there in the reading such nicety and elasticity in treatment of the detail, such a sense of proportion, contrasts, and euphony, such significant rhetorical emphasis, such a pervading spirit of romanticism, classic in its beauty and its nobility.

This week Mme Rappold is singing with the orchestra (Elisabeth's "Greeting" from "Tannhäuser," and songs by Dell' Acqua and by Van der Stucken). The instrumental numbers announced are Pfitzner's overture to "The Little Christ Child," Brahms's variations on a theme by Haydn, and Sgambati's first symphony.

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Address PROVIDENCE,
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Es 1884

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NEWS
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O. B. B.

Newspaper Cutting Bureau in the World
TOWN & COUNTRY.
From
Address: New York City.
Date OCT 12 1912

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From STAATS-ZEITUNG
Address: New York.
1912
Date
Established:

Date
E
N
k, 1884

FAMOUS CONDUCTOR TO HEAD SYMPHONY

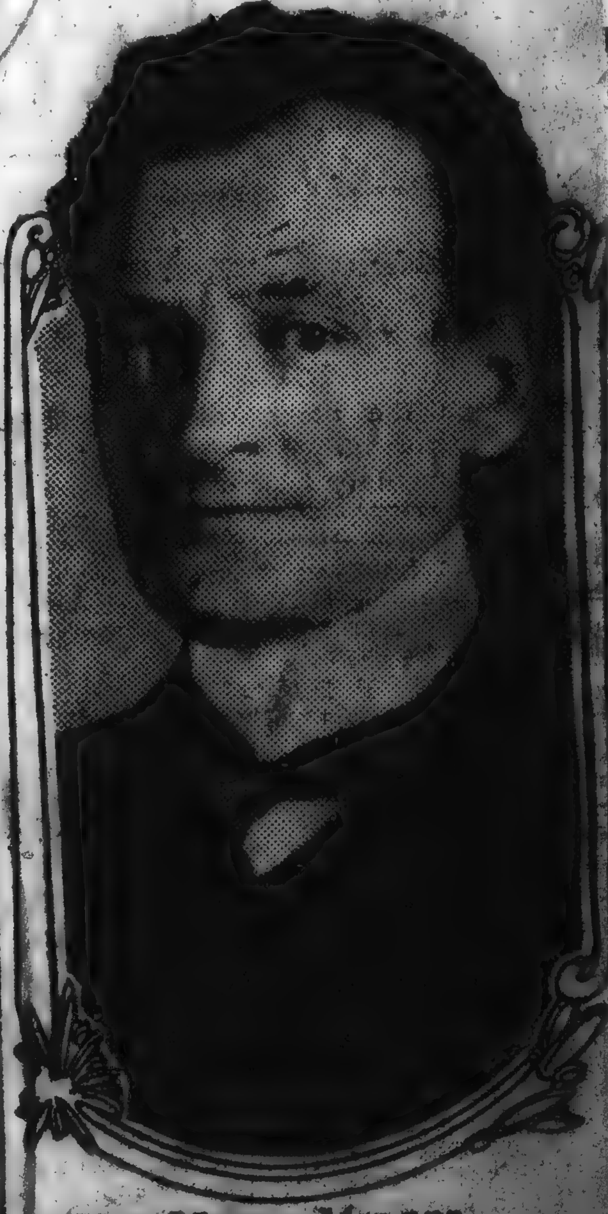

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PHOTO BY GARO

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his engagements taking him into each and all of the European lands. Gadowsky's command of the keyboard is simply phenomenal.

Kocian has not been long in winning a high place among violinists, which would seem to imply his possession of extraordinary talent.

Ludwig Breitner's recital on January 17 will be anticipated with great interest, for he has been engaged to teach at the Peabody. Mr. Breitner has for some years taught at Stern's conservatory in Berlin, and he has been an important factor in the musical life of several of the European capitals at different times during his career.

Dutch Song-Singer.

The fourth pre-eminent stranger is Julia Culp, the great Dutch song-singer. Many critics place her at the head of concert vocalists. Should she prove to be a little less artistic than our own unique Susan Metcalfe there would perhaps still be sufficient merit in her singing to in a great measure justify the eulogies of her admirers. Julia Culp will undoubtedly give us a wonderful afternoon of good music, subtly interpreted.

Mr. Randolph gives the first recital of the series on November 1, and he will certainly receive a warm welcome from the host of music-lovers who have deeply regretted his temporary withdrawal from solo concert activity. Maud Powell and Bloomfield-Zeisler have won such high regard in Baltimore that no season would seem fully complete without their appearance. They come to us on January 31 and March 14, Mme. Zeisler having the former date.

Among the other familiar and attractive names on Mr. Randolph's list are George F. Boyle, Adelin Fermin, J. C. Van Hulsteyn, Harold Phillips, Bart Wirtz, Alma Gluck, Clarence Whitehill, Theodor Hemberger and Emmanuel Wad. We are to have three string quartet organizations—viz, the Kneisels, the Flonzaley and the Olive Mead.

A comprehensive view of our musical prospects for 1912-13 is certainly assuring, and Baltimore's patronage

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From
Address: New York City.
Date

MUSIC AND MUSICIANS

Dr. Karl Muck, who has recently arrived in this country to resume the post of conductor of the Boston Symphony Orchestra, brought with him three new players for the orchestra, Otto Urack, who succeeds Alvin Schroeder, as first 'cellist; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new 'cellists. Mr. Urack is well-known in Germany as a 'cellist and conductor. For several seasons past he has been the

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From STAATS-ZEITUNG
Address: New York.
Date

Established:

Dr. Karl Muck.

From BALTIMORE, MD. NEWS
Address
Date OCT 13 1912

k, 1884

FAMOUS CONDUCTOR TO HEAD SYMPHONY

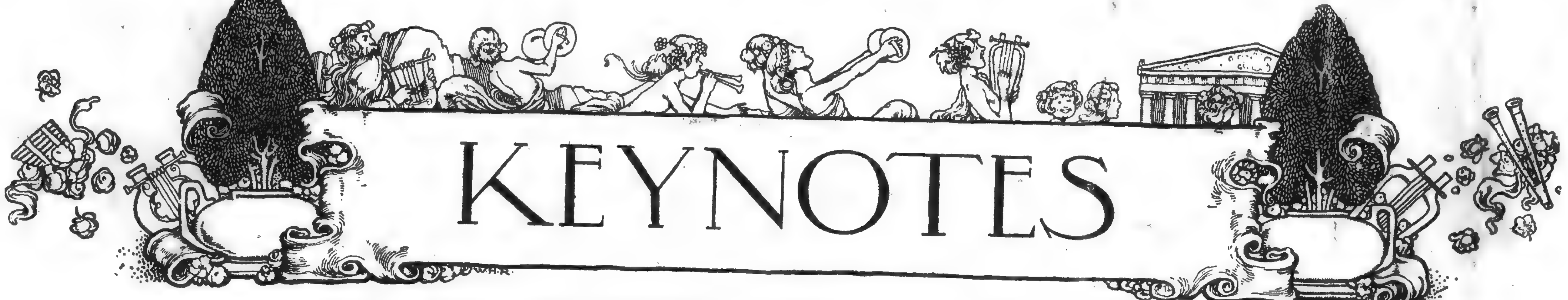
DR. KARL MUCK
PHOTO. BY GARO

That Dr. Muck has finally abandoned Berlin and has came to America to make his home in Boston, and to be for at least five years at the head of the Orchestra of that city, will be considered a matter of congratulation to everybody interested in the cause of music in this country.

Dr. Muck is one of the really great conductors of the world. Death and retirement have steadily lessened the number in the last two or three years, but happily Dr. Muck in years is just in the prime of life and in spirits and feeling is much younger than his actual years indicate. He returns to America full of interest and his frankly expressed ambition is to make the Boston Symphony Orchestra in every sense of the word a unique organization.

In Dr. Muck are united all the qualities which go to make a great conductor. He has an engaging personality. He has authority. He is a strict disciplinarian, but at the same time a most reasonable man. Of his muscianship there is no question. He is not a man of sensational habits, musically speaking.

Address
Date
Established:



KEYNOTES

MUSIC ACROSS THE ATLANTIC: PROSPECTS OF THE BOSTON SEASON.

THERE is much pleasant anticipation of a great musical season in Boston, where Dr. Karl Muck is coming to direct the fortunes of the famous Symphony Orchestra in succession to Max Fiedler, who has held the baton throughout the past four seasons. In order to return to Boston—he was there from 1906 to 1908—Dr. Muck has resigned the high office of General Music Director to the Royal Opera House in Berlin, where his loss will be severely felt, for not only has he directed the important Wagner operas there, but he had the honour of producing Dr. Richard Strauss's successful work, "Der Rosenkavalier." In addition to his labours in Berlin, Dr. Muck has conducted the performances of "Parsifal" at Bayreuth, and in June last he presided over the Lower Rhenish Music Festival at Aachen. In connection with his departure from Germany, there will be two gala performances at the Berlin Opera House next month.

The seats for the Symphony Concerts are put up to auction in Boston, and there will be a four-days' sale at the end of September and beginning of October. The Symphony Concerts are preceded by a public rehearsal—a practice that, while it cannot be very useful financially, in view of the low price charged, has a certain educational value which, we may be sure, is not overlooked. The fine concert hall, one of the best public buildings in Boston, is undoubtedly the Mecca of serious American musicians between October and May.

RETIRING WITH HONOUR: MR. OSCAR HAMMERSTEIN, OF THE LONDON OPERA HOUSE.

Thanks to contradictory cables, Mr. Oscar Hammerstein was for some time a puzzle to those interested in the future of the London Opera House. His decision to abandon the production of grand opera in London has now been made known. "I have decided," he said to a Central News representative, "that there is nothing left for me but to withdraw, making room for one of more English nationality. With the deepest regret, therefore, I withdraw from a musically virgin, but subtle ground. Yet I am glad to have illustrated the possibility of a permanent grand operatic institution in London. Under the circumstances, there is nothing left for me but to sell or lease the edifice in Kingsway. I hope that it will fall into the hands of parties who will devote it to some of the great and worthy purposes for which it was erected by me."

During a brief and hurried visit to North America, I took time to visit Boston, and was fortunate enough to find the Concert Hall open. The regular season was over and Promenade Concerts ruled, under the energetic direction of Gustav Strube; but though the programmes were not of a very serious or even interesting order, and the orchestra was reduced, it was possible to enjoy long evenings in a concert hall of rare beauty and noble proportions, and to admire, if not the quality of the music presented, the quality of the instruments that helped the presentation. Each seemed to be the best of its kind, and the resultant beauty of tone could not be disguised. They were odd programmes. On one night a selection from "Die Walküre" was followed immediately by a paraphrase of "The Old Folks at Home," a thing of hideous but popular commonplaces. On another evening the "Lohengrin" Prelude josted the introduction to the second act of "Jewels of the Madonna"; on a third, a selection from Lehar's "Gipsy Love" ended one section, and the "Meistersinger" Prelude another. Then there were "Harvard" nights and "Amherst" nights, and a special "Tufts" night, at which the strangest substitutes for music found favour in the eyes of "Tufts" men and "Harvard" men, and the rest. In brief, the orchestra was out for popularity after a strenuous season of better things, and achieved the goal. It is not fair to criticise performances frankly designed to be popular: the players did not show to advantage, nor did Mr. Strube's readings of the more serious items always commend themselves. Yet, in spite of all disadvantages, the Symphony players were clearly men of mark, and left one at least of their audience with a sincere regret that he had not heard them under the direction of a conductor of world-wide renown. Their attack was singularly clear and clean, and its vigour was never relaxed; they responded instantly to every mood of the conductor, even to those that seemed to the writer to be rather erratic ones; while, as has been said already, the quality of the instruments was of the highest. Even the brass, so often a source of weakness, was beyond reproach. Certainly Dr. Muck could not desire finer material than he will find to his hand.

Another source of strength to the orchestra is the legitimate pride that Bostonians take in it. The expenses are beyond the covering power of subscriptions, but the deficit is found by the endowment given by Mr. Henry Lee Higginson, one of the city's rich men, who has been quite content to pay for the city's pride of place. New York may lead in the realm of opera, but, as far as absolute music is concerned, Boston stands alone. The best of the world's soloists find their way to Symphony Hall during the season, so that nothing is lacking to complete the attractions.

The list of great musicians who have looked after the interests of the orchestra is an imposing one. Georg Henschel was the first (1881-4), and he was followed by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Gericke again, Dr. Karl Muck, and Mr. Max Fiedler. The orchestra does not limit its activities to the city that is its home. New York, Baltimore, and Philadelphia enjoy a taste of its quality, though two of these cities have their own flourishing orchestral societies, and do not depend upon the ministrations of bodies beyond their own area.

The Boston Symphony players are not only well provided for by the administration, but they have their own pension fund, and two concerts are given annually for its benefit. Everything is done to make the players feel that they have fixity of tenure in their office and a measure of security against the latter days. This must have done much in the past, and must be doing much in the present, to make for a measure of ease that every musician should enjoy. Only a rich city, and one with public-spirited men in it, could carry on work that is designed to be good rather than profitable; there have been years when the deficit has approached £9000, but it has been cheerfully met. The chief items of outlay are, of course, the conductor and the soloists, and the fee paid to the first-named is one of the prizes of the musical profession. It is not for a modest sum that one of the great lights of the European world of music crosses the Atlantic even to conduct a fine orchestra in a concert hall that is probably second to none.

COMMON CHORD.

Address
Date
Established:

KEYNOTES

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COMMON CHORD.

Address Baltimore, Md.
Date OCT 11 1912

Established:

Conductor And Artists Of Boston Symphony

FRITZ KREISLER

ELENA GERHART

DR. KARL MUCK

MAX PAUER

Boston Symphony Plans Feast For Music Lovers

Few musical conductors who have visited Baltimore in past years ever have won for themselves such popularity among local music lovers as that enjoyed by Dr. Karl Muck, who has rejoined the Boston Symphony Orchestra and will appear in this city five times during the approaching musical season.

To most Baltimoreans who have seen or met Dr. Muck in his visits to this city of a few years ago, when he appeared in the same capacity, there is something truly magnetic about the man and his work. Of slight build, with thin, sharp features and face animated with firmness and sincerity, Dr. Muck in wielding the baton impresses one with his every movement of earnestness of purpose, stability of conviction and effectiveness of desire. The men around him understand him thoroughly and love him, and their deep respect for his ability as a profound musician is reflected in their own crisp responsiveness.

The two years that Dr. Muck was at the head of the Boston Symphony—1906 and 1907—were among the most notable in the history of the organization. And nowhere did conductor and orchestra make a deeper and more favorable impression than in Baltimore. During the last four years Dr. Muck was the musical director of the Royal Opera in Berlin, with the title of general music director to the King of Prussia. His present contract with the Boston Symphony is for five years.

The coming Baltimore concerts will be given on the evenings of November 6, December 4, January 8, February 19 and March 19. The general sale of season tickets will be begun at Albaugh's next Monday morning. The number of renewals by last year's subscribers has been unusually large, and the demand for tickets seems to be much greater than ever before.

The first concert will be entirely orchestral, but at each of the subsequent performances of the series there will be a distinguished soloist. On December 4 Fritz Kreisler, in many respects the greatest violinist before the American public, will play, very likely in one of the great concertos.

In January the soloist will be Miss Elena Gerhardt, soprano, who came to America for the first time last winter and brought with her a well-earned reputation as one of the most popular concert singers of Europe. She appeared with the orchestra in Boston and made such a favorable impression that she was engaged almost instantaneously for a series of concerts this winter.

The February concert will bring to this city a pianist not new merely to Baltimore but to all America. He is Max Pauer, of Stuttgart. Pauer is held in extraordinary esteem in the musical circles of Germany, Austria, Russia and England. He is one of the greatest classical players of the day, say European critics.

At the March concert the soloist will be Otto Urack, who is at the first desk in the cello section of the orchestra, being the successor in the organization of Alwin Schroeder. Urack was for the last few summers solo cellist of the Bayreuth Festival Orchestra, the most honorable post of its kind in Europe, and was previously in the Royal Court Orchestra of

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From SUN
Address: New York
Date OCT 13 1912

The Boston Symphony Orchestra began its thirty-second season in Boston with the public rehearsal on Friday afternoon and the first concert last evening. The programme presented by Dr. Muck consisted of the "Eroica" Symphony of Beethoven; the Roman Carnival Overture of Berlioz; Liszt's symphonic poem "Mazeppa" and the prelude to "The Mastersingers of Nuremberg." The return of Dr. Muck to Boston was signalized by renewed interest in the orchestra and its auction sales made new records. The sale of season tickets for the New York concerts, which has been in progress at Carnegie Hall, has come up to expectations and there are very few desirable seats left for either series. Those not already subscribed for will be sold long before the first concert in November.

From NEW
Address: New York City.
Date OCT 13 1912

Das Boſtoner Symphonie-Orcheſter hat ſeine 32. Saiſon in der verfloſſenen Woche mit gewaltigem Erfolg in Boſton begonnen, wobei Dr. Muck, der nach einer Pauſe von vier Jahren bekanntlich wieder an die Spitze des berühmten Orcheſters getreten iſt, einen vollen Erfolg davontrug. Er dirigirte Beethoven's „Eroica", Liszt's „Mazeppa", die „Römiſche Karneval-Ouverture" von Berlioz und das Vorſpiel zu den „Meiſterſingern". Der Verkauf der noch vorhandenen Sitze für die beiden Serien New Yorker Konzerte iſt ein ſo reger, daß die wenigen noch verfügbaren Sitze vor dem erſten Konzert längſt in feſten Händen ſein werden.

Morgen, Montag, Vormittag, beginnt an den Kaſſen von Carnegie Hall und der Brooklyner Academy of Muſic der Verkauf für die Konzert-Serien der Philharmoniſchen Geſellſchaft.

Die diesjährigen Konzerte der Symphonie Geſellſchaft unter der Leitung von Herrn Walter Damroſch finden in der neuen Aeolian Hall, Weſt 43. Str., nahe der 6. Avenue, ſtatt. Der Perſonalbeſtand des Orcheſters iſt nahezu unverändert. Herr Damroſch verſpricht eine lange Liſte intereſſanter Novitäten.

Die Ruſſiſche Symphonie Geſellſchaft kündigt für die kommende Saiſon drei Konzerte unter Leitung von Herrn Modeſt Altſchuler an, welche in der Aeolian Hall ſtattfinden werden. Wie gewöhnlich hat Herr Altſchuler auch diesmal für gute Novitäten ruſſiſcher Provenienz geſorgt.

Newspaper Cutting

From POST
Address: New York
Date OCT 12 1912

Dr. Muck, conductor of the Boston Symphony Orchestra, thinks there is "too much composition being done by little men in Germany to-day. They are all copyists of the greater men, and follow blindly in their tracks, with the result that they lack all individuality."

In a conversation with Philip Hale, of the Boston *Herald*, Dr. Muck declared that neither in Scandinavia, Russia, the Netherlands, France, nor Germany does he know of young composers that give genuine promise. Bischoff's second symphony is not equal to his first. Glazounoff writes a symphony at least every six months, and is a victim to routine; the younger Scandinavians ape Grieg—and their music is Grieg and water, or, rather, water with a tincture of Grieg.

Concerning the "musical" anarchist, Arnold Schönberg, one of whose pieces was recently hissed in London, Dr. Muck said that he cannot make out this man's music. "He puts C major, D major, E major in juxtaposition, without any harmonic pretext known to even radicals, and the result is to me—well, I do not understand it, and it is hard for me to believe that the composer is sincere. Now, Debussy's harmonic scheme, while it is highly original, is logical and effective."

Some time ago it was reported that Richard Strauss had nearly completed an Alpine symphony, and the scheme of it was described in detail. Strauss made a curious confession to his late colleague, Dr. Muck. He said that since he has had much to do in the opera house, his invention has flagged when he has set himself to work on absolute music. "When I read a libretto, and am able to see in my mind the characters and the situations on the stage, then my mind is active, and ideas readily come. It is wholly the contrary if there be question of a symphonic work. I have completed the first movement of the 'Alpine' symphony. I may turn it into a symphonic poem, for at present I cannot continue it, and have no thoughts for the other movements."

From **AMERICAN**
Address: **New York**
Date OCT 13 1912

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra, which will give its opening event in New York on November 7, began its season in Boston last Friday afternoon, with Dr. Carl Muck holding the baton. Dr. Muck's return to the conductor's desk, after an absence of five years, was observed by an exceptionally dignified programme, the numbers given consisting of Beethoven's "Eroica" Symphony, "The Roman Carneval," by Berlioz; Liszt's symphonic poem, "Mazeppa," and the prelude to "Die Meistersinger."

Est 384

From
Address
Date

Boston Symphony Orchestra.

Last year's subscribers to the Boston Symphony orchestra are reminded that they have only up to Saturday, Oct. 12, in which to renew their subscriptions and secure the seats held by them last year. A large majority of former subscribers have already renewed, but a few are yet to be heard from.

All communications should be addressed to Mr. C. A. Ellis, care of M. Steinert & Sons Co., 505 Westminster street. The general sale of season tickets to new subscribers will open at Steinert's next Monday morning, Oct. 14.

1884

From **STANDARD UNION**
Address: **Brooklyn, N. Y.**
OCT 13 1912
Date

The Boston Symphony Orchestra began its thirty-second season in Boston with the public rehearsal on Friday afternoon last and the first concert last evening. The programme presented by Dr. Muck consisted of the "Eroica" Symphony by Beethoven; the Roman Carnival overture of Berlioz; Liszt's symphonic poem, "Mazeppa," and the prelude to "The Mastersingers of Nuremberg." The return of Dr. Muck to Boston was signalized by renewed interest in the orchestra and its aution sales made new records. The renewal of subscriptions which has been proceeding at the Institute of Arts and Sciences for the Brooklyn concerts of the Boston Symphony Orchestra indicates that the final subscription will be quite as large as last year, if not even larger, although there is not much room for increase, as nearly the whole house was sold by subscription for the season of 1911-1912. Last year's subscribers have until October 19 in which to renew, and the sale, as heretofore announced, to new subscribers, will open at the box office of the Academy of Music on October 25.

Estab 884

From **EVG. NEWS**
Address: **Baltimore, Md.**
Date OCT 10 1912

For Boston Symphony

The Baltimore season of the Boston Symphony Orchestra promises to be one of the best that organization has ever had here. The renewal of subscriptions has been in progress for the last week. This is the last day on which this can be done. O[illegible] Monday at Albaugh's such [illegible] tickets as have not ben taken [illegible] last year's subscribers will be placed on sale.

Es 1884

From **MORNING TELEGR PH**
Address: **New York.**
OCT 13 1912
Date

The Boston Symphony Orchestra began its thirty-second season in Boston with the public rehearsal on Friday afternoon and the first concert last evening. The programme presented by Dr. Muck consisted of the "Eroica" Symphony by Beethoven, the Roman Carnival Overture of Berlioz, Liszt's "Mazeppa" symphonic poem and the prelude to "The Mastersingers of Nurem-

The return of Dr. Muck to Boston was signalized by renewed interest in the orchestra and its auction sales made new records. The sale of season tickets for the New York concerts, which has been in progress at Carnegie Hall, has come up to expectations and there are very few desirable seats left for either series. Those not already subscribed for will be sold long before the first concert in November.

Est 34

From **CITIZEN**
Address: **Brooklyn, N. Y.**
Date OCT 12 1912

The Boston Symphony Orchestra began its thirty-second season in Boston with the public rehearsal yesterday afternoon, and will give its first concert this evening. The programme to be presented by Dr. Muck consists of the "Eroica" Symphony, by Beethoven; the Roman Carnival Overture of Berlioz; Liszt's symphonic poem "Mazeppa," and the prelude to "The Mastersingers of Nuremberg." The return of Dr. Muck to Boston was signalized by renewed interest in the orchestra and its auction The renewal of subscriptions, which sales made new records. has been proceeding at the Institute of Arts and Sciences for the Brooklyn concerts of the Boston Symphony Orchestra, indicates that the final subscription will be quite as large as last year, if not even larger, although there is not much room for increase, as nearly the whole house was sold by subscription for the season of 1911-1912. Last year's subscribers have until Oct. 19 in which to renew, and the sale, as heretofore announced, to new subscribers, will open at the box office of the Academy of Music on Oct. 25.

Establi

From **EAGLE**
Address: **Brooklyn, N. Y.**
Date OCT 13 1912

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Establis

From **EVG. MAIL**
OCT 12 1912
Address: **New York.**
Date

The Boston Symphony Orchestra has opened its thirty-second season in Boston under the direction of Dr. Karl Muck, whose return was long awaited. The first New York concerts will be given in November.

1884

Newspaper

From **TRIBUNE**
Address: **New York.**
D

BOSTON SYMPHONY ORCHESTRA

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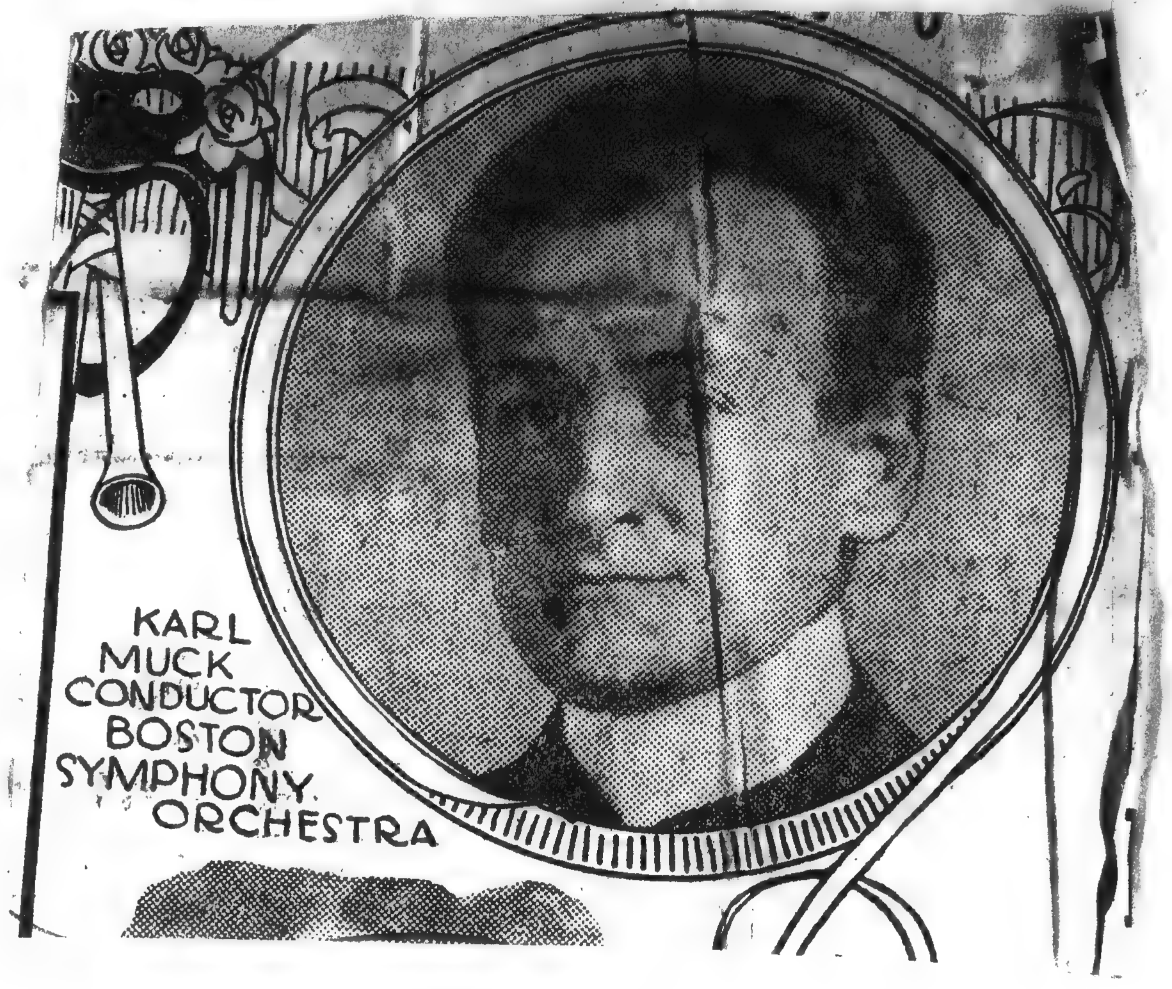
, 1884


KARL MUCK CONDUCTOR BOSTON SYMPHONY ORCHESTRA

From **PRESS**
Address **Philadelphia, Pa.**
3
Date

The Boston Symphony Orchestra announces its usual distinguished list of soloists for the concert it is to give in Philadelphia during the coming season. As the first concert will be in a sense a celebration of the return of Dr. Muck to the orchestra, the program will be entirely orchestral, but at each of the following four concerts there will be a soloist of highest rank, two of them quite new to Philadelphia. These soloists will be two singers—Madame Matzenauer, of the Metropolitan Company, and Julia Culp; one violinist, Fritz Kreisler; and one pianist, Max Pauer.

Madame Matzenauer needs no introduction to Philadelphia, although she is yet to be heard here on the concert stage. Fritz Kreisler, who is to be the soloist at the December concert, will make his only appearance of the year with the Boston Orchestra. He comes to America, this season, for a few weeks, under exclusive contract with the Boston Symphony and his only appearances in the East are with that organization.

Max Pauer and Julia Culp are names new not merely to Philadelphia but to America. Pauer is one of the most distinguished pianists of Germany. None is held in higher esteem in his own country or in Austria, Russia or England. He is regarded as a master of the classics and while he does not necessarily specialize in these, it is as an interpreter of the great composers—Brahms, Schumann, Beethoven, Bach, and the like, that he has won his greatest fame. On the other side, he is not only a favorite with the general public, but his playing is regarded as of inestimable value to students.

Much interest has been raised by the announcement of the coming to America of Julia Culp, the distinguished Dutch mezzo-soprano. She is one of the two or three women like Elena Gerhardt and Tilly Koenen who have withstood the temptations of the operatic stage and confined themselves entirely to concert work. For several years now her recitals in London, Paris, Berlin, Vienna and St. Petersburg have been notably marked by overflowing houses. She is said to be a woman of most engaging personality, the possessor of more than usually beautiful voice and a musician of high attainments.

The general sale of season tickets to new subscribers will open at Miss Harris' ticket office, 1119 Chestnut Street, to-morrow morning. The five concerts will be in Academy of Music, on Monday evenings, the dates being: November 4, December 2, January 6, February 17 and March 17.

Esta 884

From **EVG. JOURNAL**
Address: **New York**
Date

The Boston Symphony Orchestra began its thirty-second season this year under the direction of Dr. Karl Muck, last night in Boston, and will open its New York series of ten concerts in Carnegie Hall next month. Dr. Muck's opening programme was most conservative, including the "Eroica" symphony of Beethoven and Berlioz, Liszt and Wagner filling out the rest of the evening.

k, 1884

From AMERICAN
Address Baltimore, Md.
Date OCT 13 1912

Boston Symphony Orchestra.

The general sale of season tickets to new subscribers for the five concerts the Boston Symphony Orchestra is to give in Baltimore during the coming season will open at Albaugh's ticket agency, Charles and Fayette streets, tomorrow morning, October 14. The concerts are to be given as in the past, on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 19. The number of renewals by last year's subscribers has been unusually large and the demand for tickets seems to be much greater than ever before.

Interest in the season of 1912-1913 is heightened by the return to America as conductor of the Boston Symphony of Dr. Karl Muck, of Berlin. The two years that Dr. Muck was at the head of the orchestra—in 1906 and 1907—were among the most notable in its history and nowhere did he make a deeper impression upon the musical public than here in Baltimore.

The management of the orchestra takes pleasure in announcing four most distinguished soloists. At the first concert, which will mark Dr. Muck's return, the program will be purely orchestral. For the second concert Fritz Kreisler has been engaged. Mr. Kreisler is in many respects the greatest violinist now before the public.

In January the soloist will be Miss Elena Gerhardt. Miss Gerhardt came to America for the first time last winter and brought with her a well-earned reputation of being one of the most distinguished concert singers of Europe.

The February concert will bring a new pianist, new not merely to Baltimore, but new to America. This is Max Pauer, of Stuttgart. Pauer, while not belonging to the sensational school of pianists, is a man held in extraordinarily high esteem in Germany, Austria, Russia and England, where he has been concertizing many years.

At the last concert in March the soloist will be Otto Urack, who is the successor in the orchestra of Mr. Alvin Schroeder. Mr. Urack is one of the most notable young men in Germany.

From EVG. STAR
Address: Washington, D. C.
Date OCT 13 1912

Boston Symphony Orchestra.

Seven years ago the Boston Symphony Orchestra, after a lapse of several seasons, resumed its concerts in Washington, and these years have been marked with success from every point of view. The concerts given at monthly intervals Tuesday afternoons in the New National Theater have been attended by notable audiences in size and in quality. The coming season promises to fully equal the past. The concerts will be given as usual Tuesday afternoons at half-past 4, the dates being November 5, December 3, January 7, February 18 and March 18. The general sale of season tickets to new subscribers opens at Droop's music store Wednesday morning.

Interest in the season of 1912-13 is heightened by the return to America as conductor of the Boston symphony of Dr. Karl Muck of Berlin. The two years that Dr. Muck was at the head of the orchestra, in 1906 and 1907, were among the most notable in its history.

Four soloists are announced. At the first concert the program will be purely orchestral. For the second concert Fritz Kreisler, one of the greatest violinists now before the public, has been engaged.

In January the soloist will be Miss Elene Gerhardt, who came to America for the first time last winter with the reputation of being one of the most distinguished concert singers of Europe, a soprano, the possessor of a more than usually beautiful voice, added to a keen musical intelligence and faultless taste.

The February concert will bring a pianist new to America, Max Pauer of Stuttgart. Mr. Pauer, while not belonging to the sensational school of pianists, is said to be held in very high esteem in Germany, Austria, Russia and England, where he has been concertizing many years.

At the last concert, in March, the soloist will be Otto Urack, the successor in the orchestra of Alwin Schroeder. For the last several summers he has been the solo cellist in the Bayreuth Festival Orchestra, the most honorable post of its kind in Europe. He was formerly in the Royal Court Orchestra of Berlin.

Conductor and Soloists of Boston Symphony

FRITZ KREISLER
MME MATZENAUER
PHOTO BY MISHKIN
DR KARL MUCK, CONDUCTOR
BOSTON SYMPHONY ORCHESTRA
PHOTO BY GAR
MAX PAUER
JULIA CULP

From PUBLIC LEDGER
Address: Philadelphia, Pa.

Musical Notes

The Boston Symphony Orchestra announces its usual distinguished list of soloists for the concerts it is to give in Philadelphia during the coming season. As the first concert will be in a sense a celebration of the return of Doctor Muck to the orchestra, the programme will be entirely orchestral, but at each of the following four concerts there will be a soloist of the highest rank, two of them quite new to Philadelphia. These soloists will be two singers—Madame Matzenauer, of the Metropolitan company, and Julia Culp; one violinist, Fritz Kreisler, and one pianist, Max Pauer.

Madame Matzenauer needs no introduction to Philadelphia, although she is yet to be heard here on the concert stage. This remarkable artist came to America a year ago from Munich almost unheralded, and she was, conservatively speaking, the principal sensation of New York opera. A woman of stately presence, the possessor of a wonderful voice, she unites with these qualities a keen musical intelligence and a flawless taste, which are none too common among the singers of our day. Fritz Kreisler, who is to be the soloist at the December concert, will make his only appearance of the year with the Boston orchestra. He comes to America this season for a few weeks under exclusive contract with the Boston Symphony, and his only appearances in the East are with that organization. The years that Kreisler has been away have, from all accounts, made his art riper than ever, and he holds securely his position as one of the very greatest violinists of the world. His favor in public has increased consequently, and today there is no artist more popular than he.

Max Pauer and Julia Culp are names new not merely to Philadelphia, but to America. Pauer is one of the most distinguished pianists of Germany. None is held in higher esteem in his own country or in Austria, Russia or England. He is regarded as a master of the classics, and while he does not necessarily specialize in these, it is as an interpreter of the great composers, Brahms, Schumann, Beethoven, Bach and the like, that he has won his greatest fame. On the other side he not only is a favorite with the general public, but his playing is regarded as of inestimable value to students. Much interest has been raised by the announcement of the coming to America of Julia Culp, the distinguished Dutch mezzo-soprano. She is one of the two or three women, like Elena Gerhardt and Tilly Koenen, who have withstood the temptations of the operatic stage and confined themselves entirely to concert work. For several years now her recitals in London, Paris, Berlin, Vienna and St. Petersburg have been notably marked by overflowing houses. She is said to be a woman of most engaging personality, the possessor of a voice more than usually beautiful, and a musician of high attainments.

The general sale of season tickets to new subscribers will open at Miss Harris' office, in Heppe's Piano Rooms, 1119 Chestnut street, tomorrow morning. The five concerts will be in the Academy of Music on Monday evenings, the dates being November 4, December 2, January 6, February 17 and March 17.

From
Address PA
Date

W. Wright.

The Boston Symphony Orchestra's first concert of the season, under the direction of Carl Muck, will be given at the Academy of Music on Monday evening, November 4, the succeeding dates, on four Monday evenings, being December 2, January 6, February 17 and March 17. The four soloists announced are Mme. Matzenauer, contralto; Fritz Kreisler, violinist; Max Pauer, pianist, and Julia Culp, mezzo-soprano.

From INQUIRER
Address. Philadelphia, Pa.
Date

MADE A NOTE OF

The Boston Symphony Orchestra announces its usual distinguished list of soloists for the concerts it is to give in Philadelphia during the coming season. As the first concert will be in a sense a celebration of the return of Dr. Muck to the orchestra, the program will be entirely orchestral, but at each of the following four concerts there will be a soloist of highest rank, two of them quite new to Philadelphia. These soloists will be two singers—Madame Matzenauer, of the Metropolitan Company, and Julia Culp; one violinist, Fritz Kreisler, and one pianist, Max Pauer. The general sale of season tickets to new subscribers will open at Miss Harris' ticket office in Heppe's piano rooms, 1119 Chestnut street, tomorrow (Monday) morning. The five concerts will be in the Academy of Music on Monday evenings, the dates being November 4, December 2, January 6, February 17 and March 17.

From EVG. STAR
Address: Baltimore, Md.
Date OCT 12 1912

Boston Symphony Orchestra.

With Dr. Muck again at the head of the Boston Symphony Orchestra, with the infusion of considerable new blood into the personnel of the orchestra and with a list of most distinguished soloists, the coming season of Boston's great orchestra in Baltimore, which is the twenty-eighth consecutive season in which it has come to this city, promises to exceed all others in brilliancy, artistically, materially and socially. The number of renewals of last year's subscribers has passed all expectations, and when the season tickets have been sold to new subscribers there will be very little left for the casual patron. The general sale of season tickets to new subscribers opens Monday morning, October 14, at Albaugh's Ticket Agency, Fayette and Charles streets.

That Dr. Muck has finally abandoned Berlin and has come to America to make his home in Boston and to be for at least five years at the head of the orchestra of that city, is a matter of congratulation to everybody interested in the cause of music in this country.

From POST
Address: Washington, D. C.
Date OCT 13 191

Boston Symphony Seat Sale.

It is seven years ago that the Boston Symphony Orchestra, after a lapse of several seasons, resumed its concerts in Washington, and these years have been marked with utmost success from every point of view. The concerts have been attended by most notable audiences. The coming season promises fully to equal the past. The concerts will be given at the National, as usual, on Tuesday afternoons at 4:30, the dates being November 5, December 3, January 7, February 18, and March 18. The general sale of season tickets to new subscribers opens at Droop's music store next Wednesday morning, October 16.

The management of the orchestra takes pleasure in announcing four most distinguished soloists. At the first concert, which will mark Dr. Karl Muck's return, the program will be purely orchestral. For the second concert Fritz Kreisler, the great violinist, has been engaged.

In January the soloist will be Miss Elene Gerhardt, soprano, much of whose coaching was done with the distinguished conductor, Arthur Nikisch. The February concert will bring a new pianist, new not merely to Washington, but new to America. This is Max Pauer, of Stuttgart. At the last concert in March the soloist will be Otto Urack, who is the successor in the orchestra of Alwin Schroeder, Mr. Urack sharing the first desk of the cello section with Heinrich Warnke.

Newspaper

From
Address
Date

Dr. Karl Muck, who this season resumes the post of conductor of the Boston Symphony Orchestra, arrived last Tuesday on the Kronprinzessin Cecilie, after an absence of four years, bringing with him three new members of the orchestra, Otto Urack, who succeeds Alwin Schroeder at the first desk of the 'cellist; Maurice Koessler, one of the new first violins, and Bruno Steinke, one of the new cellists.

Otto Urack has an enviable reputation as a 'cellist, musician and con conductor. For the past few seasons he has been principal 'cellist of the Festival Orchestra of Bayreuth, and has done much operatic and concert conducting in the lower Rhenish cities.

Among the newcomers that the Boston Symphony Orchestra will have this year is Walther Habenichl, for the last three seasons concertmaster of the Keil Philharmonic Orchestra. Habenichl comes to Boston to be the leader of the second violins. The woodwind section will be strengthened through the coming from Paris of Albert Chevriot, flutist, and Pierre Fosse, oboist. Both these musicians are young men and are winners of the first prize in the Paris Conservatoire.

The plans for the season of the Orchestra are now complete. The season begins in Boston with the first public rehearsal on Friday, October 11, and ends with the last concert on May 3. Between those two dates 110 concerts will be given—eight less than last year. The Orchestra is called together for its first rehearsal to-day.

The Orchestra will give its usual series of five evening concerts in this city at the Academy of Music during the coming season on Monday evenings, November 4, December 2, January 6, February 17 and March 17.

[40]

From **RECORD**
Address: **Philadelphia, Pa.**
Date OCT 13 1912

The prospectus for the Philadelphia season of the Boston Symphony Orchestra calls for the usual five concerts on Monday evenings, the dates being November 4, December 2, January 6, February 17 and March 17. Four soloists are announced. Two of them are singers—Madame Matzenauer, of the Metropolitan Company, New York, and Julia Culp. The other two are Fritz Kreisler, violinist, and Max Pauer, pianist. While these are representative artists, interest in the concerts naturally centres in the return of Dr. Karl Muck as conductor. No conductor with the orchestra has in the 31 years of its life left a deeper impression upon the general public and the orchestra itself than has this distinguished musician, who was at its head during the seasons of 1906-07 and 1907-08. He seemed to bring to the orchestra just what it needed. In the words of one of the distinguished critics of New York, Dr. Muck found when he first came to America a wonderful instrument which needed only the vivifying impulse of genius to make perfect. This influence he brought to the orchestra and he left it not merely a marvelous machine, but a really living instrument.

No soloist is scheduled for the first concert in November, but in December Fritz Kreisler will make his only appearance of the year. He comes to America this winter for a few weeks under exclusive contract with the Boston Symphony Orchestra and his only appearances in the East will be with that organization. Madame Matzenauer was the great dramatic discovery of last season. She came to America practically unheralded, but before the season had run many weeks she had become one of the most notable figures in the Metropolitan Opera House.

In February the soloist will be Max Pauer, who is making his first visit to America. Pauer is regarded as one of the classical giants of Germany. In London, Berlin, Vienna and other German cities no pianist is held in higher esteem.

The fourth and last soloist, Julia Culp, is a native of Holland and, like

DR. KARL MUCK.

two or three other distinguished singers of her time, has devoted herself entirely to the concert stage. She brings with her the reputation of being one of the most distinguished concert singers of the world.

JOURNAL
From PROVIDENCE, R. I.
Address OCT
Date

pose.

* * *

Former subscribers to the Boston symphony series have been busy during the past week renewing their reservations, and to-morrow the general sale of season tickets to the five concerts will open at Steinert's music store. The management has announced the order in which the five soloists will appear, as follows:

Oct. 22—Mme. Marie Rappold of the Metropolitan Opera Company, the dramatic soprano.

Nov. 19—Fritz Kreisler, the Austrian violinist, who comes to America this year under exclusive contract to the Boston Symphony Orchestra.

Dec. 31.—Elena Gerhardt, soprano,

Dr. Karl Muck.
Conductor of Boston Symphony Orchestra.

whose first visit to America was made last year.

Feb. 4—Norman Wilks, an English pianist, for whom this is the first season in America.

April 1—Julia Culp, the famous Dutch concert singer.

From TRIBUNE PROVIDENCE, R. I.
Address
Date

SYMPHONY SOLOISTS.

Three Singers, a Violinist and Pianists Coming Here.

Three singers of international reputation, one of the greatest violinists of our time and an English pianist who is expected to be the sensation of the coming season are announced as the soloists for the five concerts of the Boston Symphony Orchestra in Providence during the coming season. The concerts will be given, as usual, in Infantry Hall on Tuesday evenings, the dates being Oct. 22, Nov. 19, Dec. 31, Feb. 4 and April 1.

The three singers announced are Mme. Marie Rappold for the first concert; Miss Elena Gerhardt for the third concert, and Miss Julia Culp for the fifth. Mme. Rappold is one of the principal sopranos of the Metropolitan Opera House of New York, and her career has been almost in the nature of a fairy tale. Without any stage experience, in fact without ever having appeared in public, she was cast for the very important part of Sulamith in Goldmark's "The Queen of Sheba" four years ago and won as astounding success from the beginning.

Mme. Rappold had never to undergo the long apprenticeship of the European opera house. In fact, she was a famous singer before she ever appeared in Europe, the whole of her training being in this country. She is not only one of the principal members of the Metropolitan Opera but is one of the most sought-after concert singers of to-day.

Miss Elena Gerhardt, the famous German concert singer, made her first appearances in America last year and was in many respects the great feature of the season. The possessor of a more than usually beautiful voice, she unites with this a keen musical perception and flawless taste and while she makes a specialty of song recitals, her appearances with orchestra in the greater arias are always memorable events.

Miss Julia Culp, the third singer, is a newcomer to America, for this will be her first season on this side of the Atlantic. Miss Culp is a native of Holland and her career has been principally on the Continent, although she has in the last two or three years become a great favorite in London. Like Miss Gerhardt, she is a concert singer, devoting herself to song recitals and to appearances with orchestra. She is said to have a mezzo-soprano voice of great beauty and is regarded as one of the greatest artists of our time.

The violinist, Fritz Kreisler, has been unrivalled among men of our time and generation. He comes to America this year under exclusive contract with the Boston Symphony Orchestra, and his only appearances in the East will be with that organization.

Finally, Norman Wilks, the English pianist, who is preceded by a most enviable reputation. His playing has been for the past two years one of the sensations of Berlin and his appearances in London always means overflowing houses. It is expected that he will be a most valuable addition to the musical season if 1912-1913.

The prospects of the orchestra in Providence have never been better. The number of renewals has been unusually large and it is almost certain that there will be very few seats left for the individual concerts.

From **EVG. NEWS**
Address: **Baltimore, Md.**
Date OCT 12 1912

NOTED SOLOISTS TO BE WITH ORCHESTRA

Elena Gerhardt, Max Pauer And Otto Urack Stars Of Boston Symphony.

With Dr. Muck again at the head of the Boston Symphony Orchestra, with the infusion of considerable new blood into the personnel of the orchestra and with a list of distinguished soloists, the coming season of Boston's Orchestra in Baltimore—which is the twenty-eighth consecutive season in which it has come to this city—promises to excel all others. The general sale of season tickets for new subscribers opens Monday morning at Albaugh's.

In January the soloist will be Elena Gerhardt, German concert singer, whose appearances in America last year, when she made her first visit to this country, were among the sensations of the season.

The February soloist will be Max Pauer of Stuttgart. Pauer, curiously enough, has never before been in America although in the last 15 years he has been ranked among the giants of the piano in Europe.

The soloist at the last concert will be Otto Urack, the successor to Alwin Schroeder in the Boston Symphony Orchestra. Mr. Urack comes to America from Berlin, where for several years he has been regarded as the foremost cello virtuoso of Germany.

From **TIMES**
Address: **Washington, D. C.**
Date OCT 13 1912

Concerts by the Boston Symphony Orchestra will be given at the National Theater on Tuesday afternoons at 4:30 o'clock on November 5, December 3, January 7, February 18, and March 18. The general sale of season tickets to new subscribers opens at Droop's Music Store next Wednesday morning, October 16.

Interest in the season of 1912-1913 is heightened by the return to America as conductor of the Boston Symphony of Dr. Karl Muck, of Berlin. During the last four years Dr. Muck has been the musical director of the Royal Opera in Berlin, but is now to be in America for several years.

The first concert will be purely orchestral, and for the second Fritz Kreisler, the violinist, has been engaged. In January, Miss Gerhardt, soprano, will be heard; in February, Max Pauer, pianist, of Stuttgart, new to America. At the last concert in March, Otto Urack, cellist, formerly of the Royal Court Orchestra, of Berling, will appear.

* * *

From
Address PROVIDENCE
Date

Boston Symphony Orchestra.

Last year's subscribers to the Boston Symphony Orchestra are reminded that they have only until Saturday in which to renew their subscriptions and secure the seats held by them last year. A large majority of former subscribers have already renewed, but a few are yet to be heard from.

All communications should be addressed to C. A. Ellis, care of M. Steinert & Sons Co., 505 Westminster street. The general sale of season tickets to new subscribers will open at Steinert's next Monday morning. Oct. 14.

From **EVG. SUN**
Address: **New York**
Date OCT 14 1912

After a week of private drill, the Boston Symphony Orchestra began its thirty-second season in Boston on Saturday night. The programme presented by Dr. Muck consisted of the "Eroica" symphony of Beethoven the "Roman Carnival" overture of Berlioz, Liszt's "Mazeppa" and Wagner's prelude to "The Mastersingers."

Dr. Muck's return to Boston is officially stated to have renewed public interest in the orchestra, and its famous "auction sales" made new records at Symphony Hall.

The agents for New York, at Carnegie Hall, report very few desirable seats left for the first concert here in November.

[41]

October 19-1912

BOSTON POST,
OCTOBER 17,

THIS WEEK'S PAIR OF SYMPHONY CONCERTS

The Symphony concerts of this week which will be played tomorrow afternoon and Saturday evening, present as soloist Madame Marie Rappold of the Metropolitan Opera Company. Madame Rappold makes her second appearance as soloist of the Symphony Orchestra in this city. She will sing Elizabeth's greeting, from the second act of "Tannhauser," and two songs with orchestra—"Chanson Provencale," by dell'Acqua, and "Fruhlingsnacht," by Van der Stucken.

The Symphony will be Sgambati's in D-Major, No. 1, Op. 16, which was played here twice when Mr. Paur was conductor. The first number will be Pfitzner's overture to "The Little Christ Child," and the second orchestral number will be Brahms' Variations on a Theme by Haydn. The symphony comes at the end.

OCTOBER 18,
TRANSCRIPT,

NEWS OF MUSIC

Dr. Muck Reappears in Cambridge and Repeats His First Programme—An Apt English Comparison—Miss Genee Promises a Revival—Items and Opinion

DR. MUCK does not court applause and his audience seems somehow to have caught a hint of his disposition toward it. A week ago, when he returned to Boston, his audiences in Symphony Hall received him warmly but briefly, and again last evening, when he reappeared in Cambridge, the applause in Sanders Theatre was hearty and short. He and the orchestra repeated there the pieces with which they had also begun the season in Boston: Beethoven's "Eroica" symphony; Berlioz's overture, "The Roman Carnival"; Liszt's tone-poem, "Mazeppa" and the prelude to Wagner's operatic comedy, "Die Meistersinger." The performance of all this music did not differ materially from that which it received last week in Symphony Hall, but it gained, as all music and all performances do, by the superior resonance of the wooden walls of Sanders Theatre. Acoustically, Symphony Hall is not what the experts call a "lively" auditorium. Sanders Theatre is, and an orchestra that has been actually reduced in numbers seems there to be multiplied.

Once more, the conductor and his men made the "Eroica" symphony sound as it has not sounded before hereabouts within long memory. The music unrolled itself in the great design and with the great voice of Beethoven in sustained and climacteric continuity. Yet within that design were diversity of structural line, variety of tonal force, significant shadings and transitions, unforced modulations and contrasts, each apt and imaginative in its place. The voice spoke with many emotions, isolated or blended, of stress of struggling spirit, of heroic lament, of tumultuous elation and release, yet always it was the voice of Beethoven's melody, mighty to persuade. Beside such music so performed, "Mazeppa" did seem a poor and tawdry, a rhetorical and theatrical thing. Perhaps, after all, the years have sifted Liszt's tone-poems wisely when they let "Mazeppa" run through the sieve into semi-oblivion. And Berlioz's overture, in comparison, seemed no more than brilliant and ornate tone-picturing. Only the prelude to "Die Meistersinger" quite held its own, and at last Dr. Muck had persuaded the orchestra to fling it off as a white-hot and almost racing improvisation upon the joy of life in young and old Nuremberg. Perhaps Wagner wrote it so. Perhaps had he sat in Sanders Theatre, he would have thought that some of his contrapuntal detailing merely raced by.

NOVEMBER 9,
ADVERTISER,

Music Notes.

The fifth programme of the Symphony Orchestra which will be given on Friday and Saturday comprises the first symphony of Sibelius in E-Minor, Glazounoff's Overture "Solennelle," Tschaikowsky's Second Concerto in C-Major and Chabrier's "Espana" Rhapsody, the soloist being George Proctor.

Sunday night, Nov. 17, in Symphony hall, is the first of the concerts of the Symphony Orchestra for the increase of its Pension Fund. The programme will consist of the overtures to "Rienzi" and "The Flying Dutchman"; the preludes to "Lohengrin," "Tristan," "Die Meistersinger" and "Parsifal"; the orchestral glorification of Siegfried in "Gotterdammerung" and the Venusberg music from "Tannhauser."

The Philharmonic, Josef Stransky and Mischa Elman, soloist, appear at Symphony hall tomorrow.

OCTOBER 19,
GLOBE-

AT THE SYMPHONY.

Mme Rappold Is Effective in Two Arias.

Sgambati, Pfitzner and Brahms Are Represented on Program.

The program of the second public Symphony rehearsal, with Mme Marie Rappold of the Metropolitan Opera House as soloist, was as follows: Sgambati, symphony in D major, No. 1, op 16; Wagner, Elisabeth's greeting to the hall of song from the second act of "Tannhauser;" Pfitzner, overture to "The Little Christ-Elf;" Weber, recit and aria of Agathe from "Der Freischuetz;" Brahms' Variations on a Theme of Josef Haydn.

It is said that Sgambati has not received due apreciation at the hands of his countrymen. He is a unique, in a sense, an isolated figure. Even as Wolf-Ferarri turned his face toward foreign musical gods, so Sgambati, before him, disregarded Italian models and, looking across the Alps, turned his muse to that of the Germans. Eliminate the operatic element from Italian music today, and what remains for chamber music and the symphonic orchestra is not significant. Sgambati's contributions to these forms have impressed more than his Italian contemporaries.

ADVERTISER,
OCTOBER 19,

FINE PROGRAMME AT SYMPHONY CONCERT

DR. MUCK ESPECIALLY GREAT IN BRAHMS

Gave Masterly Reading to Variations on a Theme—Mme. Rappold the Soloist.

By Louis C. Elson.

PROGRAMME.

Sgambati—Symphony in D major, No. 1.
Wagner—Elizabeth's Greeting to the Hall, from "Tannhaeuser."
Mme. Marie Rappold.
Pfitzner—Overture to "The Little Christ-child."
Weber—Prayer Scene from "Der Freischutz."
Mme. Rappold.
Brahms—Variations on a Theme by Haydn.

An interesting programme, and, like the first one, not too wildly modern. The only composer who indulged in dry progressions and turgid counterpoint was Pfitzner, who will never be called a "Honey Pfitz" (as our present mayor is), for he is sometimes rather turgid for so gentle a subject as "Christelflein"—The Christ elf. He brings in melodies that suggest the direct simplicity of folk-themes, and just as we begin to congratulate ourselves on finding a new Humperdinck, he smothers them in ponderous counterpoint as ruthlessly as the princes were smothered in the tower. He gives much ingenious figure treatment, which may be the right thing, but is in the wrong place. The "elfin" part is rather in the title than in the music. But, for all this, there are dainty carollings at times, there is attractive treatment of rhythm, and there is a very attractive ending. The work deserved more applause than it received. In fact, the audience was too reserved during the entire concert.

HERALD,
OCTOBER 19,

MUCK REVIVES OLD SYMPHONY

Sgambati's Work Is a Pleasing Italian Germanization of Artistic Intention.

MME. RAPPOLD WAS SOLOIST

Sings Familiar Arias, and Brahms and Pfitzner Complete Program.

By PHILIP HALE.

The second public rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. Mme. Marie Rappold, soprano, was the soloist. The program was as follows:

Symphony in D major, No. 1........Sgambati
Elisabeth's Greeting, "Tannhaeuser"..Wagner
Overture to "The Little Christ-Elf"...Pfitzner
Agathe's scene and aria from "Der Freischuetz"........................Weber
Variations on a theme of Haydn........Brahms

We have not heard Sgambati's symphony for 14 years. Much water has flowed under the bridge since 1898, and the hearers of that year now listen to music that would then have seemed incredible, if not impossible. It does not matter what was written about the symphony then; it was long ago forgotten, and unfortunate, indeed, are those who never change opinion or belief, to whom no great light appears on the road to Damascus. The symphony still lives, whether it was then liked or disliked, or whether the critics, smiling, put the question by.

Sgambati, an Italian with an English mother, was a serious person in music from the beginning, and was greatly influenced by Liszt. As pianist, and as concert giver, Sgambati fought valiantly for German music. Brahms was no more foreign to him than was Beethoven; he was interested in Schumann and Wagner alike; but Liszt undoubtedly moulded him. It is natural to say that this Italian heard his own music the other side of the Alps. It would be unjust to say that he denied his enviable birthright. If there is abundant evidence of German influence in this symphony, there are also unmistakable manifestations of Italian sentiment and expression. Nor is the composer's nationality revealed only in the Serenata. In the second movement, and even in the Scherzo, there is the suggestion of the solemn festal music in a Roman basilica. Furthermore, in allegro passages there is a peculiar vivacity that we do not associate with either French or German composers; a vivacity that is not idly gay, a vivacity that does not remind one of Milton's unwieldy elephant wreathing his lithe proboscis to make our first parents mirth; nor in the allegro is there the demoniac spirit that at times gives character to an otherwise inconspicuous German scherzo.

This Italian composer has not the gift of original melodic invention. Perhaps this is the reason why. Unlike his fellow countrymen, he has not sought fame in the opera house; but his themes are not dry or sterile. There are no great moments in the symphony; there is no deep emotion; there are no passionate outbursts; but this music has other qualities that are not to be ignored, much less despised. There is always the honorable, artistic intention; there is indisputable skill in the expression. There is a sense of proportion; there are interesting harmonic progressions—it should be remembered that the symphony is over 30 years old; there is ingenuity in the blending and the contrasting of instrumental timbres; there is rhythmic variety; the climaxes are intelligently and effectively prepared. It was a good thing to hear this music again. It gave pleasure, and it reminded the audience that there are Italians who are not always cudgelling their brains to find out appropriate music for "amore," and "dolore."

Although Hans Pfitzner is a name that incites discussion in Germany—the sort of discussion in which it were well that one of the disputants should be fastened securely to his chair—his music is little known in this country. It is not probable that his operas will be performed here; his chamber music is neglected; few if any of his songs are sung by singers nervously seeking something new. Dr. Muck brought out the overture to Ilse von Ctach's fairy play when he was in Boston five years ago. The overture then made little impression, and the excellent performance yesterday did not convince us of any inherent worth lurking in the pages. However, this music was written for a play; to prepare the spectators; to put them in sensitive, recipient mood. In the theatre the purpose of the composer may have been accomplished. To those, for example, who have seen "L'Arlesienne" in Paris, the Prelude of Bizet when played in the concert hall has a keener significance. As a concert piece Pfitzner's overture contains a few agreeable passages of unaffected simplicity, but many more that are as routine work of little distinction.

The unhappy Hugo Wolf in one of his many bilious articles against Johannes Brahms cynically admitted that Brahms was a master when he wrote variations on another composer's theme, and he exclaimed: "Is not the whole of Brahms's creative work only one huge variation of the work of Beethoven, Mendelssohn and Schumann?" This is, of course, extravagant, unjust; but it is not to be denied that the great and distinguishing gift of Brahms was his skill in construction, and this skill is the dominating feature of the St. Anthony variations. Grant the suave beauty of the "Pastoral" variation, and of the variation with the Hungarian flavor, the set as a whole suffers from the monotony of the prevailing tonality, and too much of the music is interesting only by reason of flawless workmanship in the orthodox manner.

The orchestra is regaining its reputation for precision, balance, eloquent phrasing, euphony, and under Dr. Muck as interpreter and disciplinarian it will surely not lose in plasticity and passion.

Mme. Rappold of the Metropolitan Opera House is an amiable, a cheerful singer with a voice of pleasing quality. It was announced that she would sing songs by Dell' Acqua and Van der Stucken, but at rehearsals these songs were not found worthy of a symphony concert, although they might excite applause in a parlor. Would it not be well to put Agathe's scene and air on the shelf? The "prayer" is often heard in church; the long recitative-arioso passages have significance only on the operatic stage; and the final allegro is barbariously written for the voice.

The program of the concerts next week is as follows: Bischoff, symphony in E major; Wagner, A Siegfried Idyl; Weber, overture to "Euryanthe."

JOURNAL

SYMPHONY SOLOIST HAS GOLDEN VOICE

Mme. Marie Rappold Also Displays Strong Dramatic Power.

An American soloist, Mme. Marie Rappold, is leading the Symphony list this season. The New York dramatic soprano is appearing at this week's concerts, singing one of the very songs chosen for her Symphony debut four years ago, Agathe's scene and aria from "Der Freischuetz," together with a less venerable classic, Elisabeth's greeting, "Dich, theure halle," from "Tannhaeuser." It is a pity that Mme. Rappold has never taken the part of Elisabeth on the operatic stage here. Yesterday she displayed her dramatic power more clearly than ever before to a Boston audience.

As regards this particular song, Mme. Rappold has the advantage of youth and beauty to assist her in the effective delivery of a rhapsody that marks one of the finest outbursts of Wagnerian passion and melodiousness. There are prima donnas who would venture upon such a scene with distracting garments, as if dressed for the Country Club races. Mme. Rappold was a lovely apparition. But she did not forget that clothes do not make a singer, even if they can make an actress. There are dull tones in her middle register, but otherwise her voice is golden; and her dramatic talent crowns her vocal art. It flashed through her tones. The concert hall is the more trying place for the dramatic soprano, and yesterday Mme. Rappold improved the impressions she made here before.

However, it was not an afternoon remarkable for applause. The brilliancy of the Sgambati symphony number was confined largely to the orchestra, whose performance, especially of the fiery finale, was a technical feat of the highest order. The symphony, which is a novelty to the new generation, is tragic in character and rather prolix. It is a large order of Italian caviar, and the enthusiasm after it was over belonged for the most part to its admirable interpreters.

Pfitzner's delightful "Little Christ-Elf" overture, which Dr. Muck himself introduced here five years ago, and Brahms's encyclopedic "Variations on a Theme of Josef Haydn" complete the program, which will be performed again tonight.

Next week's program includes the Bischoff symphony in E major, Wagner's "Siegfried Idyl" and Weber's "Euryanthe" overture.

NOVEMBER 9,
JOURNAL-

Philharmonic Society With Mischa Elman

The Philharmonic Society of New York, under the leadership of Josef Stransky, is to be heard here tomorrow afternoon in Symphony Hall. Mischa Elman, the celebrated Russian violinist, will be the soloist.

A program that will appeal to all classes of concert-goers has been arranged and it will show the famous orchestra at its best. The first number is the ever welcome "Euryanthe" overture of Weber. This will be followed by the fifth symphony of Beethoven, in C minor, and the love scene from Richard Strauss's "Feuersnot." The solo number will be the Brahms concerto in D minor. The last [illegible] will be Liszt's [illegible] poem, "Ta[illegible]

Pension Fund Concert

The return of Dr. Muck has given a fresh impetus to the pension fund concerts, as it has to the regular Symphony series, and the committee having charge of the concert which will be given Sunday evening, Nov. 17, feels secure in offering a program without a soloist, devoted entirely to Wagnerian music. Boston has few oportunities to hear such music in concert or in the Opera House. Dr. Muck confessedly dislikes the idea of Wagner in the concert room, but such is his interest in the pension fund that knowing the atraction a Wagner program has, three times during his first engagement and now at the first concert in his second engagement, he has devoted the program to such music.

The first part of the program will contain the overture to "Rienzi," the overture to "The Flying Dutchman," and the introduction and bacchanale from the first act of "Tannhaeuser." The second part will contain the prelude to "Lohengrin," the prelude to "Tristan and Isolde" (but not the Liebestod), prelude to "The Mastersingers of Nuremburg," the funeral music from "Gotterdaemmerung," and finally the prelude to "Parsifal."

OCTOBER 19,

POST,

MME. RAPPOLD AT SYMPHONY

Singer at Best in Wagner Number

BY OLIN DOWNES

Mme. Marie Rappold, soprano, of the Metropolitan Opera Company was soloist at the public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall. She sang the air, "Dich Theure Halle," from Tannhauser, and the recitative, "Wie Nahte Mir die Schlummer," and the aria, "Leise, Leise," from "Der Freischutz." Mme. Rappold has developed as a singer since her first appearance in Boston several seasons ago. There was then, if memory serves, an evident and inconvenient break between the registers of her voice which, if it did exist, exists no more. Yesterday afternoon, too, her phrasing was usually finished and her diction clean. The voice itself has uncommon body and quality. In the Weber aria Mme. Rappold was applauded enthusiastically, and several times recalled. Still, with all its virtuosity, the eloquence of the recitative—which is far finer than the claptrap passages which occur at the last and the brilliancy of these final passages, where the composer utilizes a voice as if it were a fiddle or a clarinet—in spite of this, the air had not all of that deep conviction and a certain ineffable purity which are its sustaining qualities, nor was the transition to the final allegro as thrilling as it has been in other instances. There was more refinement, finish and genuine discernment in the music of Wagner. The greeting of Elizabeth, the expectant virgin, was better sung and better interpreted.

Italian Symphony

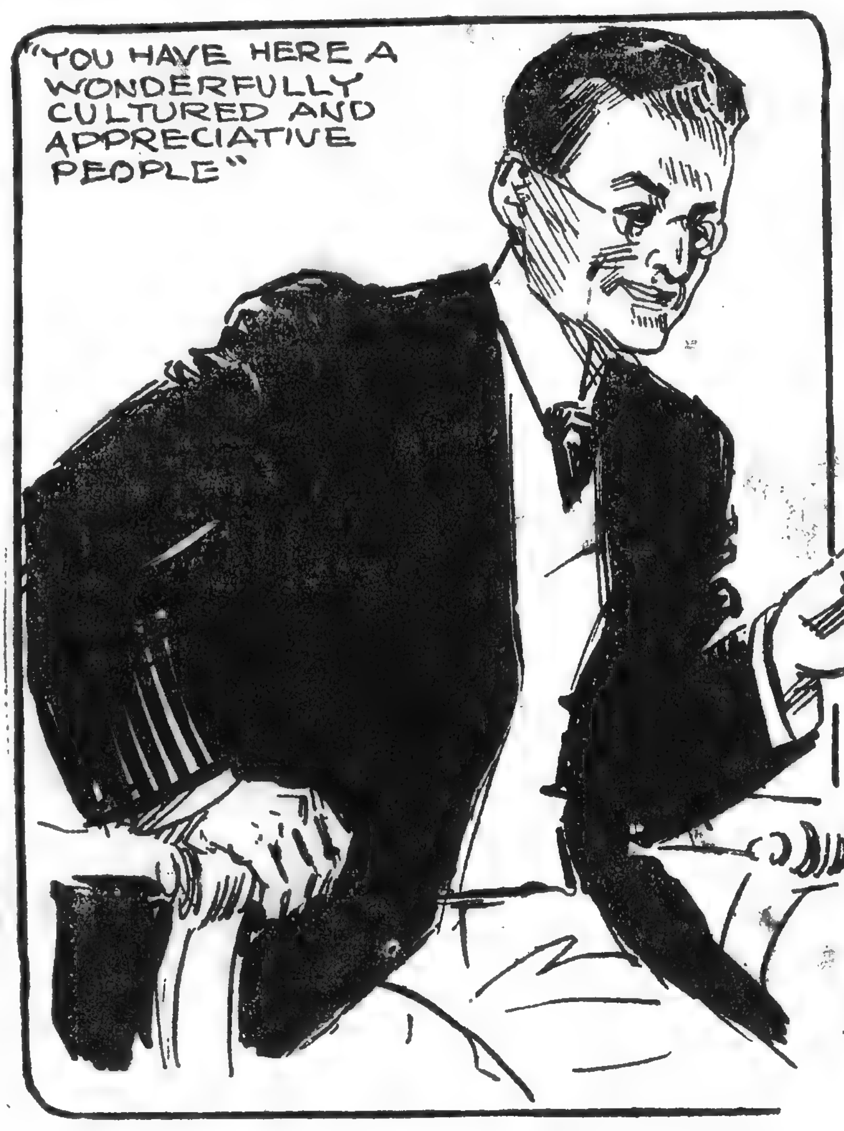
Dr. Muck revived a symphony by Sgambati, one of the few symphonies by Italians which have crossed the boundaries of Italy, and the worthy effort of one born to think as an Italian persuading himself to write in the style of the German symphonists. Shall we praise Sgambati for his fair measure of success? The symphony is ingratiating. The spectre of form has not terrified the composer out of his inherent gift for frank, gracious melody. And the symphony is formally correct. It can even show a bold dozen of measures when the composer made a heroic but feeble effort to think for himself. It is music tinged with a Tennysonian melancholy. The instrumentation is "refined." The melodic material is sometimes thin, and unworthy of such a serious symphony as Sgambati evidently set out to write, in his opening movement. Listening to this opening movement, you have heard all that the composer has to say. For reasons known to himself, Dr. Muck chose to revive the work. The symphony says nothing. It is more a suite in symphonic form than a symphony. There is no cumulative effect, either musical or emotional, which is one of the grand characteristics of the real symphony or of any work of art laid out on great lines. There is, in the last movement, bluster which is wholly unconvincing. The slow movement is well worked out, in spite of the conventionality of accompanying figures, and the weary evenness of the length of the melodies and sections. Then the symphony, for all of its tingle and chatter, commences to be a bore; 30 years old. Aye, and more than that. No more lovers!

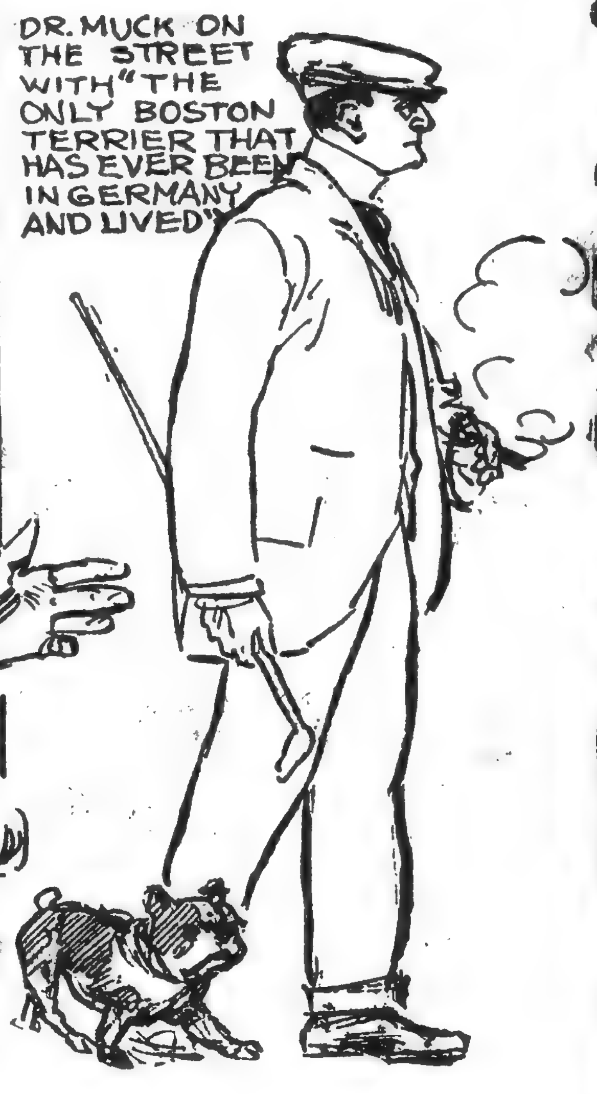
The overture to Pfitzner's "The Little Christ-Elf," a Christmas Fairy Story in three acts by Ilse von Stach, was played here by Dr. Muck in 1907. It did not then make a profound impression. Yesterday Dr. Muck saw that the composer had all possible opportunity. Still, in spite of a few passages that stood out and distinguished themselves from what seemed to be a sort of mosaic of thematic fragments, the overture did not profoundly impress. Pfitzner has his many adherents in Germany. His opera, "Der Rose vom Liebesgarten," has been especially praised there. Is it that he is rather a gifted composer of no pronouncedly individual tendencies, than a man who can force the world to listen, whether or no?

The concert closed with an admirable performance of the excellent variations of Johannes Brahms upon a theme by one Josef Haydn. The performance and the piece became, orchestrally, the most significant moments of the afternoon.

MAGAZINE, COMIC AN

Step Up and Meet Dr. Karl Muck, the Noted Conduct


"YOU HAVE HERE A WONDERFULLY CULTURED AND APPRECIATIVE PEOPLE"


DR. MUCK ON THE STREET WITH "THE ONLY BOSTON TERRIER THAT HAS EVER BEEN IN GERMANY AND LIVED"

DR KARL MUCK

Dr. Karl Muck as he is today, giving his views on music, and taki
visited Germany and lived" out for a stroll. Dr. Muck doesn't

By FREDERICK JOHNS

HERE is Dr. Karl Muck, one of the greatest conductors in the world, come to Boston to lead our Symphony Orchestra. Let's us know all about him, how he looks, what he wears, what he thinks about things.

Is he getting bald? Has he grown fat? He used to be poetic; has he become prosaic? In short, what kind of a man is this new Dr. Muck that Berlin has permitted to come back to us?

These are important questions. I think musical people would rather have them answered than hear what he thinks about Max Reger, and Claude Debussy, and George Cohan. Besides, Dr. Muck is much too discreet to tell what he thinks about those people.

Therefore, have at you, Doctor Muck! I found him in his apartments at the Hotel Somerset. He was engaged in marking an instrumental part of the Liszt symphonic poem "Mazeppa," putting guide posts upon it for the benefit of the flutist or violinist who will have to perform it.

Not Long and Lean

One thinks of Doctor Muck as long and lean. I have seen cartoons which made him look like Punch, with his prominent nose and long chin almost colliding. Actually he is not a tall man, and though not fat, quite well nurtured. His face has rounded somewhat since he was last in Boston. It is a remarkably pleasant face despite long nose and chin. He is the kind of man who might sit down at your restaurant table when you were reading the "dope" on the world's series and get you into conversation without causing any resentment. His hair is well barbered and I regret to report that he is losing it in front just the way that Weingartner is parting with his raven locks. His eyes are bright and twinkle behind his spectacles.

In attire Dr. Muck is something of a sport; certainly he doesn't dress much like a musician. In fact, after interviewing many great musicians and finding them all looking like bankers or clerks, I have come to the conclusion that long hair, black string ties and cape overcoats are not a musical uniform at all.

His Bulldog Unusual

Doctor Muck wore tan shoes, dark red stockings and a cravat which looked pink in the fading daylight.

We sat down to consider what language we should talk in, when out came a Boston bull terrier and began to inspect my freshly shined boots.

"That," said Dr. Muck, impressively, "is the only Boston terrier that has ever been in Germany and lived."

"What happened to all the others?"

"They died," replied the doctor. "I do not know why it is, but Boston terriers cannot live in Germany."

Now here was an important item of news from an indisputable authority, and I pricked up my ears. Could it be that Boston terriers make the best sausages, and Boston butchers do not know it?

"Do they—er—die natural deaths?"

"But of course. They are delicate dogs and do not stand change of climate. This dog was given me by Mrs. James Storrow when I departed four years ago for Germany. He was the only one of the kind in Berlin, and was greatly admired. Now I have brought him back to his native land."

Jack Loves to Chew Dogs

"Come here, Jack," said Doctor Muck. "You are in good health, are you not? But certainly. Are you glad to be back in Boston again? But, certainly.

"He is friendly to persons, not animals," said the Doctor, and then he threw back his head and chuckled contagiously. "Jack is slightly quarrelsome in his disposition. He is a great cat killer, and other dogs he would chew up when possible."

"Our ambassador to America has tried to bring Boston terriers home to Berlin but always they have died.'

Jack climbed into a large wicker basket lined with cushions and snuggled down. The Doctor crossed the room and pulled his ears.

Thus it will be seen that great conductors are like other human beings, have many interests, and are not too fond of talking shop.

The chamber was lavishly decorated with flowers, large bouquets with white cards attached representing tribute from Boston's music lovers.

"Boston people have been very kind to us," said the doctor. "My wife and I have been overwhelmed with attentions and little deeds of kindness that we have appreciated so much.

"Just now we are busy getting our flat ready. It is in Commonwealth avenue. I was there to help, but my wife told me to go away. She said I didn't assist—quite the contrary. It took two of your big moving vans to carry the furniture I brought from Germany. And my library it is in twelve big boxes, more than a thousand books, scores and such things."

Why He Doesn't Compose

"You have seen my first program? Nothing revolutionary. I am not averse to novelties, but I wish them to be worth the trouble of performing."

"You are not a great admirer of the modern school?"

"Oh, yes. I like Strauss and also Debussy, but the imitators of these men I do not like."

"You yourself do not compose, doctor?"

"Ah, no," he said, with a laugh of de

I have no special aptitude for com
tion; then why should I compose?

"To tell the truth, we conductors have our heads full of the music of Wagner, Beethoven, Tschaikowsky, Strauss and the others, and how can we know if the theme that runs in our minds is our own or something from one of the masters? To be sure, some conductors compose, but I am content to conduct.

"For thirty-two years I have conducted."

"Is it possible?" I questioned, for Dr. Muck does not look more than forty-five.

"Ah, yes. I began when I was [illegible], and now I am fifty-two."

"Then you knew many of the [illegible] composers."

"Wagner. I never knew, [illegible]ugh I

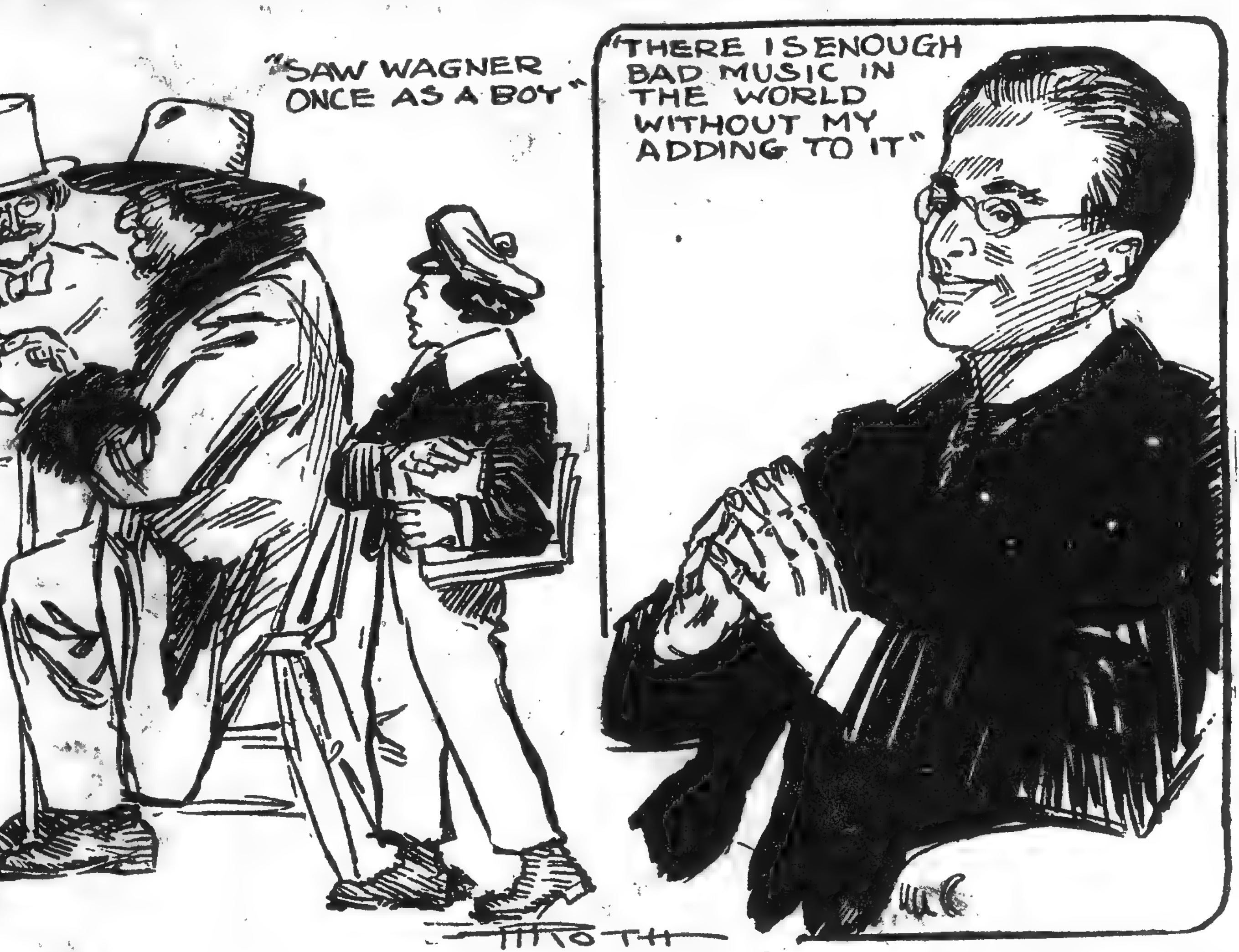
MIC AND FICTION PAGE

ted Conduct of the Symphony Orchestra, as He Is Today

PHOTO BY GARO

KARL MUCK

s views on music, and taki ng "the only Boston terrier that has ever for a stroll. Dr. Muck does n't dress a bit like a musician.


"SAW WAGNER ONCE AS A BOY"
"THERE IS ENOUGH BAD MUSIC IN THE WORLD WITHOUT MY ADDING TO IT"
ROTH

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Then you knew many of the great com-rs."

Wagner, I never knew, although I saw him once as a boy. I knew very well Brahms, and Tschaikowsky and Liszt and most of the composers of the eighties and nineties."

"And you admire Brahms greatly?"

"Well, I am not what we call a Brahmin. I find some of his works very wonderful and others, well, I do not care for them.

"Do you prefer to conduct opera or symphony concerts?"

"It depends. The concert is more satisfactory, because you can get absolute results with the right amount of effort. In opera you might rehearse until everything was perfect, and then a singer migh have a cold, or a stage hand make an error, and something would spoil all you have striven to secure."

"I am told you believe that opera in America should be sung in English."

"It would be desirable if it could be secured. Unfortunately, most of your singers here are Italians, and Italians have little aptitude for other languages. There is Caruso, who for years has wished to sing Lohengrin in German. He has studied and studied for five or six years, and even today he does not dare try it.

The Covent Garden Choruses.

"In Germany we have German singers to sing all operas in German, but sometimes we give opera in other languages. Our German chorus in Berlin can sing in Italian, French and Russian when necessary.

"I do not like to hear opera sung in several languages. Once I conducted in Covent Garden. We had three choruses, German, French and Italian. But in the big operas, like "Lohengrin," they combined them—and there they were, each singing their own tongue. It was terrible," said the doctor, with a rueful laugh.

"I believe that some day you will have nearly all American singers in your opera houses. Then it will be easy to sing opera in English. It is so in Germany, France and Italy. Most of the artists are natives of the country where they sing and of course it is not difficult to make them sing in the vernacular.

"I am looking forward to a splendid season here in Boston. You have here a wonderfully cultured and appreciative people. It is such a pleasure to perform some involved symphonic work and to know that your auditors understand what you are trying to interpret, that your expressions are caught, and such an impetus to know that if you make errors they will be recognized."

A Tender Topic

ON the village green a travelling phrenologist had taken up his stand, and offered to "feel the bumps" of the natives at a very small charge each.

One of the first applicants was the local blacksmith, a burly fellow, and as he seated himself in the chair someone slyly whispered in the "professor's" ear:

"He's awfully fond of veal!"

The "professor" nodded gracefully, and proceeded to ascribe to his client all the virtues he could think of, and then as a climax he said in a loud voice:

"Now, to come to the question of likes and dislikes. If there is one thing on earth that my subject is fond of it is veal!"

He stopped suddenly, for the blacksmith had sprung from the chair and struck him lustily on the jaw.

"An' if I did steal a calf, what's it got to do wi' you?" he roared furiously.

AMERICAN

OCTOBER 19

MME. RAPPOLD AT SYMPHONY

By FREDERICK JOHNS.

Marie Rappold of the Metropolitan Opera was soloist at the second public rehearsal of the Symphony Orchestra yesterday afternoon.

The program consisted of the Sgambati Symphony in D major, No. 1, op. 16, Putzner's overture to "The Little Christ-Elf" and Brahm's Variations on a Theme by Josef Haydn. Mme. Rappold was heard in Elizabeth's Greeting from "Tannhauser," and Weber's recitative and aria "Leise, leise," from "Der Freischutz."

Rappold last sang in Boston at a performance of "Il Trovatore" two years ago at the Boston Opera House. I did not admire her greatly at that time and was therefore agreeably surprised to find her singing Elizabeth's Greeting with a fine large tone, rich and mellow, and smoothly flowing. She sang easily, gracefully and appealingly.

In "Der Freischutz," the smoothness of her voice was even more evident; there was a lyric elegance about her singing of the aria that was very grateful.

Program of Pure Melody.

Dr. Muck again offered us a program of pure melody, music that makes a direct appeal to the senses and does not claim to be intellectual.

The Sgambati symphony has not figured upon Boston programs for fourteen years. Sgambati is an Italian, although his mother was English. He is still living, but this symphony was composed in 1881. Sgambati is one of the few Italians who exercises his talents in the symphonic instead of the opera field. As a young man he was patronized by Wagner and Liszt, and his work shows traces of Germanic influences.

It is a pleasant symphony, abounding in sweet and charming melodies, surprising one at times by peculiar rhythms and unexpected harmonies. It is a work which gains much by the lovely quality of the strings in the Boston orchestra.

The Pfitzner Overture is joyous, dainty and tuneful. Hans Pfitzner is a capable German composer who is overlooked at home because he is a melodist in the domain of Richard Strauss. Dr. Muck is evidently one of his admirers because he played this little overture here during his previous tenancy of the Boston conductorship.

Two Enjoyable Concerts.

Brahms is thoroughly enjoyable in these Variations, for he is not here the academician, painstakingly working abstruse symphonies upon commonplace themes, but a master jeweler making curious settings for a melodic gem by the father of melody, Josef Haydn.

Some people have affected to discover that the Symphony Orchestra has already made forward strides since Muck assumed control. I think it is still too early for appreciable improvement, especially as the orchestra was a very nearly perfect instrument when Max Fiedler laid down his baton last Spring. It is certain, however, that Dr. Muck has given us two hugely enjoyable concerts.

[44]

OCTOBER 19,

TRAVELER

DR. MUCK OFFERS ITALIAN SYMPHONY

Sgambiti Given Scant Recognition; Brahms Number Feature of Concert.

By FRANK BERTWALL.

Dr. Muck just reversed his plan of program yesterday afternoon from that of his first concert. Last week he gave his best number first. Yesterday it was a case of the best number last. The result of both concerts would seem to indicate that neither is a happy thought. There is this much to be said for the first arrangement, both orchestra and audience are alert and therefore appreciative. Yet this fact is discounted in a measure, so far as the orchestra is concerned anyway, by yesterday's superb performance of the Brahms variation on a theme by Hadyn. It is true the audience did not seem to enthuse a great deal over it, but that was largely because the women folks were busy adjusting their hats and the men in dodging dangerous hatpins.

Another thought arises as a result of yesterday's concert and that is what is the real value of a vocalist at these concerts? Mme. Rappold in her two selections from "Tannhaeuser" and Weber was fairly satisfactory yet scarcely absorbingly interesting. Her vocal methods while showing some improvement are scarcely ideal. She received respectful applause after her first song and recognition bordering on enthusiasm after the second selection.

Sgambiti Symphony Leads Off.

The Sgambiti symphony, with which the concert opened, seemed to suffer from the fact that many in the audience had eyes and ears only for the soloist yet to come. The symphony, notwithstanding its many merits and artistic reading, received scant recognition. It is true Sgambiti in it seems to have changed his mind several times with the result that a number of his thoughts are not carried out to their logical conclusion. But it was well worth hearing as a study of how a composer has avoided the pitfalls that have proved the undoing of others. Sgambiti thinks for himself and in this symphony, notably in the second movement, has written most interestingly.

The Pfitzner overture is largely a case of promise rather than fulfilment. It starts well several times, but apparently the composer's mind became drowsy and his hand heavy with the result that your expectations are never realized.

The Brahms number, as already noted, was the feature of the concert. Dr. Muck, ever noted for his reading of Brahms, has done nothing better. Notwithstanding the fact that a large portion of the audience had to be satisfied with an occasional glimpse of conductor and orchestra through their neighbors' crooked elbows and between ducks as this and that headgear was fastened down, it was the most enjoyable number of the concert and under more favorable conditions would have received the reward merited.

Next week's program calls for Bischoff's [illegible] in E major, Wagner's "A Si[illegible]l" and Weber's overture t[illegible]nthe."

OCTOBER 19,

TRANSCRIPT,

CONCERTS NEXT WEEK

Bischoff's Vigorous and Imaginative Modern Symphony to Be Revived by Dr. Muck—Mme. Calve and Her Husband in a Concert of Operatic Fragments

DR. MUCK and the Symphony Orchestra have not quite all the concerts of next week to themselves, for Mme Calvé, outstripping the other wandering singers in the beginning of her tour, will reappear at Symphony Hall on Sunday afternoon in a concert of operatic fragments. Dr. Muck and the orchestra have decidedly the advantage, however, in the quality of their programme. During his previous term of service here, the conductor performed for the first times in America a symphony by Hermann Bischoff, friend of Richard Strauss, resident in Munich, but otherwise unknown on this side of the sea. The symphony was of large design and voice, rich in all the incisiveness and color that contemporary harmony and instrumentation could lend it. Bischoff stretched an ample canvas and on it he painted in tones a huge allegorical fresco, wherein youth took its wild and riotous pleasures, dreamed its dreams of life, saw at last its vision of happiness and then could not attain it because it had wasted the powers that would have made it worthy. Berlioz might have conceived and written such a symphony, and it was of an ultra-modern Berlioz that some listeners thought as they heard Bischoff's music. But Berlioz, the romantic of the nineteenth century, would hardly have fallen into Bischoff's brooding pessimism of the twentieth, and he lacked many an harmonic and instrumental resource that Bischoff has at ready command. Dr. Muck much admired the symphony when he produced it, and he and the music itself persuaded his audiences to enough curiosity about it to warrant a repetition a few weeks later. Since, the score has lain untouched on the shelves of Symphony Hall, and not even Bischoff's second symphony—accounted in Germany an inferior piece—has been added to it. Next Friday and Saturday at the Symphony Concerts, Dr. Muck will revive that first symphony and he has already entered with his old zest and admiration upon the rehearsals for it. With it, upon a programme that is purely orchestral, go Weber's overture to his opera, "Euryanthe," and the one orchestral piece that Wagner wrote with no thought of performance in a great theatre—the "Siegfried Idyl" that was born of his first happy years with Madame Cosima.

MONITOR,

., SATURDAY, OCTOBER 19, 1912

# of Music

DR. MUCK IN OPERATIC WORK

With Mme. Marie Rappold as soloist, Karl Muck presented at the second public rehearsal of the Boston Symphony orchestra Friday afternoon the following program: Sgambati, Symphony in D major, No. 1, op. 16; Wagner, Elisabeth's greeting, from "Tannhauser"; Pfitzner, overture to "The Little Christ-Child," by Ilse von Stach, op. 20; Weber, recitative and aria, from "Der Freischutz"; Brahms, variations on a "Theme of Josef Haydn," op. 56a.

If the modern development of the symphony had been left to the French and Italians, it would have attained a most respectable romanticism under the hands of D'Indy and a most ingratiating romanticism under the hands of Sgambati. These two men would be the towering figures in orchestral music today. Each as representing the highest type of symphonic expression in two contrasting styles would have been encouraged by the musical public of Europe to go on and write his nine symphonies, and the question in criticism would be to decide in which of the masterworks the pinnacle of late nineteenth century orchestral art was reached. With composers like these music would have had a peaceable history, and symphony orchestras of the first rank would have been possible during the last 30 years in every city of the United States of over 100,000 inhabitants.

We are helped to see the purpose of the German demand for a definite program in orchestral composition when we hear a work like the Sgambatil symphony. For while no piece of program music ever yet told in direct terms what its composer meant it to tell, it always had a logic which appealed to the listener just the same as the logic of the story itself appealed when that story was presented in literary form. There is a sequence of impression in any narrative, whether it is given in a book or on the stage, and this sequence of impression has just as much to do with the artistic effect of the work as the definite imagery of the novel or the living situations of the play.

This sequence is precisely the thing that program music reproduces. Consequently program music has idea which finds response in the listener. Music like Sgambati's, which is built on mere formula, gets no farther in 40 minutes than an eighteenth century piece of absolute music could go in 20. Modernism by enlargement of dimensions, not by strength of idea, is the kind we find in the symphony which was presented first on the program of Friday afternoon.

The concert took its chief interest from the solo singing. Here the work of Mme. Rappold was in the highest degree praiseworthy. The singing line and the verbal line were both delivered in the polished manner which marks the work of the popular artists at the beginning of the music season. Mme. Rappold had hearty appreciation from the Friday audience, which is a very difficult one to please.

The matinee listeners always respond with applause to a performance which has been conscientiously studied. They are too sophisticated to be made ill at ease by a slight slip which a dramatic soprano may make in executing a thematic phrase which is better written for violin than for voice. They are too glad to hear a singer who can give clear enunciation to the words to be disconcerted by an occasional sacrifice of tone to syllable. Mme. Rappold had the aria of Agatha in Weber's opera and that of Elisabeth in Wagner's extraordinarily well in hand, and her work did not remind her audience too much of studio practise either.

But the solo work was even more interesting from the general musical standpoint than from that of mere vocal tone and style. It had its great significance for the public in the consummate handling of the accompaniment by the conductor. More correctly speaking, the significance was in the direction of the selection as a whole for solo voice and orchestra. For Dr. Muck was no mere accompanist in the excerpt from "Der Freischuetz" and from "Tannhaeuser." He appeared in his character of the foremost of opera conductors directing two dramatic passages of the first lyric appeal.

Neither in concert hall nor in opera house have Bostonians heard in the recent seasons a reading of "Elisabeth's Greeting," or of any other passage from the operatic repertory to compare with this one by Dr. Muck in delicacy of handling and in mastery of associating the component factors of voice and instruments.

The musical public of the city will put itself in a poor light with posterity, to say the least, if it keeps a man of the most approved ability as an operatic conductor employed for five years exclusively in symphony concerts, when it has an opera equipment of the highest order on which it might occasionally employ such a talent. An epoch that boasts of its economical administration of things commercial and handles its artistic affairs in the uneconomical manner that this procedure implies, will certainly look strange to the historians who sum up its doings.

The present disunited state of the symphonic and operatic activities of the community forbids an artist of Dr. Muck's unexampled genius from being the public servant that he is capable of being. It is not conceivable that citizens who hold public banquets every little while at which they praise their day and generation for mastering the problem of efficiency will look complacently on such a situation, even though a perfectly straightforward and happy course of progress has brought them to it.

CONCERTS AND OPERA

Karl Muck, a judicious as well as an energetic musical director, is taking time to restore to the Boston Symphony orchestra technique that flexibility which means so much to him and to relieve it of that ponderousness and tonal aggressiveness which was of so much importance to his predecessor, Max Fiedler. Dr. Muck is practising his men in the early concerts in works of only ordinary requirements. But in another week he will be ready for that test which his Boston audiences, particularly his Friday afternoon audience, will regard as decisive. He will make what many will regard as his first real appearance on Oct. 25 and 26, when he presents a symphony of the severest modern demand both in respect to execution and interpretation. On those dates he gives Hermann Bischoff's symphony in E major, a work of vast technical difficulty and thoroughly of the present day in dramatic aim, as those who heard it when Dr. Muck first produced it in America in January, 1908, are fond of recalling.

The composer Bischoff was for three years associated with Richard Strauss in the study of orchestral scores and in the discussion of musical composition. He is a resident of Munich. Since Dr. Muck is to be regarded as a representative, not much short of official, of the Teutonism which is rushing forward to international leadership, and since this symphony may be considered an authoritative utterance of that Teutonism, the performance will mean all that Dr. Muck's coming to America means.

A youth missing happiness after having proved himself by reckless conduct to be unworthy of it is what the work, according to the composer's own explanation pictures. Thus through tragedy Bischoff, as through tragedy and comedy Richard Strauss, gives a militant nationality an expression that impresses the world as effectively as invasions and conquests or diplomatic incidents have impressed it in earlier epochs.

The smaller works on the third Symphony program are Wagner's "Siegfried Idyl" and Weber's "Euryanthe" overture.

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OCTOBER 17.

REPUBLICAN:

CONCERT AT SMITH COLLEGE.

Heinrich Warnke the Soloist—Beethoven's "Eroica" Symphony—The First in a Notable Course of Concerts.

What promises to be the finest series of concerts yet undertaken at Smith college opened last evening at the John M. Greene hall in Northampton by the Boston symphony orchestra. The occasion was notable in several ways. It was the first appearance of Dr Karl Muck as conductor since his departure for Europe three years ago, and the program was one to give full scope to his own gifts. And there was the stir which always marks the opening of a new season; seldom does an audience chat so gayly between the numbers, though when music was being performed there was no disturbance, in spite of an attendance so large that not all could find seats. The pressure in this fine, large, new auditorium seems likely to become almost as great as in the old college hall, and many music lovers are being drawn from Springfield and other cities by the exceptional attractions offered. Northampton owes much to the music department of the college.

The concert last evening was all that could be asked, in the program and in the performance. It opened with one of the greatest of the Beethoven symphonies, the "Eroica," No 3, but all the rest was modern; modern despite the fact that Berlioz, whose "Carnaval Romaine" came next, was a contemporary of Beethoven, and Liszt and Wagner, whose sixth symphonic poem, "Mazeppa" and "Meistersinger" prelude closed the concert, were contemporaries of Berlioz and of each other. For Berlioz was the forerunner of pretty much all that is modern, and all that came after the Beethoven symphony was separated from it in spirit and technic by a gap which in any other art than music would stand for the lapse of at least a century. Improvement? Posterity will have to decide that; evolution, certainly.

OCTOBER 19.
TRANSCRIPT

THE SYMPHONY CONCERT

THE VARIED PLEASURE OF A LIGHT PROGRAMME

The Orchestra Keeps Its Regained Qualities—Mme. Rappold's Singing—The Peculiar Mood of Pfitzner's Overture—Brahms's Variations Again and Sgambati's Happy and Fortunate Italian Symphony

DR. MUCK had made a light programme for the Symphony Concert of yesterday afternoon—an amusing programme in the finer sense of the word—and it was interesting to watch the mood of all concerned toward it. Most of the audience received it with plentiful and honest enjoyment, applauded quickly and heartily after each piece and—what is more to the point—neither perused the reminiscent pages of the programme book nor surveyed their neighbors during the actual course of the music. A few very serious-minded youth, infected with the lust for "higher things" and nothing else that is one of the natural maladies of their age, complained that the abilities of the orchestra and the conductor and the attention of the audience—meaning thereby their own—were wasted upon such amiable music, so easy to comprehend and so instant in its pleasure, as Sgambati's symphony in D and Pfitzner's overture to a play of the Christ-Child. Nor was Mme. Rappold, pleasing as she is, eminent enough singer for their requirements. Only Brahms's Variations were sufficiently serious music for these solemn minds; but then and there those that love not so intricate and calculated a piece intervened and declared it the only dry spot in the concert.

Meanwhile, on the platform, Dr. Muck and the orchestra went their way untroubled and unabashed. To light music—as the music of symphony concerts goes—the conductor brought light pains that hid the clear understanding and the polishing diligence behind. Once more, Dr. Muck's sensibility to whatever music he chooses shone clear. Pfitzner's overture had its true voice of ingratiating melody, seemingly simple flow and homely feeling. For once Brahms's Variations were not difficult to follow, lost their air of cramping calculation, and had a diversified eloquence that was not always the voice of technique triumphant over self-imposed difficulties. From beginning to end, Sgambati's symphony, with all its mock German air, is unmistakably Italian, and Italian it sounded in the shaping and the coloring of its melodies, in its exuberance and its melancholy, in its whole pervading voice and accent as it came from Dr. Muck's hands. At every turn, throughout the concert, the orchestra was a sympathetic, responsive, and highly alert human instrument, using to new purposes all the technical virtues and the imparting qualities that it seemed to have regained last week. Beauty, clarity, plasticity, and expressiveness unite again in its playing—to remain there except as human mutability and chance circumstance may now and then affect them.

Thus the orchestra seems again the orchestra—so much so indeed that the accompaniment to Mme. Rappold's airs from "Tannhäuser" and "Der Freischütz" were quite as interesting as her own singing of them. She sang them with her light, clear soprano voice, that needs discreet manipulation if it is not to sound thin and shrill. She sang them with an agreeably clear and intelligent diction, though without much notion of the rapt outpouring of spirit with which Elisabeth salutes the hall of song. Mme. Rappold had evidently polished her version of the two airs to the last phrase, and her declamation of the recitatives in "Der Freischütz" had admirable fluency, significance and sense of lyrico-dramatic style. She was as good to hear in the final elate measures of Agatha's song. Her misfortune, alike in the opera house and the concert-room, is colorlessness of voice and of temperament and imagination behind. It leaves her singing a pretty shallow that now and then catches a reflection of emotion. In the orchestral voices were more of Agatha's changeful moods and of Elisabeth's ardent soliloquy of release from long broodings. The two airs, the two music-dramas, are old stories to Dr. Muck, the operatic conductor. With the orchestra for a voice, he can sing and dramatize them.

Pfitzner's overture needs a German audience—almost a German audience in a particular mood. It was written to precede a Christmas play of the Christ Child turned little fairy of two worlds—a play that was designed to be fanciful and sweet, naive and childlike. The play failed of its purpose even with the expectant and responsive Müncheners. Pfitzner's overture is almost predestined to failure before a Bostonian audience in a concert-room on a warm October afternoon. Most of us, it seems safe to say, heard a well-made overture full of neat, pleasantly unobtrusive and spontaneous workmanship, but workmanship that had no instant individualities and felicities. Most of us again heard the pleasant melodies which are the material and the medium for this skill. They were easy to comprehend agreeable to hear and as easy to forget. Again, they lacked any particular individuality of voice or felicity of invention. Yet as a few of us liked to imagine, they had qualities that would more commend them to German hearers, that would even give them a certain individual virtue and distinction. Some of the melodies and some of the treatment of them had a pleasant homeliness of the sort that German ears and hearts, however veneered, instinctively like. Now and again the overture ran merrily to a dancing rhythm and the voice was the voice of German good nature and high spirits. Again, especially in some transitions, it caught the quiver of child-like curiosity and expectancy—the in-

Brahms's Variations, on the other hand, are of the universal art of music-making by exposition, calculation, reflection, scholarship and other grave arts and attributes of the musically learned and respected. Hear Brahms setting the orchestra to play over and over that simple theme of Haydn—as yet all innocent of what he is to evolve from it. Hear the evolution begin—Variation I., Variation II., and so on through the whole eight into the large-voiced and pounding finale. Watch—with ear and mind—Brahms deploying all his reflective skill in contrapuntal invention and all his ability to make a musical thought go a very long and a very shrewdly calculated way. Hear the little theme becoming the fruitful mother of offspring in which there is hardly any clear resemblance to itself. And hear finally the virtue of the Variations except as a transcendent exercise in contrapuntal, constructive and instrumental technique. Reflective, calculating as Brahms is, the creative process actually warms him. From the emotion of imaginative technical achievement, he rises to the larger feeling that makes two of the Variations gradually expand into clear-voiced instrumental song; that makes two more run with a pleasant capriciousness of fancy; that makes the finale large and climacteric tonal declamaton. Without these accidental virtues, as the pedantic "Brahmsites" sometimes call them, the Variations would be left to their plodding minds and to the exercise books of advanced students.

And so Sgambati, the Italian, prevailed over all these Germans. And why should not an Italian, if he is so minded and sufficiently equipped, write a symphony? They say that Puccini wrote the intricate orchestral part of "La Fanciulla" to prove that an Italian composer, no less than a French or a German, is quite capable of invention, imagination and manipulation in the most advanced contemporary instrumental style. Others—Sgambati, Caëtani, Sinigaglia, Bossi, for example—have proved, in turn, that they are capable of symphonic and chamber music that is entirely able to stand on its own artistic legs and to keep pace with much music of similar species that is written in Berlin and Vienna, Leipzig and Munich. Moreover, these Italians bring to symphonic and chamber music racial and individual qualities by which both profit. Italian is the fine musical exuberance of parts of the first movement of Sgambati's symphony and of nearly the whole of its finale. There is more spontaneity in this exuberance than there is in German bigness, strenuousness and tumult. Vivacity gives it individuality—the same liveliness of invention and movement that carries Sgambati brightly and fancifully through his scherzo.

Italian melody again has its symphonic uses. It is often unmistakable in this symphony of Sgambati. He does not give it theatrical length, breadth and thickness; he idealizes it; yet he keeps its arching curve, its full-voiced song, the harmonies and the modulations, the returns and the intensities by which ears recognize it. He knows the storehouses of the graver and the finer resources of Italian music, catches perhaps a little hint of folk-tune in his serenade and decks out his slow movement with the solemn harmonies of Gregorian chant. And when he is melancholy and makes his music of like mood, he is melancholy in Latin fashion. A Russian writing sad-voiced music is neurotically excited over it; a German is big with universal stress and woe; the Latin, whether he is French or Italian, finds melancholy a pleasant and, if he is composing, profitable emotion. He is elegant in it. Such "sad tunes" has Sgambati written into his symphony, and in these fashions generally do the Italians, when they try symphonic music, admirably enrich it.

Moreover, Sgambati is quick with the Latin instinct to please. Unless he is writing reiterated sequences—as though he were a Roman Elgar—and repeating musical ideas that he has already exhausted, his symphony is agreeable music to hear, clear of structure, fanciful in invention, warm of melody, piquant in rhythm and figuration, changeful of mood, apt of style and animated throughout with lively feeling grave or gay. Besides, there is a happy individuality in it. Germans write their symphonies and before they have put a note to paper the weight of a great tradition, of a heavy musical orthodoxy settles on their shoulders. Can a symphony be any less than the labors of a musical Hercules? Not in too many of their eyes. An Italian, even a grave Italian like Sgambati, takes his task more lightly, and shrugs off this mountain of tradition and precedent. As the impulse seizes him, he dares to be irregular in his form as Sgambati is irregular in this symphony. He makes the unexpected, instead of the anticipated, modulation, the transition that his own spirit—and not the rules—suggests. He plays the game—if the writing of symphonies may be so lightly named—in his own way. And in this particular case, Sgambati and his symphony win it by frequent beauty of instrumental song, by happy strokes of modulation, blending and contrast, by large moods of gravity and gaiety, by such suggestive music as the churchly slow movement and the glorified serenade, by a pervading ease of style and a pervading liveliness of musical and emotional spirit. No matter what an Italian does, he lives it.

H. T. P.

POST, OCTOBER 20,

DR. MUCK ON OPERA EXPENSES

The Cost in Germany—Singers and Dancers of Boston Opera—The Humor of Strauss' "Ariadne auf Naxos"—Concert Announcements.

Dr. Muck, in a conversation with the writer, had an interesting word to say concerning the standards and the expenses of opera giving in Germany. The figures are instructive, and they should comfort those who have in seasons past felt consternation at the size of the Boston operatic budget. Said the doctor: "The foundation of a good opera house is the chorus and the orchestra—nicht wahr?—and these are things that cost money. I don't speak now of the soloists' salaries. They are growing all the time, but the running expenses of the big opera house are sure to be enormous."

Did Dr. Muck believe in government subsidies?

"Yes. These big opera houses must have subsidy. There is the Royal Opera at Berlin. There the house is crowded practically every night of the season. And at the end of the season there is a big deficit. About a million marks ($250,000). It is true that we have an unusually large chorus and an orchestra which numbers about 160. This orchestra is not used entirely at each performance. If the opera is by Mozart, perhaps we use 60 men. If by Wagner, more than 100. Then there is the large ballet. And then you can no longer get a first tenor who will sing four or five times a week through a season considerably longer than yours here for 25,000 marks.

"Our repertoire, though, is very large. It includes some works you have never heard and probably never will hear in America. All of Meyerbeer, the operas of Lortzing and Marschner, Cornelius, Gluck and Mozart. There are fully 60 works in the repertoire.

"You don't like Meyerbeer? It depends upon how he is done. I myself don't like even Wagner if he is not well done. It is painful to me. Yon cannot kill Wagner as quickly as Meyerbeer, but there is much in Meyerbeer that is great and worth knowing."

In modern music, in spite of the Bischoff symphony of next week, Dr. Muck voiced his scorn of the shoals of small imitators of great men which exist today. "Debussy is a great man. I do not always agree with him, and I feel mannerisms more and more when I listen to him, but—he is a master with a right to think and to write such music as he does. But who are the other Frenchmen? For one Debussy, what else have we? There is D'Indy, a serious and an important man; but in France now I see only one sign of real genius. The few big men seem to crush the others. In Germany they imitate Strauss, or Reger. Reger"—with an ironical smile—"is our greatest virtuoso.

"Mahler had a tremendous imagination, but his musical conceptions seldom matched his intellectual fantasies. He has written some excellent songs for voice and orchestra. He is, in fact, greater in all things, and shall I say—smaller in great things? Yes, it seems to me that Mahler is often that. But Reger is growing, and his music becoming clearer and finer as he grows older."

Dr. Muck will conduct one of the Mahler symphonies early in the season.

He spoke indignantly of the present discussion of Bayreuth's right of tenure of "Parsifal," when the fast expiring copyright shall have gone. "It is not only the desecration of Wagner's wish," he said. "It is the thought of 'Parsifal,' a mystery play unlike anything else for the stage, requiring, if any music drama does, just the right setting and atmosphere—it is the thought of this great and rare work, between 'Mme. Butterfly' and, say, 'Carmen!' "

Third Symphony Concert

Among the younger Germans whom Dr. Muck brought to the attention of the Symphony audiences in Boston when he was here before was Herman Bischoff of Munich, whose great symphony in E-major he gave for the first times in America on Jan. 3 and 4, 1908, and repeated on Feb. 28 and 29 of the same year. Bischoff was for years an intimate friend and pupil of Richard Strauss. Dr. Muck regards this symphony as one of the most notable achievements in modern German music. It is this symphony with which Dr. Muck will begin his third programme of next Friday afternoon and Saturday evening. The work is one of great difficulty and for the past week Dr. Muck has been rehearsing it with the different choirs of the orchestra.

The second part of the programme will consist of the Siegfried Idyl of Wagner and the "Euryanthe" Overture of Weber. It will be remembered that the Siegfried Idyl was on the first programme that Dr. Muck gave in Boston and on his farewell programme.

OCTOBER 20.
HERALD.

SYMPHONY CONCERTS

Among the younger Germans whom Dr. Muck brought to the attention of the Symphony audiences in Boston when he was here before was Hermann Bischoff of Munich, whose symphony in E major was performed here for the first time in America on Jan. 3 and 4, 1908, and repeated in February of the same year. Bischoff, who for some years was an intimate friend of Richard Strauss, has unquestionably been influenced by him, but the symphony shows originality in subject matter and treatment. In fact, Dr. Muck regards it as one of the most noteworthy achievements of modern German composers. It is this symphony with which he will begin his third program of the concerts next Friday afternoon and Saturday evening. According to the composer's own words, there is this argument to the work: "In my mind it is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it."

The second part of the program will consist of the Siegfried Idyl of Wagner and the "Euryanthe" Overture of Weber.

GLOBE—OCTOBER 20.

Dr Muck to Revive E Major Symphony by Bischoff

The symphony in E major, opus 16, by Hermann Bischoff, which Dr Muck played in Boston, Jan 3, 1908, at its first performance in this country, he will revive at the concerts of the orchestra this week. Bischoff, who is an associate and follower of Strauss, has chosen a program involving a young debauchee who attains happiness only after he no longer is worthy of it. The symphony will be followed by the Siegfried Idyl and the overture to "Euryanthe."

OCTOBER 20,
AMERICAN-

ON MUCK'S PROGRAM.

Difficult Work to Be Played Friday Afternoon and Sunday

Among the younger Germans whom Dr. Muck brought to the attention of the Symphony audiences in Boston when he was here before was Hermann Bischoff of Munich, whose great symphony in E-major he gave for the first times in America on January 3 and 4, 1908, and repeated on February 28 and 29 of the same year.

Bischoff, who for years was an intimate friend of Richard Strauss, has unquestionably been influenced by him, but the symphony in question shows great originality in subject matter and treatment. In fact, Dr. Muck regards it as one of the most notable achievements of modern German composers.

It is this symphony with which Dr. Muck will begin his third program which will be played next Friday afternoon and Saturday evening. The work is one of great difficulty, and for the past week Dr. Muck has been rehearsing it with the different choirs of the orchestra. The symphony, according to the composer's own words, is a program which may be summarized as follows:

"In my mind it is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it."

From GLOBE
Address: New York
Date OCT 18 1912

The Boston Symphony Orchestra will begin its New York season with its first pair of concerts on Nov. 7 and 9 in Carnegie Hall with the comfortable feeling of sold-out houses. For the first time since it came to New York, and doubtless for the first time in any series of concerts in New York, Carnegie Hall has been sold out absolutely and completely by subscription. For the past several years every concert by the Boston Symphony has had a full house, but for the coming season only admission tickets will be available for the general public.

From EVG. STAR
Address: Baltimore, Md.
Date OCT 17 1912

GREAT GREETING FOR DR. MUCK IN BOSTON

With the seats for this season's series of Boston Symphony concerts almost entirely sold out in Baltimore, the prospect is big for a repetition here of the enthusiasm which greeted Dr. Karl Muck in Boston last week.

Nothing in the history of the Boston Symphony Orchestra is said to have equaled the warmth with which Dr. Muck was greeted at his first appearance in Boston, October 11 and 12. On both occasions Symphony Hall was filled to its utmost capacity, and at both performances the entire audience arose as the distinguished conductor made his first appearance on the stage, the orchestra sounding a "Tusch." At the end of one of the performances Mr. Higginson, founder of the orchestra, left his seat in the middle of the hall, and walking down to the stage called Dr. Muck and shook hands with him warmly. Newspaper comment regarding the performances of the orchestra is laudatory.

With memories of the great conductor lingering lovingly in their minds, there is no doubt as to the reception he will be accorded here when he takes up the baton at the Lyric on the night of November 6.

From EVG. NEWS
Address: Baltimore, Md.
Date OCT 14 1912

Many Buy Seats For Boston Symphony Concert

A long line of men and women stood in the rain outside of Albaugh's Ticket Office this morning waiting their turn to enroll their names as season subscribers for the Boston Symphony Orchestra concerts.

Former patrons of the Orchestra were given the opportunity last week to renew the seats they have occupied in former years, and with most of these disposed of it became evident, by reason of the big demand at the opening of the sale for the remaining season seats, just how popular the Orchestra is in Baltimore. It looked almost as if the Lyric could have been sold out for the season even were it twice as large as it is.

While Max Fiedler, director of the Orchestra for the last four years, was extremely popular, the fact that his place has been filled by another musician of high standing, and one who is already well known in Baltimore, Dr. Karl Muck, is attributed as a reason for the special interest that is being shown this year.

The first concert will be given on November 6.

From EVG. MAIL
Address: New York.
Date OCT 19 1912

The first pair of concerts by the Boston Symphony orchestra under Dr. Carl Muck will be given in Carnegie Hall November 7-9, when the orchestra and its conductor will face the capacity of Carnegie Hall, as every seat in the house has been sold by subscription for the entire season. Nothing in the history of the Boston orchestra has equaled the reception accorded Dr. Muck at the opening concerts last week.

From
Address: New York City.
Date OCT 20

Für die ſämmtlichen Concerte des Boſton Symphonie-Orcheſters in New York — die erſten finden am 7. und 9. November in Carnegie Hall ſtatt — ſind ſämmtliche Sitze durch Subſkription genommen worden. Nur noch allgemeine Eintrittskarten ſind noch erhältlich.

Established: London, 1881; New York, 1884

From AMERICAN
Address: New York.
Date

BOSTON SYMPHONY.

The Boston Symphony Orchestra will begin its New York season with its first pair of concerts on November 7 and 9 in Carnegie Hall, with the comfortable feeling of sold-out houses. For the first time since it came to New York and doubtless for the first time in any series of concerts in New York, Carnegie Hall has been sold out absolutely and completely by subscription. Only admission tickets will be available for the general public. Nothing in the history of the Boston Symphony Orchestra has equalled the warmth with which Dr. Muck was greeted at his appearances in Boston on Friday afternoon, October 11 and Saturday evening, October 12. On both occasions Symphony Hall was filled and the entire audience rose as the distinguished conductor made his appearance on the stage, while the orchestra sounded a "Tusch."

From
Address: New York City.
Date

Wie vorauszuſehen war, wurde Herr Dr. Carl Muck bei ſeinem erſten öffentlichen Erſcheinen in Boſton, in den beiden Concerten am Freitag Nachmittag, den 11. Oktober und am Samstag Abend den 12. Oktober, in ganz beſonderer Weiſe geehrt. Vielleicht zum erſten Male iſt es vorgekommen, daß das ganze Auditorium ſich bei ſeinem Eintritt von den Sitzen erhob, und dann, als das Orcheſter einen „Tuſch" blies, durch ein langwährendes Händeklatſchen ſeiner Freude Ausdruck verlieh, den berühmten Kapellmeiſter wieder in ſeiner Mitte zu wiſſen.

From
Address PHILADELPHIA. PA.
Date

The Boston Symphony Orchestra will give its usual series of five evening concerts in the Academy of Music during the coming season on Monday evenings, November 4, December 2, January 6, February 17 and March 17. Dr. Karl Muck will resume the post of conductor after an absence of four years. The list of soloists includes Mme. Matzenauer, the eminent contralto of the Metropolitan Opera, and Fritz Kreisler, who comes to America this season under an exclusive contract with the Boston Symphony Orchestra.

From POST
Address: Washington, D. C.
Date 1912

Boston Symphony Orchestra.

Nothing in the history of the Boston Symphony Orchestra has equaled the warmth with which Dr. Muck was greeted at his first appearances in Boston on Friday afternoon, October 11, and Saturday evening, October 12. On both occasions Symphony Hall was filled to its utmost capacity, and both in the afternoon and in the evening the entire audience rose as the distinguished conductor made his appearance on the stage, while the orchestra sounded a "tusch."

Newspaper comment regarding the performance of the orchestra was unanimous in the opinion that it had not in years played with such brilliancy and such effect.

The sale of season tickets in Washington, which has been in progress at Droop's music store since last Wednesday, shows a decided increase in subscription over that of last year. The first concert will be given on Tuesday afternoon, November 5, in the National, at 4:30 o'clock.

From SUN
Address: New York
Date 1912

The Boston Symphony Orchestra will begin its New York season with its first pair of concerts on November 7 and 9 in Carnegie Hall with the comfortable feeling of sold out houses. For the first time since it came to New York, and doubtless for the first time in any series of concerts in New York, Carnegie Hall has been sold out absolutely and completely by subscription. For the past several years every concert by the Boston Symphony has had a full house, but for the coming season only admission tickets will be available for the general public. Nothing in the history of the Boston Symphony Orchestra has equalled the warmth with which Dr. Muck was greeted at his first appearances in Boston on Friday afternoon, October 11, and Saturday evening, October 12. On both occasions Symphony Hall was filled to its utmost capacity and both in the afternoon and in the evening the entire audience rose as the distinguished conductor made his appearance on the stage.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date 1912

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Newspaper

From MORNING TELEGRAPH
Address New York
Dat OCT 20 1912

The Boston Symphony Orchestra will begin its New York season with its first pair of concerts on Nov. 7 and 9 in Carnegie Hall with the comfortable feeling of sold out houses. For the first time since it came to New York, and doubtless for the first time in any series of concerts in New York, Carnegie Hall has been sold out absolutely and completely by subscription. For the past several years every concert by the Boston Symphony has had a full house, but for the coming season only admission tickets will be available for the general public.

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DAILY HAMPSHIRE GAZETTE

TWELVE PAGES. NORTHAMPTON, MASS., THURSDAY, OCTOBER 17, 1912. TWELVE PAGES. Pric

CONCERT AT SMITH COLLEGE.

Heinrich Warnke the Soloist—Beethoven's "Eroica" Symphony—The First in a Notable Course of Concerts.

What promises to be the finest series of concerts yet undertaken at Smith college opened last evening at the John M. Greene hall in Northampton by the Boston symphony orchestra. The occasion was notable in several ways. It was the first appearance of Dr Karl Muck as conductor since his departure for Europe three years ago, and the program was one to give full scope to his own gifts. And there was the stir which always marks the opening of a new season; seldom does an audience chat so gayly between the numbers, though when music was being performed there was no disturbance, in spite of an attendance so large that not all could find seats. The pressure in this fine, large, new auditorium seems likely to become almost as great as in the old college hall, and many music lovers are being drawn from Springfield and other cities by the exceptional attractions offered. Northampton owes much to the music department of the college.

The concert last evening was all that could be asked, in the program and in the performance. It opened with one of the greatest of the Beethoven symphonies, the "Eroica," No 3, but all the rest was modern; modern despite the fact that Berlioz, whose "Carnaval Romaine" came next, was a contemporary of Beethoven, and Liszt and Wagner, whose sixth symphonic poem, "Mazeppa" and "Meistersinger" prelude closed the concert, were contemporaries of Berlioz and of each other. For Berlioz was the forerunner of pretty much all that is modern, and all that came after the Beethoven symphony was separated from it in spirit and technic by a gap which in any other art than music would stand for the lapse of at least a century. Improvement? Posterity will have to decide that; evolution, certainly.

It was a superb program, yet nothing on it was more delightful than the symphony with which it opened. The tonal climax came later, and Dr Muck had arranged for this with his infallible taste. But there is a weightiness of ideas and of personality as well as of brass instruments, and even though slightly kept down to fit its place at the opening, the symphony as given under Dr Muck was profoundly impressive. Possibly in the first movement he carried this preliminary understatement too far; there is such a thing as delaying one's effects too long, and while beautifully played it lacked power. But the funeral march and adagio were exquisitely played, broadly, tenderly, with nobility of style and perfection of nuance, and nothing could be lighter, gayer and more perfect than the scherzo. In the vigorous finale there was ample reward for the cool reserve of the first movement; it came to a superb close.

The interlude was long enough not to put Beethoven into too strong a contrast with the brilliant colors of the "Carnival Romaine," which followed, one of many carnival pieces, and one of the best. To make it Berlioz rifled his unsuccessful opera "Benvenuto Cellini" of its best material, and to one familiar with the opera the airs might carry, like opera overtures, the added pleasure of dramatic recognition. But few know the opera, and the connotation of the tunes is of little consequence in a concert number which can so well stand on its own merits as a brilliant piece of orchestration. If not one of the greatest works of Berlioz, it is thoroughly characteristic and interesting, and it was played in a way that brought out all its qualities. Then came a concerto for violoncello and orchestra by Lalo, in D minor, played by Heinrich Warnke of the orchestra, whose last previous appearance as soloist at Northampton was in Dvorak's concerto in B minor, at a concert given by the orchestra at the academy of music some six years ago.

Mr Warnke is a 'cellist of ingratiating quality, with a supple style, clean technic, and a pure, mellow tone, which he never forces in the fashion of those who strive to make of this beautiful instrument something more than it is. His suave utterance found a congenial medium in the concerto by Lalo, which is one of the not too numerous 'cello concertos which can stand on their musical merits. It has no octaves, consecutive thirds, set figures in the high thumb positions, artificial flageolet tones, or other stock devices for the exhibition of superfluous technic. The solo instrument has a dignified and melodious part, marked by some fascinating rhythms and highly original turns of expression, and the orchestral part is strong and well sounding. It is rather too long, and many players give the last two movements; Mr Warnke chose the first two, and on the whole these are the best. The final is brilliant, but not so interesting and original as the first movement with its odd rhythms. But equally original and the most taking of all is the middle movement, on which Mr Warnke closed, a pleasing cantabile which slips gracefully into a quaint and piquant allegretto, which he played with much lightness and charm. The concert had a splendid close in Liszt's powerful tone poem, "Mazeppa," and in the favorite "Meistersinger" overture by Wagner, both superbly played.

Springfield
Republican

A GREAT MUSICAL NIGHT AT JOHN. M. GREENE HALL

A magnificent audience filled John M. Greene hall to overflowing last night at the opening concert of the Smith college concert course. All seats were sold by afternoon and many people were in line for standing room when the ticket office opened at 7.30. Among the audience were scores of people from Springfield, Holyoke, Amherst, Greenfield and adjacent towns. The college girls were out 1500 strong and the Capen school, the Burnham school and the high school were largely represented. The value to the community of such a concert and such a series as this represents can hardly be overestimated.

The Boston Symphony orchestra gave a superb concert. Eighty-three men came up from Boston and were taken back by special train leaving soon after eleven o'clock. The orchestra gives its first concert in Cambridge tonight, which with the two Boston concerts Friday and Saturday, will make a busy week. Dr. Muck, the conductor, who is returning for a five years' term of office, was given a most hearty reception. His conducting throughout the evening evidenced the command of resources the understanding of music, and the temperament balanced by reserve, which has placed him in the very front rank of the orchestral conductors of the day. He is a great program maker, as shown by last night's program. The conservative and lengthy "Eroica" symphony being followed by the lighter and brilliant "Carnaval Romain" by Berlioz. Then followed two movements of the Concerto in D minor for violoncello by Lala, the fiery "Mazeppa" symphonic poem by Liszt and the favorite and wholesome "Meistersinger" prelude as a concluding number.

The interpretation of the symphony was characterized by reserve both of feeling and of tone in the first movement, producing a stirring and effective conclusion in the finale. The funeral march was given with great impressiveness and the scherzo was notably dainty and spirited. The symphony was listened to with great intentness by the big audience and the applause at the end was spontaneous and prolonged.

The "Roman Carnival" was received with great enthusiasm by the audience, in which young life so largely predominated. Berlioz could not have complained that his "Saltarello" was taken too slowly last night,as he did when Habeneck first conducted it in Paris 70 years ago in the opera "Benvenuto Cellini", for which it was first written.

Mr. Warneke played the concerto beautifully and was repeatedly encored at its conclusion, the orchestra and Dr. Muck joining in applause.

To many the most interesting orchestral number was the "Mazeppa." It is a work which keeps the players busy but is immensely effective. The scoring is clear and avoids the overloading so common in later works of this character.

The performance last night was one more argument in favor of Liszt's high rank as a composer for the orchestra, a field in which many consider his work to be greater and more lasting than in the better known field of piano music.

The "Meistersinger" prelude brought the concert to a most satisfactory conclusion.

Comparison between Dr. Muck's conducting and that of Mr. Fiedler, his predecessor, can hardly be avoided. Dr. Muck showed more reserve in interpretation, a greater command of his forces, a strong tendency to save his climaxes until the most fitting time—in other words a keener intellectual grasp of the music as a whole. He is less temperamental and happily he conducts less with his body and more with his magnetic eye than does Mr. Fiedler. The orchestra has noticeably improved in attack over its appearance here a year ago. Every player was intently watching and studying Dr. Muck throughout the evening. This great orchestra, unsurpassed in the world, is surely well suited in its present conductor.

The next concert of the course will be given by the renowned violinist Fritz Kreisler, on November 20. On November 22, Mme. Schumann Heink, the favorite contralto, will give a recital in Greene hall, under the auspices of the Western Massachusetts alumnae association of Smith college, for the benefit of the "Million Dollar" endowment fund. This concert is not included in the regular concert course.

The Springfield Republican in the

"What promises to be the finest series of concerts yet undertaken at Smith college opened last evening at the John M. Greene hall in Northampton by the Boston Symphony orchestra. The occasion was notable in several ways. It was the first appearance of Dr. Karl Muck as conductor since his departure for Europe three years ago, and the program was one to give full scope to his own gifts. And there was the stir which always marks the opening of a new season; seldom does an audience chat so gayly between the numbers, though when music was being performed there was no disturbance in spite of an attendance so large that not all could find seats. The pressure in this fine, large, new auditorium seems likely to become almost as great as in the old college hall, and many music lovers are being drawn from Springfield and other cities by the exceptional attractions offered. Northampton owes much to the music department of the college."

A Turkish force, repulsed by Servians, left 200 dead on the field, according to a Belgrade dispatch today while the Servians had ten killed and 40 wounded. It was presumed that the message referred to the fight at Prijepolje.

[48]

From TRIBUNE
Address: New York.
Date

1884

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra will begin its New York season with its first pair of concerts on November 7 and 9, in Carnegie Hall, with the comfortable feeling of sold-out houses. For the first time since it came to New York, and doubtless for the first time in any series of concerts in New York, Carnegie Hall has been sold out absolutely and completely by subscription. For the past several years every concert by the Boston Symphony has had a full house, but for the coming season only admission tickets will be available for the general public.

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From
Address: New York City.
Date [illegible] 1912

, 1884

Symphonie=Konzerte.

Die Leitung der Boſtoner Symphonie=Konzerte macht die Mittheilung, daß die beiden New Yorker Serien zum erſten Mal in dieſem Jahre gänzlich ausverkauft ſind, ſo daß für das allgemeine Publikum nur einige Entree=Billete verfügbar ſein werden. Die Boſtoner Eröffnungs=Konzerte am 11. und 12. Oktober, brachten Dr. Muck, der wieder an die Spitze der Boſtoner getreten iſt, erleſene Ovation, welche ihren Höhepunkt fanden, als Mr. Higginſon, der Gründer des Orcheſters, ſich von ſeinem Sitz im Parterre auf die Bühne begab, um Dr. Muck herzlich zu beglückwünſchen.

From AMERICAN
Address: New York.
Date OCT 20 1912
Es 1884

PLAN TO GIVE FREE HIGH CLASS MUSIC AT CARNEGIE HALL

Proposed to Use the Basement to Render Selections from Popular Works.

WHY NOT A BETTER PLACE?

Something Less Dreary Might Be Utilized, Says Charles Henry Meltzer.

By CHARLES HENRY MELTZER.

A plan has been announced for giving concerts, of a good and serious kind, without charge, throughout the Winter, at Carnegie Hall. It is proposed to use the basement of that building for a series of popular concerts similar in character to those which in the Summer crowd the Mall in Central Park.

Nahan Franko, Arnold Volpe and other public-spirited musicians seem willing to devote their energies to the fulfillment of the plan—a most worthy one.

Two years ago something of the same kind was warmly advocated in these columns. A response came shortly after, with the beginning of a brief but useful season of free concerts, more or less classical, at the Normal College.

The present scheme is an extension of the Normal College idea. So far as can be seen it is of public interest and deserves support.

Nothing more sensible, nothing more merciful, of an artistic nature could be conceived than this new plan for putting poetry and joy into the lives of those who cannot pay for music.

Fitted to Give the Idea Form.

Both Mr. Volpe and Mr. Franko are exceptionally fitted to give form to the idea. Both have, at different times, directed concerts for the people with success. Thousands upon thousands have listened to their interpretations of good music in Central Park. Thousands upon thousands owe them gratitude.

Perhaps, though, a less dreary place than the substructure of the Carnegie Music Hall might be chosen for the projected concerts. There is something too suggestive in this notion of inviting our less prosperous music lovers to hear Bach and Beethoven in a basement. Acoustically the interpretation of great masters who are gods of art might not be harmed by the surroundings. But it should be possible to avoid the suggestion of a slight or slur.

The New York Symphony Society is this season to transfer its activities from the Century Theatre to the Aeolian Hall. Could not the free use of the Century be secured from its rich owners, with the assent of the lessees? Or, failing that, could not the Cooper Union Hall be leased, on moderate terms, for the new concerts?

Good music is a civilizing force. It is moral as well as beautiful. If they helped Mr. Franko and Mr. Volpe to give popular concerts, free, gratis, for nothing, the founders and lessees of the Century Theatre would be public benefactors.

* * *

As they well know, in the selection of their programmes, the organizers of the concerts could with safety avoid trivial music, of the kind vulgarly and mistakenly called "popular." Mr. Franko and Mr. Volpe would, I am sure, confirm this statement. I do not say that the "Domestic Symphony" or the "Death and Transfiguration" of Richard Strauss would arouse enthusiasm if they were played at the projected performances. But parts of the Haydn, Mozart and Beethoven symphonies, the "Largo" of Haendel, the "Meditation" from "Thais," and the overtures to many of the standard operas, would be welcomed with more heartiness and thanks than lighter works.

Incidentally it would be both gracious and politic to give occasional performances of American compositions.

* * *

Other Great Conductors.

Toscanini and Campanini are not the only great conductors who will be seen ere very long in our opera houses.

Felix Weingartner is, for the second time, to direct some of the performances at the Boston Opera House. The re-engagement of that wonderful musician should add much lustre to the Boston season. For, like the late Gustav Mahler, Felix Weingartner is one of the chief figures in the world of lyric art. As a composer he may be criticized, and even unfavorably criticized. But as a conductor he is in the foremost rank with Nikisch, Toscanini, foremost rank with Nikisch, Toscanini,

Though for a time he had control over the artistic destinies of the world-famous Vienna Opera House, Weingartner hates [illegible]

[illegible] year ago, when I met him in Paris, "but pray, pray do not name me Herr Direktor."

He vows that he will never more concern himself with the administration of opera. His nature has rebelled against the drudgery of art. He is a poet, a creator, not a manager. And, more than all, he is a great interpreter.

Even more important, perhaps, than the return of Weingartner this season is the re-engagement, for five years, of Dr. Muck by the Boston Symphony Orchestra.

Dr. Karl Muck is, perhaps, the foremost of the symphony conductors in the world to-day. For many years he acted as music director of the Berlin Opera House. When he assumed the responsibilities attaching to that post, the Berlin Opera House—or at least the orchestra connected with that theatre—was (to quote Dr. Muck's own words to me) a standard of crude inefficiency. Yet, when six months ago he left Berlin, his orchestra ranked with the best in Europe.

For five years, while he stays in Boston, Dr. Muck will devote himself, wholly and absolutely, to the interpretation of concert music. In Boston (and in many other places), he will be an inspiration. He has the rare and special gifts, he has the training and the temperamental charm, which make a leader. He has "magnetism." He is a master.

From EAGLE
Address: Brooklyn, N. Y.
Date OCT 20 1912
1884

WHAT ARTISTS PLAN IN THE MUSIC WORLD

Season Will Soon Be in Full Swing, Though Slow in Starting.

LOCAL EVENTS THIS WEEK.

Concerts, Lecture and Organ Recital. Goings and Comings of Musicians.

The Boston Symphony concerts will be given, as usual, on Friday evenings, the dates being November 8, December 6, January 10, February 21 and March 21. For the first concert there will be no soloist, for this will signalize the return to the orchestra of Dr. Karl Muck, whose two years in America made such a notable page in the history of music of this country. For the December concert the soloist will be Fritz Kreisler. In January Miss Elena Gerhardt. In February, Max Pauer. The soloist for the March concert has not yet been arranged for. While the above is notable list of assisting artists, interest necessarily centers in the return of Dr. Muck, who has come to America to make it has home for years. Under Dr. Muck, during the seasons of 1906-1907 and 1907-1908, the orchestra reached the highest point of its artistic efficiency and already, although he has had but a short time to impress himself again upon his colleagues, the orchestra is playing with extraordinary virtuosity. His first appearances in Boston on Friday afternoon, October 11 and Saturday evening, October 12, were signalized by ovations such as never have been given to any conductor in that city.

Of the four soloists engaged for the last four concerts, two are known in Brooklyn, and two are strangers. Fritz Kreisler the most distinguished of the younger violinists of the world, will make his only appearance in Brooklyn with the orchestra, for he comes to this country under exclusive contract with the Boston Symphony, plays with no other organization in the East and gives no recitals. Miss Elena Gerhardt, the distinguished German singer, will be agreeably remembered by the pleasure she gave with her recitals a year ago.

Max Pauer, the German pianist, is a newcomer. He is regarded as one of the giants of the pianoforte in Germany, and it is one of the strange freaks of fortune that he has never been in America. All accounts have it that he is one of the great artists of the world. This does not mean that he is of the sensational order, but the impression he makes everywhere is profound and lasting. He is particularly famous as a classical player. At the same time this does not signify that he is dry or pedantic, and he has won some of his greatest successes in the romantic works of the modern composers.

From JOURNAL
PROVIDENCE, R. I.
Address OCT 17 1912
Date

Boston Symphony Concerts Here.

The sale of season tickets for the five concerts of the Boston Symphony Orchestra in this city, which has been in progress at Steinert's since Monday, exceeds all records of previous years. The first concert will be given next Tuesday evening, in Infantry Hall with Madame Marie Rappold of the Metropolitan Opera House as soloist.

1884

From CITIZEN
Address: Brooklyn, N. Y.
Date OCT 19 1912
Establi 1884

MUSIC NOTES OF INTEREST

Boston Orchestra Renewals Are Many.

SUBSCRIPTION TO OPEN FRIDAY AT THE ACADEMY

Spalding Violin Recital To-Morrow Afternoon—Institute Events of the Week—Stransky on His Way to Resume His Duties.

The sale of season tickets for the five concerts to be given in Brooklyn by the Boston Symphony Orchestra during the coming winter will open at thhe Box Office of the Brooklyn Academy of Music next Friday, Oct. 25, and on the following day tickets may be purchased, not only at the Academy of Music, but at Abraham & Straus and Frederick Loeser & Co. The renewals of last years's subscriptions have been unusually large and the number of tickets to be disposed of to new subscribers is necessarily limited. Therefore those expecting to secure subscriptions must make their purchases early.

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Max Pauer, the German pianist, is a newcomer. He is regarded as one of the finest players of the pianoforte in Germany, and it is one of the strange freaks of fortune that he has never been in America. All accounts have it that he is one of the great artists.

Dr. Muck has considerable plans for his concerts, and a season of unusual interest may be expected.

From WORLD BROOKLYN EDIT
Address: New York
Date OCT 20 1912
E 1884

The future in local musical circles portends many brilliant events. The welcome Nov. 8 to Dr. Karl Muck, conductor of the Boston Symphony Orchestra, at the Academy of Music, is one of the approaching incidents of wide musical interest. This will be the first of the series of five Philharmonic concerts under the joint auspices of the Brooklyn Philharmonic Society, the Brooklyn Institute of Arts and Sciences and the Women's Auxiliary Board.

From TIMES
Address Brooklyn, N. Y. OCT 19 1912
Date
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From EVG. SUN
Address: New York
Date OCT 19 1912

The Boston Symphony Orchestra begins its ten New York visits on Nov. 7 and 9, in Carnegie Hall, with the comfortable feeling of sold-out houses for the entire season. There isn't one seat unsubscribed.

When Karl Muck reappeared in Boston last week, the audience rose, the orchestra sounded a "Tusch," and after the "Eroica" symphony Mr. Higginson, the founder, walked down the aisle and shook the conductor by the hand.

From PRESS
Address: New York
Date OCT 20 1912

When the Boston Symphony Orchestra opens the coming New York season, on November 7 and 9, in Carnegie Hall, it will be with the comfortable feeling of sold-out houses. For the first time since it came to New York and doubtless for the first time in any series of concerts in New York, Carnegie Hall has been sold out by subscription. For the past several years every concert by the Boston Symphony has had a full house, but for the coming season only admission tickets will be available for the general public.

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From HERALD
Address: Washington, D. C.
Date

The next treat for Washington music lovers will be a concert at the New National Theater, November 5, at 4:30 p. m., by the Boston Symphony Orchestra, with Dr. Karl Muck again its conductor.

This will be a testimonial to Dr. Muck, who left the orchestra in the spring of 1908 to fill an engagement with the Royal Opera, Berlin. The keen regret caused by his departure at that time was tempered by his promise to return at the end of his engagement. That time has come, and for several years Boston will be his home, and America the field of his artistic work.

At the instance of Oscar Hammerstein, who has shown a marked interest in her career, Gretchen Hood, who has been studying vocal music in Brussels, has undertaken a series of finishing lessons at the hand of D'Aubigne, the instructor Felice Lyne, and other successful American prima donas, and for that purpose has taken up her residence in Paris for the coming winter.

W. T. Taber, a newcomer to Washington, and an organist of very general reputation, is filling a month's engagement at the First Cogregational Church, Tenth and G Streets Northwest. During his thirty-five years as a church organist Mr. Taber has played in many cities, having been in charge of the organ in the First Congregational Church in Omaha ten years; two years at the Fourth Presbyterian Church, New York; three years at the Central Presbyterian Church, Denver; two years at the First Methodist, and one year at the First Presbyterian, Atlanta.

Mr. Taber has given upward of a hundred recitals in the cities where he has been stationed in connection with his duties with the Pay Corps of the United States Army, and should his army duties permit his remaining in Washington long enough to become permanently engaged here he would udoubtedly do much to popularize the church organ, by a series of recitals. He was a pupil of George E. Whiting, of Boston.

The musical programme for the service this morning at the First Congregational Church is as follows: Organ prelude, "Andante in C" (Smart), anthem, "Praise the Lord" (Minshall); anthem, "Morning Hymn" (Wagner); bass solo, "If God So Clothed the Grass" (Bischoff), by J. Walter Humphrey; organ postlude, "March in F" (Guilmant). In the evening the following musical numbers will be given at the regular service: Organ prelude, "Nocturne" (Mendelssohn); anthem, "Sing Allelufa Forth" (Buck); quartet, "For God Loved the World" (Stainer), by Mrs. B. H. Smart, soprano; Miss Edna Scott Smith, contralto; Henneth W. Golden, tenor, and J. Walter Humphrey, bass; organ postlude, march from "Rienzi" (Wagner). Mr. Taber will preside at the organ.

From INQUIRER
Address. Philadelphia, Pa.
Date

The sale of season tickets for the Philadelphia concerts of the Boston Symphony Orchestra, which has been in progress at Heppe's since last Monday, showe a decided increase in subscription over that of last year. The first concert will be given on Monday evening, November 4.

JULIA CULP
Who will be heard here with the Boston Symphony Orchestra.

From EVG. NEWS
Address: Baltimore, Md.
Date OCT 19 1912
Established:

BOSTON SYMPHONY COMING NOVEMBER 6

Dr. Karl Muck Meets With Warm Reception On His Return To The Hub.

The first concert by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, November 6.

Nothing in the history of the Boston Symphony Orchestra has equaled the warmth with which Dr. Muck was greeted at his first appearance in Boston on October 11 and 12. On both occasions Symphony Hall was filled to its utmost capacity, and both in the afternoon and in the evening the entire audience arose as the distinguished conductor made his first appearance on the stage, while the orchestra sounded a "Tusch."

On Saturday evening there was a pretty incident. The first number on the program was the "Eroica" Symphony. At the end of the performance of the symphony Mr. Higginson, founder of the orchestra, left his seat in the middle of the hall, walked to the stage, called Dr. Muck and shook him by the hand. Newspaper comment regarding the performance of the orchestra was unanimous in the opinion that it sounded like a new organization and had not in years played with such brilliancy.

From NEWS
Address PROVIDENCE, R. I.
Date OCT 17 1912

Boston Symphony Orchestra.

The sale of season tickets for the five concerts of the Boston Symphony orchestra in Providence, which has been in progress at Steinert's since Monday, exceeds all records of previous years. Not only was the number of renewals greater than ever, but the number of new subscribers showed a material increase and as a result there will be very few seats left for single sales.

The first concert will be given next Tuesday evening, Oct. 22nd, in Infantry hall with Mme. Marie Rappold of the Metropolitan Opera house as soloist.

From EVG. STAR
Address: Washington, D. C.
Date OCT 24 1912

Boston Symphony Orchestra.

Nothing in the history of the Boston Symphony Orchestra, it is said, has equaled the warmth with which Dr. Muck was greeted at his first appearances in Boston recently. Symphony Hall was filled to its utmost capacity, and both in the afternoon and in the evening the entire audience rose as the conductor made his appearance on the stage, Newspaper comment regarding the performance of the orchestra voiced the opinion that it sounded like a new organization, and had not in years played with such brilliancy and such effect.

The sale of season tickets in Washington is in progress at Droop's music store. The first concert here will be given Tuesday afternoon, November 5, in the New National Theater, at 4:30 o'clock.

From RECORD
Address: Philadelphia, Pa. OCT 20 1912
Date

* * *

Nothing in the history of the Boston Symphony orchestra has equaled the warmth with which Dr. Karl Muck was greeted at his first appearances in Boston on Friday afternoon, October 11, and Saturday evening, October 12. On both occasions Symphony Hall was filled to its capacity, and both in the afternoon and in the evening the entire audience arose as the distinguished conductor made his first appearance on the stage, while the orchestra sounded a "Tusch." On Saturday evening there was a particularly pretty incident. The first number on the program was the "Eroica" symphony. At the end of the performance of the symphony Mr. Higginson, founder of the orchestra, left his seat in the middle of the hall and walked down to the stage, called Dr. Muck and shook him warmly by the hand. Newspaper comment regarding the orchestra was that it sounded like a new organization and had not in years played with such brilliancy.

The sale of season tickets for the Philadelphia concerts, which has been in progress since last Monday, shows a decided increase in subscription over that of last year. The first concert will be given on Monday evening, November 4.

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date 1912

Boston Welcomes Doctor Muck

Scarcely anything in the history of the Boston Symphony Orchestra has equaled the warmth with which Doctor Muck was greeted at his first appearances in Boston on Friday afternoon, October 11, and Saturday evening, October 12. On both occasions Symphony Hall was filled to its capacity, and both in the afternoon and in the evening the audience arose as the distinguished conductor made his first appearance on the stage, while the orchestra sounded a "Tusch." On Saturday evening there was a particularly pretty incident. The first number on the program was the "Eroica" symphony.

At the end of the performance of the symphony Mr. Higginson, the founder of the orchestra, left his seat in the middle of the hall and walked down to the stage, called Doctor Muck and shook him warmly by the hand, thus giving evidence of his own feelings toward the conductor. Newspaper comment regarding the performance of the orchestra was unanimous in the opinion that it sounded like a new organization, and had not in years played with such brilliancy.

The new dramatic soprano, Cecilia Gagliardi, who is to sing the title role in that opera at the opening performance of the eason on October 31, will arrive in New York tomorrow morning on the Potsdam and will come immediately to this city to begin rehearsals.

[50]

From EVENING SUN
Address Baltimore, Md.
Date OCT 19 1912

HEARTY WELCOME TO DR. MUCK IN BOSTON

Symphony Orchestra's Founder Greets Conductor On Auditorium Floor.

Few events in the history of the Boston Symphony Orchestra have equaled the warmth with which Dr. Karl Muck was greeted at his first appearance in Boston on Friday afternoon of last week and on the following Saturday evening.

On both occasions Symphony Hall was filled to its capacity, and both audiences arose as the conductor made his first appearance on the stage while the orchestra sounded a "Tusch." On Saturday evening the first number on the program was the "Eroica" Symphony. At the end of the performance of the symphony Mr. Higginson, the founder of the orchestra, left his seat in the middle of the hall and walked down to the stage, called Dr. Muck and shook him warmly by the hand, thus giving evidence of his own feelings toward the conductor.

Newspaper comment regarding the performance of the orchestra was unanimous in the opinion that it sounded like a new organization and had not in years played with such brilliancy.

The sale of season tickets for the Baltimore concerts, which has been in progress at Albaugh's since last Monday, shows a decided increase in subscriptions over last year. The first concert will be given in the Lyric Theatre on Wednesday evening, November 6.

From PRESS
Address Philadelphia, Pa.
Date 19 1912

* * *

Nothing in the history of the Boston Symphony Orchestra has equaled the warmth with which Dr. Muck was greeted at his first appearance in Boston on Friday afternoon, October 11, and Saturday evening, October 12. On both occasions Symphony Hall was filled to its utmost capacity and both in the afternoon and in the evening the entire audience arose as the distinguished conductor made his first appearance on the stage, while the orchestra sounded a "Tusch." On Saturday evening there was a particularly pretty incident. The first number on the program was the "Eroica" Symphony. At the end of the performance of the symphony Mr. Higginson, the founder of the orchestra, left his seat in the middle of the hall and walked down to the stage, called Dr. Muck and shook him warmly by the hand, thus giving evidence of his own feelings toward the conductor. Newspaper comment regarding the performance of the orchestra was unanimous in the opinion that it sounded like a new organization and had not in years played with such brilliancy. The sale of season tickets for the Philadelphia concerts, which has been in progress at 1719 Chestnut Street, since last Monday, shows a decided increase in subscription over that of last year. The first concert will be given on Monday evening, November 4.

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From NORTH AMERICAN
Address: Philadelphia, Pa.
Date OCT 21 1912

$50,000 rental for the hall.

Boston Welcomes Doctor Muck

Scarcely anything in the history of the Boston Symphony Orchestra has equaled the warmth with which Doctor Muck was greeted at his first appearances in Boston on Friday afternoon, October 11, and Saturday evening, October 12. On both occasions Symphony Hall was filled to its capacity, and both in the afternoon and in the evening the audience arose as the distinguished conductor made his first appearance on the stage, while the orchestra sounded a "Tusch." On Saturday evening there was a particularly pretty incident. The first number on the program was the "Eroica" symphony.

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The new dramatic soprano, Cecilia Gagliardi, who is to sing the title role in that opera at the opening performance of the season on October 31, will arrive in New York tomorrow morning on the Potsdam and will come immediately to this city to begin rehearsals.

Many Vocal Students Enrolled

[illegible] members of the public

From BULLETIN
Address PHILADELPHIA, PA.
Date OCT 19 1912

Dance."

Music Notes

The Boston Symphony's first concert of the season, under the direction of Dr. Karl Muck, will be given at the Academy of Music on Monday evening, November 4.

From JOURNAL
Address PROVIDENCE, R. I.

THE symphony season will open this week, when on Tuesday evening the famous Boston orchestra, once more under the leadership of Dr. Muck, will give its first Providence concert of the year. Much of the individual interest usually given to the soloist will go this time to Dr. Muck himself, whose work with the orchestra during the brief rehearsal period of the season has won enthusiasm from Boston audiences and critics. The welcome he received at the first public appearance of the orchestra after his return was such as is rarely seen in Boston, the enthusiasm being at once spectacular and impressive. At the Saturday concert Maj. Higginson, founder and chief maintainer of the organization, left his seat in the hall and walked to the platform, where he shook Dr. Muck by the hand.

For Tuesday the orchestral numbers will be Sgambati's Symphony in D-major, No. 1, Brahms's Variations on a Theme by Joseph Haydn, and "The Roman Carnival" Overture of Berlioz. Sgambati is the dean of Italian composers and is one of the very few Italians who have devoted themselves to absolute music rather than to opera. This symphony was first played in Rome 30 years ago and Sgambati himself is now a man well advanced in years. He was a protege of Liszt and a friend of Wagner, who helped him greatly in making his work known in Germany. The symphony is one of genuine Italian melody. In his Variations on a Theme by Haydn, Brahms has taken a notable chorale of Haydn's and has worked it up with his wonderful skill and genius. It is likewise a splendid exhibitive piece of the virtuosity of an orchestra. The "Roman Carnival" Overture of Berlioz is based on themes taken from that composer's opera "Benevenuto Cellini." It is bright and gay and melodious.

Mme. Marie Rappold
Soloist with Boston Symphony Orchestra Tuesday Evening.

The soloist will be Madame Marie Rappold, one of the principal sopranos of the Metropolitan Opera House. Mme. Rappold's career has been especially notable from the fact that she is one of the few American singers to attain highest rank without the aid of European training. The wife of a prominent Brooklyn, N. Y., physician, she has been working at singing for a number of years, when Heinrich Conried, the then conductor of the Metropolitan Opera House, gave her a hearing. He was so pleased with her voice that he immediately engaged her for the important part of Sulamith in the revival of Goldmark's "The Queen of Sheba," a few years ago. Her success was extraordinary, considering that it was practically not merely her first appearance on the stage, but her first appearance in public. Since then she has played a most prominent role in opera in New York and in concerts in this country. She was one of the principals in the revival of Gluck's "Orpheus" by the Metropolitan Opera Company two years ago, singing the part of Eurydice. Mme. Rappold is described as a dramatic soprano, but not one of the heroic type.

Tuesday's programme calls for two numbers by her. The first will be "Elizabeth's Greeting," the opening aria in the second act of "Tannhauser," and the second will be composed of two short pieces with orchestra—"Chanson Provencale" by dell' Acqua, and "Fruhlingsnacht" by Frank van der Stucken.

* * *

From JOURNAL
Address PROVIDENCE, R. I.
Date OCT 20 1912

BELATED PROGRAMMES.

Too Little Time to Study Boston Orchestra Offerings.

To the Editor of the Sunday Journal:

For years the management of the Boston Symphony Orchestra has complained that the concerts in Providence are not attended as they ought to be. Yet the management seems to be but very little inclined to increase the attendance and get the good will of the Providence people by such little acts of courtesy as furnishing the community with a programme of their coming concerts in adequate time beforehand.

While the soloists are no doubt a drawing card to many people, the majority of the subscribers go to these concerts of the Symphony Orchestra to hear orchestral music; and it makes a great deal of difference, especially to those who buy single tickets, what the orchestra is going to play. Many people study the scores beforehand, or play compositions, if possible, with friends, four-hand, in order to study them, and thus get more enjoyment out of the concerts. All these things enhance the educational value of these concerts, of which there is always so much said when the cash receipts get somewhat low.

Now, if this orchestra is a strictly educational organization, and means to educate, why, in the name of common sense, doesn't the management assist the people in this? Last Monday, when the tickets were sold, nobody at Steinert's knew anything about the programme, and it is tommyrot to assume that the conductor and management had not made up their minds by that time what the orchestra would play a week from that day.

The analytical programmes also arrive altogether too late, and are very seldom available for that very purpose. Neither does the management care to advertise the programme, even the Sunday before the concerts, as was noticed several times last year.

If it does not appear to be common business sense to the management to facilitate the enjoyment and the attendance of the people, then they should look upon it as their plain duty. Although the Boston Symphony Orchestra is a mighty good orchestra, it is by no means the only pebble on the beach, as we found out when the Philharmonic came here from New York last year. The Federation of Musical Clubs has again and again made appeals to the management to be furnished with the programme in sufficient time beforehand so that those who go to the trouble to lecture at Brown University on these programmes, and thus stimulate an added interest, may have time to prepare these lectures. Nobody seems to pay any attention in Boston to letters written and inquiries made in regard to that purpose.

SUBSCRIBER.

Providence, Oct. 18

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date OCT 20 1912
Established:

Musical Notes

Nothing in the history of the Boston Symphony Orchestra has equaled the warmth with which Doctor Muck was greeted at his first appearances in Boston on Friday afternoon, October 11, and Saturday evening, October 12. On both occasions Symphony Hall was filled to its utmost capacity, and both in the afternoon and in the evening the entire audience arose as the distinguished conductor made his first appearance on the stage, while the orchestra sounded a "Tusch." On Saturday evening there was a particularly pretty incident. The first number on the programme was the Eroica Symphony. At the end of the performance of the symphony Mr. Higginson, the founder of the orchestra, left his seat in the middle of the hall and walked down to the stage, called Doctor Muck and shook him warmly by the hand, thus giving evidence of his own feelings toward the conductor. Newspaper comment regarding the performance of the orchestra was unanimous in the opinion that it sounded like a new organization, and had not in years played with such brilliancy.

The sale of season tickets for the Philadelphia concerts, which has been in progress at Heppe's since last Monday, shows a decided increase in subscription over that of last year. The first concert will be given on Monday evening, November 4.

From STANDARD UNION
Address Brooklyn, N. Y.
Date OCT 22 1912

WILL GIVE PHILHARMONIC CONCERTS IN DIM LIGHT.

The fall meeting of the Women's Auxiliary Board on philharmonic concerts by the Boston Symphony Orchestra was held in science room, Academy of Music, this morning. In the absence of the president, Mrs. Camden C. Dike, Mrs. George Notman presided. Mrs. James H. Post, Mrs. H. R. Price, Mrs. F. H. Sloan, Mrs. Arthur F. Eggleston, Miss Holmes and Miss Marie Louise Rosset were added as members to the auxiliary, and Mrs. Arnold Guyot Dana resigned.

In a letter, Mrs. Glentworth R. Butler suggested the lowering of the lights during the playing of a number in the philharmonic concerts. This was put into a motion and unanimously carried.

There were reports from the secretary, Mrs. Frank M. Lupton, and from the executive committee. The last mentioned reviewed the philharmonic concerts from early days, and spoke of the orchestral concerts for young people, which are given by the New York Symphony Orchestra. These were recommended for their good work in building up a future audience for the philharmonic con-

From TRIBUNE

Address PROVIDENCE, R. I.

Date OCT 20 191

Est

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FIRST SYMPHONY CONCERT.

Dr. Muck to be Welcomed at Infantry Hall Tuesday.

The musical season of Providence will have its formal opening next Tuesday evening, Oct. 22, when the Boston Symphony Orchestra gives the first concert of its series of five in Infantry Hall. It is gratifying to know that the subscription is larger than ever before and it may fairly be assumed that the concerts will be even more brilliant than they have ever been in the past. The critics of Boston unite in giving most glowing praise to the performances of the orchestra under Dr. Muck. The first rehearsal and concert were among the most brilliant musical affairs Boston has ever known and at only a less degree did the same brilliancy characterize the second pair of concerts when the novelty of welcoming back the great conductor had disappeared.

Following the custom of recent years the management of the Boston Symphony Orchestra has striven to engage for the Providence concerts soloists of highest rank and the assisting artist at this first concert will be Madame Marie Rappold,

one of the principal sopranos of the Metropolitan Opera House in New York. Madame Rappold is one of the few singers of to-day who has the intense satisfaction of having had all her training in this country and having risen to the foremost rank of her profession in America before she was ever heard abroad. Her appearances abroad, however, have fully vindicated the judgment of the American public.

The programme has been so arranged that she will sing twice. Her first number will be the opening aria of Elizabeth in the second act of "Tannhauser," "Dich theure Halle," and her second number will be composed of two smaller pieces with orchestra—"Chanson provencale," by dell'Acqua, and "Fruhlingsnacht," by Frank van der Stucken.

Dr. Muck has arranged an exceedingly interesting group of orchestral pieces. The symphony will be that in D-major by the Italian composer, Giovanni Sgambati. Sgambati is one of the Italians who have devoted themselves to absolute music instead of spending their energy on operas. A man now well advanced in years, he was a prodigy of Liszt and Wagner not only expressed the greatest admiration for him but was instrumental in securing a German publisher for his music. The symphony which Dr. Muck will play is a work of true Italian melodiousness and at the same time is scholarly and musicianly.

The other orchestral numbers will be Brahms's superb variations on the St. Anthony Chorale of Joseph Haydn and Berlioz's overture, "The Roman Carnival." The programme in its proper order is as follows:

Sgambati....Symphony in D-major, No. 1
Wagner..........Elizabeth's Greeting from "Tannhauser."
Brahms..Variations on a Theme by Joseph Haydn.
Songs with orchestra....Chanson Provencale, "Fruhlingsbacht."
Berlioz.......Overture, "The Roman Carnival."

Soloist—Madame Marie Rappold.

JOURNAL—
OCTOBER 26, 1912.

BISCHOFF'S WORK BRILLIANTLY GIVEN

Symphony Orchestra in Dazzling Form in the Straussian Composition.

This week the Symphony Orchestra is giving a performance of the Bischoff symphony in E-major that is altogether worthy of the most brilliant days of Boston's unsurpassed organization. It is by all odds the memorable feature of this third pair of concerts, the first of which was given yesterday afternoon. The other will take place tonight. It is a performance at once intellectual in the highest sense, a lucid and sympathetic interpretation of one of the most subtle and complex examples of the music of the Richard Strauss school, and stirring in its technical power and beauty. Even those who do not quite relish the taste of this new music must be grateful for the revival of this colossal composition if only because it furnishes a means of displaying Dr. Muck's rare talent as a conductor and the superb skill of the players themselves.

This symphony, which had its first American performance in Boston early in 1908 under Dr. Muck, is one of the most formidable works in the repertoire of the orchestra. It took nearly an hour and a quarter yesterday to play the four movements. With the exception of one flute and one oboe, a full modern orchestra is required. This week, for instance, even the assistant harpist, Miss Harriet A. Shaw, makes one of her infrequent appearances.

Little is known of Hermann Bischoff beyond the fact that he studied at the Leipsic Conservatory 25 years ago and that later he became associated with Strauss, to whom he has dedicated this first symphony. A second symphony appears to have been a comparative failure. The first movement of the symphony on this week's program is widely known as one of the most vivid tone descriptions of "orgiastic masked balls," to use the composer's words, and "passionate love, murmuring in gardens flooded with moonlight and vocal with the songs of birds." After this comes the apotheosis of the hero, long-drawn out.

The audience yesterday applauded the performance heartily. The program is one of well-chosen contrasts, the other numbers being the suave "Siegfried Idyl" by Wagner and the scintillating overture to Weber's "Euryanthe."

Beethoven's eighth symphony and the Buelow arrangement of Bach's suite in B-minor, for flute and string orchestra, will be the principal numbers next week. Herbert Witherspoon, the American bass with the Metropolitan Opera Company, will sing an aria from Marschner's "Hans Heiling" and Wotan's farewell, from the third act of Wagner's "Die Walkuere." This number will include the performance of the magic fire scene.

OCTOBER 26.
GLOBE-

THIRD SYMPHONY CONCERT.

Compositions by Bischoff, Wagner and Weber Played by the Boston Orchestra Yesterday Afternoon.

The third program of the Boston Symphony season comprised three pieces not unfamiliar to patrons of these concerts. The opening number yesterday, Bischoff's E Major Symphony, occupied more than the first half of the afternoon, Wagner's "Siegfried Idyl" and Weber's "Euryanthe," overture following. The symphony was first played in Boston at a Symphony concert under Dr Muck's direction in January, 1908, and was repeated in February of the same year.

Colossal in its proportions and very difficult in its orchestration for every choir, the work taxes alike the abilities of conductor and players and the patience of the hearers, for it is more than one hour in length of performance and the fortissimo passages are many and mighty in volume.

Bischoff's musical scheme was to illustrate the progress of a dissolute fellow, who finds true happiness denied him after his course of debauchery. Visions, evil and good, appear to him, but his worthlessness debars him from enjoying pure delights. The score is dedicated to Richard Strauss.

The work as a whole shows vivid imagination in tonal colorings, skilled use of the modern orchestra, cleverness in utilizing up-to-date ideas in producing weird effects by various instrumental combinations and a perplexing assignment of parts to the various choirs.

Effective, but in a style more suited to the "advanced" body of musicians and students than to the average attendant on matters musical.

In the second part and the scherzo of the third movement are some pleasurable moments; one might call them restful after the storm and stress of other portions of the fiery work. The orchestra acquitted itself admirably under Dr Muck's guidance, giving an impressive interpretation of a gigantic, though hardly a popular, composition.

After the intermission came Wagner. Not the Wagner on the mood of Bischoff, but of a gentler vein and in the form of the charming "Siegfried Idyl." The tribute to his son, based upon familiar themes of the music-drama for which he was named, shows the master in a delightfully sympathetic mood and the piece is deservedly a favorite, for there is melody a-plenty scored with delicate musical outlines. The highest praise is due the performance by Dr Muck's men, the audience evidently giving this [illegible] place in its appreciation.

With the [illegible] Weber over[illegible] tional [illegible]

OCTOBER 26,
ADVERTISER.

BISCHOFF SYMPHONY REVIVED BY DR. MUCK

A GRAND FEAST OF TONE COLORING

Despite Extreme Length of Composition Audience Expressed Unstinted Approval of the Masterly Playing.

By Louis C. Elson.

PROGRAMME.

Bischoff—Symphony in E major.
Wagner—A Siegfried Idyl.
Weber—Overture to "Euryanthe."

Entirely orchestral in its numbers, this concert was not so short as one might suppose from its brevity in print. A modern symphony is not only a complex, but a prolix thing, and Bischoff's symphony was a concert in itself. Dr. Muck is evidently a propagandist for the new composer, for we have not had this symphony since he gave it twice to us during his old regime, and we had never had it before then.

Of course the symphony has a heavy scoring and rich tonal effects. We have become accustomed to this brilliancy in the present epoch. There are half-a-dozen composers alive who can orchestrate as well as Beethoven and better than Brahms or Schumann. Yet somehow they do not seem to rank with these men. It is because tone-coloring is a trade that can be learned, but poetic ideas cannot be thus acquired.

The first movement of Bischoff's symphony has, however, a tinge of Bacchanalian revelry that is not ineffective. The movement is almost half an hour in length, the longest one of the symphony, yet we did not find it prosy, although fragmentary. Its scintillating character, its insouciance, sometimes even its frank vulgarity, made it far more bearable than the long movements of Elgar or Paderewski. But when these pictures of revelry are given the piccolo has work to do, and we feel that the piccolo player ought to be hailed as the hero of a good part of this work;—Rum and Piccolo always go together.

Another point in Bischoff's favor is that he is not a problem writer, but presents original ideas clearly expressed. Nor does he avoid melody. His music is not crabbed nor ascetic. The first movement is the opposite of that. Not even the parrot and the monkey had such a time. The scheme of the work is the redemption of the wild reveller by a lovely woman, or at least his realization of the mistake of his career, because of her. This is all very moral, but we like the reveller best while he is revelling. The first movement might make a symphonic poem in itself and might be entitled, "A Wild and Wet Night," or something like that. The moral would be gone, but we can enjoy music even without a moral tacked on at the end. This movement received a most brilliant performance.

The second movement pictures remorse. There was no need of much remorse after such a brilliant movement, but at least it gave a chance to the piccolo-player to get back his breath. To reform a piccolo would be impossible. It is innately depraved and mixes up in every musical debauch that ever has been composed. It has nothing to do with good resolves or repentance such as here appear. The second movement comes as a good contrast to the dissipation of the first movement. It had two fine melodies which were used thematically. We have come to be very grateful for a little melody now and then in a modern work. This slow movement impressed us much more than at the former performances. It was noble and broadly sustained.

The third movement takes the place of a Scherzo. There is nothing playful in it, however, for the hero, who is evidently scourged and pursued by some furies of the "Peer Gynt" type. By the time this movement is reached we begin to sense reiteration and an undue expansion of ideas. The piccolo reported back for duty in this movement and yelled and shrieked right lustily. The trombones also did their best in mighty upheavals and tonal explosions.

These were but a preamble to a general tumult in the finale. Here Bischoff cried Havoc and let loose the trumpets, kettledrums, trombones and piccolo, and tried for regions of dynamic force yet unreached. In spite of the excess of force demanded, in spite of needless repetition of musical ideas, there is something in this work that compels one to rank Bischoff with the big men of the present. If this symphony were half the length it might probably achieve twice the success.

We consider Bischoff rather on the path of Mohler than of Richard Strauss, but, unlike Mohler, he gives an inkling of the "programme" of his music, which the other always refused to do. Mohler renounced programme-music, while Bischoff countenances and defends it.

The symphony is a grand feast of tone-color and it leads to a magnificent climax. The work took nearly an hour and 10 minutes in its performance, and it is a great victory for the composer that the audience seemed never to lose their interest. Each movement was applauded, and at the end there was so much enthusiasm displayed that the orchestra was finally obliged to rise in acknowledgment. The tribute was well deserved for Dr. Muck and his men must have worked like Trojans to have achieved so great a result with such a difficult and long composition. We await with some curiosity the effect of this symphony in New York. It will at all events prove to the Gotham critics that our orchestra is not deteriorating. But now let some conductor seek out Herr Bischoff with surgical instruments and blue pencil.

To hear Wagner's "Siegfried Idyl" directly after Bischoff's orchestral earthquakes gave one the impression that the aforesaid Wagner was something of a Haydn in scoring. This is, of course, his simplest score, for it was written and played as a birthday surprise to his second wife, which necessitated an orchestra of modest proportions. It is Wagner's "Sinfonia Domestica" and is far less militant and unwieldy than Strauss's home-life done into music. Not every lady has her birthday music become a standard number in the orchestral repertoire.

Placed in the sharply contrasted juxtaposition it seemed the acme of Peace and Gentleness. The sweetly reiterated and interwoven figures of "Siegfried, the World's refuge," of the "Melody of Peace," the "Bird-call," etc., made a most charming impression and the tranquil work was read with beautiful delicacy and suavity. It was never sentimentalized or dragged, and the horn soloist deserves especial mention for fine work.

Then we went back to spice in the shape of Weber's "Euryanthe" overture. But this is no longer so thrilling as once it was. Sir Walter Scott's novels and Weber's music were once deemed the extreme of excitement, but the procession has passed beyond them and they are now heard or read with respect, but without especial thrills. The sharp contrasts, which make Weber's music theatrical, were well brought out.

There were three distinct schools in this programme and Dr. Muck was great in each one of them. Yet the chief task was the Bischoff Symphony, which must have been an arduous labor to conductor and men alike, and it is pleasant to chronicle that it was so wonderfully carried out.

Musical Matters.

The first of the season's concerts in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, Nov. 17. At the request of many friends of the orchestra, Dr. Muck has consented to play practically the Wagner programme that he gave twice with such success his first year in Boston in 1906-'07. That programme comprised all the preludes and overtures of Wagner and the funeral music from "Gotterdammerung."

From EVG. NEWS

Address: Baltimore, Md.

Date OCT 26 1912

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BOSTON SYMPHONY IN FINE PROGRAM

Dr. Muck Selects Two Great Compositions For Orchestra Here.

The Boston Symphony Orchestra has this year in Baltimore the largest subscription in its history, and the return of Dr. Muck to America seems to have excited as much interest here as it has in other cities. The orchestra is said to be playing more brilliantly than ever, and the series of five concerts is looked forward to with much eagerness.

For this first program, which will be rendered at the Lyric Theater, Wednesday evening, November 6, Dr. Muck has elected to play the same number which he will play in New York on the following Saturday afternoon. The Symphony will be Bischoff's in E major.

This is a work of large dimensions and enormous technical difficulties which Dr. Muck introduced to America five years ago. He regards it as one of the most important of modern compositions. It is a work full of melody and displays the virtuosity of the orchestra to its utmost.

The second half of the program will have as its numbers the delicious "Siegfried Idyl" of Wagner and the ever-popular "Euryanthe" overture of Weber.

From POST

Address: Washington, D. C.

Date OCT 27 1912

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Boston Symphony Orchestra.

The closing of the subscription sale for the Boston Symphony concerts in this city shows that the house is practically sold out, only a few seats remaining for single sale. The return of Dr. Muck to America seems to have excited the same interest in Washington that it has elsewhere, and everybody looks forward to a brilliant series of concerts. The first concert will be given on Tuesday afternoon, November 5, in the National, at 4:30. Dr. Muck has arranged a most delightful program. It opens with the charming eighth symphony of Beethoven, "the little symphony in A," as the composer called it, and the second half will comprise the "Roman Carnival" overture of Berlioz; the symphonic poem "Mazeppa" of Liszt, and the prelude to "The Mastersingers of Nuremberg," by Wagner.

OCTOBER POST,

DULL WORK IS MADE BRIGHT

Brilliant Reading of Bischoff's Symphony by Dr. Muck

BY OLIN DOWNES

Hermann Bischoff's E major symphony was the principal feature of the fourth public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, a symphony which Dr. Muck performed twice in Boston when he was here in the season of 1907-08. A symphony one hour and 11 minutes—or is it 12?—in length, a symphony meriting to the utmost that famous German adjective, "kolossal," in all its horrible significance.

Dr. Muck favored the work with a virtuoso performance which will go down in the annals of the great achievements of a great orchestra. The performance left nothing to be desired. It was so finished and the work was interpreted with such conviction and magnetism that many a passage which might well have fallen flat "sounded" splendidly. If only by reason of the quality and the myriad colors of the orchestra, the music was for a space good to hear. Dr. Muck more than did the composer justice. He presented the score as it was conceived in the brain of the musician, rather than as actually put on paper. The performance was creative in its vividness, and who knows how many unmentioned services the conductor did the composer, as he lightened and clarified thick passages by the most skilful adjustment of the instrumental timbres, and made the orchestra flash like a prism. For the performance there is no praise too high.

First Movement Vigorous

As it was the symphony might have proved entertaining if not thoroughly convincing had it been shorn of, say, its last two movements. This would have been bad for the underlying "programme" of the music, but more programme and less music might in this instance have been preferable. We leave those who consider the matter ground for discussion to decide for themselves. Certainly the first movement is the most vigorous and interesting of the four. There are the themes, not too original in character, but vigorous and handled with constant ingenuity and resource, and there are many Straussian effects of orchestration, effects which not only dazzle at first but which sweetly imply a certain intimacy between great souls. You hear the composer whispering, with a smile, "My colleague and I."

The following scherzo is a naive and clumsy attempt at the portrayal of soul-states—an attempt and a failure only possible in such a manner to a modern German. The last movement is boisterous, empty, like sounding brass and tinkling cymbals. This is too much! Is anyone impressed by this futile shouting to the heavens by one with nothing left to say? In a word this symphony as a whole is in atrociously bad taste, and in a style now unfortunately fostered and encouraged in Germany. The ingenious remark has been made by admirers or apologists of the Bischoff symphony that we must consider Bischoff as a sort of modern revival of the spirit of Berlioz and his time. But will anyone pretend that there is artistic affinity between this work and the remarkable works of the master Frenchman who loved and comprehended the orchestra as Bischoff cannot love it, if he will treat it so—and in all, nearly all, of whose works there is to be found at least one lightning flash of genius?

Everyone to his taste, but let us not confuse issues! The bulk of the music of Berlioz is ultra-modern and extraordinary today. This work of Bischoff's is now a work of the past, the product of an undistinguished manner that is already passing behind us, and not too distinguished a product, at that. Let us not mingle this man's name with that of the hero who revolutionized French music.

We have spoken of the excellence of the orchestral performance. At the ead Dr. Muck and his men rose in acknowledgment of the tribute tendered them.

Pleasing Contrast

The listing of Wagner's "Siegfried Idyll" to follow this the work of Bischoff was an inspiration in programme-making and the performance was excellent in all respects. So was the performance of the "Euryanthe" overture, composed in 1823 and by fully three-quarters of a century younger—not older—than the symphony of 1906. Three-quarters of a century bears witness to the youth of this overture, to its gallantry and romance. And the largo set in the midst of the overture is still strange and stirring to the imagination, despite instrumental coloring that is mouse-like in comparison to the whacking brush strokes of the symphony. How much Weber tells us—how

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MONITOR, OCTOBER 26.

PLAN FOR PENSION CONCERT

The first pension fund concert by the Boston Symphony orchestra, Karl Muck, conductor, will be given in Symphony hall Sunday evening, Nov. 17. The program will be Wagnerian and will be practically the same as that which Dr. Muck presented twice in the season of 1906-07. Nearly all the preludes and overtures of the Wagner operas will be played, besides the funeral music from "Goetterdaemmerung." It is expected that the Venusberg music from "Tannhaeuser" will be given instead of the much-performed overture to that opera.

Dr. Muck is said to be less averse today than during his former engagement in Boston to presenting Wagner on orchestral programs. The Symphony conductor is more yielding, now that he is to have a competitor in Wagnerian interpretation in Felix Weingartner, who will conduct "Tristan and Isolde" in the midseason at the Boston opera house, than he was when he held the situation absolutely in his own hands six years ago. His audiences are more liberal, too, in their attitude toward excerpts from the music dramas. The idea, recently popular in Boston, that no Wagner at all is better than Wagner in an incomplete form is seen to have no very staunch esthetic foundation. Moreover, Wagner does not stand so indisputably in the forefront of lyric time as he did a few years ago. Richard Strauss has written his "Elektra" and has laid claim to the title of leadership in modern German opera. There have been great changes in European art since Dr. Muck was last in America as its representative; and Dr. Muck himself has had a large share in making them. There have been great changes, too, in American appreciation of European art. The purchasing power of the provincial city which once secured the services of the distinguished conductor from Berlin has secured them again, even in the face of political opposition, and it has also secured those of a conductor from Vienna who is in every respect the Berlin man's peer. There is liberality all around, and there must continue to [illegible] until Dr. Muck is known to Boston [illegible] his full powers as a Wagnerian, [illegible] his competitor, Felix Weingartner, is known to them in all his powers as a symphonist.

Herbert Witherspoon, as soloist at the Symphony concerts of Nov. 1 and 2, will sing an air from Marschner's "Hans Heilung" and Wotan's Farewell from Wagner's "Die Walkuere." The principal number of the program will be the eighth symphony of Beethoven. The selections announced by Dr. Muck are as follows: Beethoven, symphony in F major, No. 8, opus 93; Marschner, aria, "An jenem Tag," from "Hans Heiling;" Bach-Buelow, suite in B minor for flute and string orchestra; Wagner, Wotan's farewell and fire scene, "Die Walkuere," act 3.

Important symphony soloists to be heard soon are Mr. Godowsky, the pianist, and Mr. Kreisler, the violinist. Max Pauer, the pianist, who comes to America under the direction of M. H. Hanson of New York, will make his appearance with the Boston Symphony orchestra in Boston in February.

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PIANIST ON SYMPHONY SOLO LIST

Max Pauer booked to appear with Boston orchestra in concerts of mid-season and to give recital

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THE BOSTON TRAVELER OCTOBER 26,

BISCHOFF HEARD TO ADVANTAGE

Dr. Muck Charms with an Exceptional Reading of Long Symphony.

By FRANK BERTWALL

There was so much of general excellence in the Boston Symphony Orchestra's public rehearsal yesterday afternoon that one hesitates to declare that such and such a selection was the feature. Certain it is that those who came expecting to be bored by the unusual length of the Bischoff symphony were most agreeably disappointed.

Dr. Muck's exceptionally fine reading of the number robbed it of any suggestion of being tiresome, barring possibly for the orchestra itself, for it does make unusual demands on the players. Indeed so artistically was the selection given that many rather wished the composer had told an even longer story.

One need not necessarily agree with him in his choice of a topic, which as he says is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it. But all will agree that the composer says what he has to say in a most interesting and intelligent manner and in his own way.

In yesterday afternoon's interpretation there was a going behind the actual score to the very thoughts of the composer himself, such as vouchsafed all too seldom. Bischoff, with Dr. Muck as the interpreter, can no longer be reckoned as of doubtful merit.

Fine as was the symphony, it somehow seemed forced to yield first place in hte afternoon's excellence to the "Siegfried Idyl." It was a bit of a jump from Bischoff to Wagner, and yet the landing was not exactly what one might have expected had he shut his eyes to the particular selection and merely thought of the composer. Especially delightful were the horn passages and those for the oboe.

Naturally the closing number, Weber's "Euryanthe" overture, seemed a bit tame after [illegible] feast. It was as though we [illegible] come down to everyday earth once again after a most delightful journey in realms that cause one to lose all thought of day by day affairs.

First of Season's Pension Fund Concerts.

The first of the season's concerts in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, Nov. 17. At the request of many friends of the orchestra Dr. Muck has consented to play practically the Wagner programme that he gave twice with such success his first year in Boston in 1906-07.

Wagner Number for Bass Soloist.

One of the very few opportunities to hear an excerpt with voice of Wagnerian music drama will come at the next Symphony concerts on Friday afternoon and Saturday evening next. The soloist will be Herbert Witherspoon, the eminent basso of the Metropolitan Opera company, and for his last number he will sing Wotan's "Farewell" and Dr. Muck will play the entire final score of "Die Walkure," including the magic fire scene.

The program will begin with Beethoven's "Little Symphony in F, No. 8," and the other orchestral number will be von Bulow's arrangement of Bach's suite in B-minor for flute and string orchestra. Mr. Maquarre will, of course, play the solo flute. Mr. Witherspoon will also sing the aria, "An jenem Tag," from Marschner's opera, "Hans Heiling." The order of the program is as follows: Beethoven, symphony in F-major, No. 8, op. 93; Marschner, aria, "An jenem Tag," from "Hans Heiling"; Bach-Bulow, suite in B-minor for flute and string orchestra; Wagner, Wotan's "Farewell" and magic fire scene, "Die Walkure," act 3.

OCTOBER 27, AMERICAN

WITHERSPOON TO SING.

Basso Soloist in Wagnerian Excerpt at Symphony.

One of the very few opportunities to hear an excerpt, with voice, of Wagnerian music drama will come at the next Symphony concerts on next Friday afternoon and Saturday evening. The soloist will be Herbert Witherspoon, the eminent basso of the Metropolitan Opera Company, New York. For the last number he will sing "Wotan's Farewell," and Dr. Muck will play the entire final scene of "Die Walkure" including the Magic Fire Scene.

The program will begin with Beethoven's "Little Symphony in F, No. 8, and the other orchestral number will be von Bulow's arrangement of Bach's Suite in B-Minor for flute and string orchestra. Mr. Marquarre will, of course, play the solo flute. Mr. Witherspoon will also sing the aria, "An Jenem Tag" from Merschner's opera "Hans Heiling." The arder of the program is as follows:

Beethoven, Symphony in F-major, No. 8, Op. 93; Marschner, Aria, "An jenem Tag," from "Hans Heiling;" Bach-Bulow, Suite in B-minor for Flute and String Orchestra; Wagner, Wotan Farewell and Magic Fire Scene "Die Walkure," Act II.

PENSION FUND CONCERT.

Dr. Muck Will Play Program of Wagner Music.

The first of the season's concerts in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, Nov. 17. At the request of many friends of the orchestra, Dr. Muck has consented to play practically the Wagner program that he gave twice with such success his first year in Boston in 1906-7. That program comprised all the preludes and overtures of Wagner and the funeral music from "Gotterdammerung." It is possible that he may decide to make a slight change, as he is considering the advisability of substituting the Venusberg music from "Tannhauser" for the overture of the same opera.

OCTOBER 27.
HERALD.

ISION FUND CONCERT

irst of the season's concerts in the pension fund of the Boston my Orchestra will be in Sym-Hall on Sunday evening, Nov. 17. At the request of many friends of the orchestra Dr. Muck has consented to play practically the Wagner program that he gave twice with such success his first year in Boston. That program comprised all the preludes and overtures of Wagner and the funeral music from "Goetterdaemmerung." It is possible that he may decide to make a slight change, as he is considering the advisability of substituting the Venusberg music from "Tannhaeuser" for the overture of the same opera.

Dr. Muck is no less unwilling to place excerpts from Wagerian music dramas on Symphony programs now than he was when he was in this country before and for this reason such a program as he proposes giving will be all the more welcome.

Tickets for the concert are now on sale at Symphony Hall.

THE SYMPHONY CONCERTS

One of the very few opportunities to hear an excerpt with voice of Wagnerian music drama will come at the next Symphony concerts on next Friday afternoon and Saturday evening. The soloist will be Herbert Witherspoon of the Metropolitan Opera company. For his last number he will sing Wotan's "Farewell," and Dr. Muck will play the entire final scene of "Die Walkuere," including the Magic Fire scene.

The program will begin with Beethoven's symphony in E major, No. 8, and the other orchestral number will be Buelow's arrangement of Bach's Suite in B minor for flute and string orchestra. Mr. Maquarre will play the solo flute. Mr. Witherspoon will also sing the aria "Non piu andrai" from "The Marriage of Figaro."

OCTOBER 27.
GLOBE

First Pension Fund Concert.

The first of the season's concerts in aid of the Pension Fund of the Boston Symphony Orchestra will be given in Symphony Hall Sunday evening, Nov 17. At the request of many friends of the orchestra Dr Muck has consented to play practically the Wagner program that he gave twice with such success his first year in Boston in 1906-07.

That program comprised all the preludes and overtures of Wagner and the "Funeral Music" from "Gotterdammerung."

It is possible that he may decide to make a slight change, as he is considering the advisability of substituting the Venusberg music from "Tannhauser" for the overture of the same opera.

Dr Muck is no less unwilling to place excerpts from Wagnerian music dramas on Symphony programs now than he was when he was in this country before and for this reason such a program as he proposes giving will be all the more welcome. Tickets for the concert are now on sale at Symphony Hall.

Herbert Witherspoon This Week's Symphony Soloist

One of the few opportunities to hear an excerpt, with voice, of Wagnerian music drama, will come at the next Symphony concerts Friday afternoon and Saturday evening. The soloist will be Mr Herbert Witherspoon, the eminent basso of the Metropolitan Opera Company, New York, and for his last number he will sing "Wotan's Farewell" and Dr Muck will play the entire final scene of "Die Walkure," including the "Magic Fire Scene."

The program will begin with Beethoven's "Little Symphony" in F, No. 8, and the other orchestral number will be Von Bulow's arrangement of Bach's suite in B minor for flute and string orchestra. Mr Maquarre will play the solo flute. Mr Witherspoon will also sing the aria, "An jenem Tag," from Marschner's opera, "Hans Heiling."

SUNDAY POST,

OCTOBER 27,

SUNDAY CONCERTS AT SYMPHONY HALL

Concert managers of Chicago long ago made the discovery that a greater public could be depended upon to attend high-class concerts if given Sunday afternoons than at any other time, and have prospered accordingly. Last winter the experiment was tried at Symphony Hall with a few concerts, which attracted very large audiences and indicated a similar preference for Sunday afternoons in this city. Arrangements have, therefore, been made to continue the concerts this season.

The first of the concerts will be given Sunday afternoon, Nov. 10, by the Philharmonic Society of New York, with its full complement of 100 players, Joseph Stransky conductor and Mischa Elman, the Russian violinist, as soloist.

The programme will comprise the "Euryanthe" overture of Weber, Beethoven's Symphony No. 5, the Love Scene from Strauss' "Feuersnot," Liszt's symphonic poem "Tasso," and Brahms Violin Concerto.

Mail orders addressed to L. H. Mudgett, Symphony Hall, will be filled i the order of their receipt before th opening of the public sale.

FIRST PENSION FUND CONCERT

The first of the season's concerts in aid of the Pension Fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, Nov. 17. At the request of many friends of the orchestra Dr. Muck has consented to play practically the Wagner programme that he gave twice with such success his first year in Boston in 1906-07. That programme comprised all the preludes and overtures of Wagner and the funeral music from "Gotterdammerung." It is possible that he may decide to make a slight change as he is considering the advisability of substituting the Venusberg music from "Tannhauser," for the overture of the same opera.

Dr. Muck is no less unwilling to place excerpts from Wagnerian music dramas on Symphony programmes now than he was when he was in this country before and for this reason such a programme as he proposes giving will be all the more welcome.

Tickets for the concert are now on sale at Symphony Hall.

Symphony Concerts

The programme of the four pains of Symphony concerts of the season will begin with Beethoven's "Little Symphony," so-called, in F, No. 8, and the other orchestral number will be Von Bulow's arrangement of Bach's suite in B-minor for flute and string orchestra. Mr. Maquarre will, of course, play the solo flute. Mr. Witherspoon will also sing the aria, "An jenem Tag," from Marschner's opera "Hans Heiling." The order of the programme is as follows:

Symphony in F-major, No. 8, Op. 93 ..... Beethoven
Aria, "An jenem Tag," from "Hans Heiling" ..... Marschner
Suite in B-minor for flute and string orchestra ..... Bach-Bulow
Wotan's farewell and magic fire scene, "Die Walkure," Act III ..... Wagner

MONITOR,

OCTOBER 26,

WAGNER IDYL IS PLAYED

Appearing for the first time since his return to Boston as an interpreter of a modern orchestra work of the highest order of technical difficulty, Karl Muck presented on Friday afternoon at the third public rehearsal of the Boston Symphony orchestra the symphony in E major, op. 16, by Hermann Bischoff, which he first brought to America during his former engagement. To fill out the program and to give contrast to the heavily scored symphony, Dr. Muck read to his audience after the intermission the calm and ingratiating "Siegfried idyl" of Wagner and that sparkling little romance of Weber's, the "Euryanthe" overture.

The music that impressed the audience the most, to judge by the applause, was not the symphony with its magnificent structural perspectives, its skilfully related features of design and its judiciously applied decoration, but the little work with which the conductor led off the second part of the program, the "Siegfried idyl." Characteristically, Dr. Muck did not entrust the fortunes of the concert to his principal selection. He went into the lists with side arms to draw in event of his big lance not hitting. The conductor, though not always, perhaps, choosing the numbers of his program with the most pictorial effect, is invariably successful in making an impression. The audience that shows itself hard to please is pretty sure to yield before his hour and a half with it is over. An Achaean general cares not whether his attack in force wins Troy or whether a stratagem that captivated the imagination of the citizens does it.

How could those holding the musical citadel believe that the "Siegfried idyl" contained any purpose against their security? Who among the Friday listeners but has laid a hand on the ropes to draw this fine Wagnerian device within the walls? The audience resisted the Bischoff symphony and the persuasion of its post-Straussian propaganda admirably. The matinee house made a capital exhibition of indifference, even compelling the conductor without its assent to thank his men for their handsome efforts in executing the work. But the same house responded heartily to the familiar stairway music, which as interpreted was neither sentimental in tone coloring nor showy in phrasing, but altogether genuine, restrained, beautiful.

An uncommonly small part of the audience felt the call of the great out-of-doors stronger than that of the selection at the end of the program. And all who stayed were rewarded, for the reading of the "Euryanthe" overture was far from being a perfunctory performance. The Symphony concerts may not be theoretically so interesting on the side of program-making as they have been, but the thoroughness of their preparation is something for the community to rejoice in. Subscribers may not now content themselves with the idea that they lose little if they sacrifice the beginning or the end of the concert. For every bit of enjoyment thus clipped is a loss.

The Bischoff symphony is replete with ideas of orchestral contrast that find no counterpart in nineteenth century works. In this piece the modern composer is no longer overwhelmed by the vastness of his instrumental resources; he is controlling these resources to ends of expression in keeping with the classic reaction now setting in. Bischoff's composition represents the symphony orchestra of the Straussian magnitude entering into its period of formalism.

The inspiration of the symphony in E major is less surprising than that of the tone poems with which Richard Strauss has captured first place in the regard of the listener of today; but the style is more comprehensible. The listener is not so much impressed by the fact that the composer is breaking old rules as that he is endeavoring to find substantial new ones; that he is seeking general formulas that will carry modern thought in its broadest manifestations into musical expression; that he is trying to find something to take the place of those individualistic formulas which so confine the orchestra today. Bischoff is here working to release the orchestra from its domination by mere musical manner.

A twentieth century style that will enlarge the scope of the four instrumental groups that make up the orchestra is the aim of the composer whom Dr. Muck brought forward on Friday. The Bischoff orchestra is responsive to many types of contemporary thought. It does not magnify one view of life to the exclusion of others. With its fine balance of tonal assertions it is working out a broader service for the orchestra than it has hitherto known.

OCTOBER 26.
TRANSCRIPT.

CONCERTS NEXT WEEK

Only the Two Symphony Concerts with Mr. Witherspoon for the Assisting Singer —A Symphony by Beethoven, a Suite by Bach and a Scene from "Die Walkuere"

ONCE more, and probably for the last time for two months to come, the only concerts of next week in Boston are the regular pair of Symphony Concerts on Friday afternoon and Saturday evening in Symphony Hall. For them Dr. Muck has made a relatively light and a discreetly classic programme. It begins with Beethoven's melodious and almost merry Eighth Symphony (in F); proceeds with Bülow's re-arrangement of a suite in B minor by Bach for flute and string orchestra and ends with the final scene from "Die Walküre" in which Wotan takes farewell of Brünnhilde, lays her to sleep under the ash tree, invokes Loge and his fire, and leaves her in the circle of flame—until Siegfried shall come to awaken her. The orchestra and Dr. Muck will play the music of the entire scene from the moment in which the god takes the valkyr in his arms to his departure striding athwart the fire. Mr. Witherspoon, the able bass singer of the Metropolitan Opera House and the first "man singer" to appear at the Symphony Concerts for long, will sing the speeches of Wotan and between the Symphony and the Suite, the hackneyed air from Marschner's opera "Hans Heiling." Thus, and happily, do the exigencies of eminent assisting singers from opera houses relax Dr. Muck's objection to scenes from Wagner's music-dramas in the concert-room. Yet in this town, where Wagner's operas are heard so seldom in their integrity and their normal environment, such fragments have their uses and give their pleasure—even "in concert form."

OCTOBER 31,
TRANSCRIPT,

The Boston Programme Books

. . . . These little pamphlets are given out wherever the Boston Orchestra gives its concerts. In New York, perhaps also in other cities outside of Boston, the sale of the advertising privileges in programmes by the owners of theatres and music halls places an embargo on the little books which works a distinct hardship on the people who gather to hear the orchestra, inasmuch as they are prevented from receiving them in the concert-room or at its doors. Nevertheless, the books are eagerly sought and cherished not only for the help which they afford to the listeners during the performances, but also because they are delightful and entertaining literature at all times. It is a pity that Mr. Hale, who compiles them, is not permitted to use musical examples in his notes, for no amount of description can take the place of a theme set forth in its proper symbols, and to him who is able to read them the notes help to fix the attention while description diverts attention.

But for this shortcoming Mr. Hale offers a generous compensation in his historical and critical matter. His knowledge is encyclopædic and his communication of it most deft and amiable. He caters impartially to gatherers of statistics and the lovers of anecdote, and is a heart's delight to the devotee of literary curiosities. The pamphlets of a season, gathered together in a volume and thoroughly indexed, make a thesaurus the contents of which could not be supplied by a dozen volumes of history and biography and a score of books of analysis. No publisher's catalog[illegible] shows its like. [The New York T[illegible]

NEWS OF MUSIC

A Fruitful Experiment

AN interesting musical experiment has begun promisingly in New York. Last Sunday evening, six thousand or seven thousand persons in the Madison Square Garden heard the Russian Symphony Orchestra play pieces by Wagner, Saint-Saëns, Liszt and Tachaikowsky—heard them not badly played and with very hearty enjoyment. No one of the seven thousand had paid more than fifteen cents for his seat and the majority of them had paid only ten. Very few of the seven thousand, it is safe to say, ever find their way into the cheapest standing room at the Metropolitan or into the lowest-priced places at orchestral concerts in New York. They may have the desire for opera and for symphony concerts but they have not the means or the opportunity—in the working week—to gratify it. Sometimes, when they have both, they foolishly believe that they would not be welcome because their dress and aspect are not quite those of other listeners around them. The reporters in New York agree that most of the audience on Sunday seemed to be foreigners—a fact which merely signifies that these folk have more inclination to music than many Americans and are not ashamed to listen to music cheaply. Unwisely the proceedings were complicated by superfluous discourse about music as an expression of the brotherhood of man and about the socializing of the arts—all of which gabble interrupted the flow of music quite able to speak for itself, needlessly irritated the mistrustful and tried to graft upon musical enjoyment a quasi-political propaganda. For the sake of music itself and for the sake of the common pleasure in it, the hearing of it needs to be cheapened and extended as it was by this concert in New York, as it will be by the similar concerts which will follow. The audience may come out of the byways and hedges of the East Side, but out of that same audience will come also the next generation or two of listeners in concerts and at the opera houses. The socially significant will continue to [illegible] make possible as their [illegible] more and more the [illegible] unplaced will [illegible]

Here in Boston

By current report, Mr. Fiedler is living quietly this autumn in Berlin, content, after his four years of conducting in Boston, to be for a time without work.

Next Sunday, Dr. Muck and the Symphony Orchestra depart on their first journey of the season to Philadelphia, Washington, Baltimore, New York and Brooklyn. In New York, as it has been said in this place, they will repeat the programmes of their first and third concerts here. Philadelphia will hear that same first programme intact—Beethoven's "Eroica" symphony; Berlioz's overture, "The Roman Carnival," the prelude to "Die Meistersinger" and Liszt's "Mazeppa." Washington will hear the last three items in it and Beethoven's eighth symphony. Brooklyn will be in like case, while to Baltimore Dr. Muck is repeating his third programme at home—Bischoff's symphony, Wagner's "Siegfried Idyl" and Weber's overt[illegible] his opera, "Euryanthe."

TRANSCRIPT
OCTOBER 26,

THE SYMPHONY CONCERT

REMARKABLE MUSIC THRILLINGLY PERFORMED

A Programme of Contrasts—Wagner's "Siegfried Idyl" for Charm and Repose, Weber's "Euryanthe" Overture for Varied Romantic Glamour, and Bischoff's Symphony for Excitement—Its Unusual Attributes—Its Descent in the Royal Line of Programme Music—Passion, Power and Beauty, Musical and Delineative Imagination Mingle in It

AFTER all, Dr. Muck is not so perverse in his programme-making as some that mistrust it profess to believe. Zealous as he is for "unification," so that the concert shall hold together as a whole, he does not always overlook the craving for contrast in weaker human and musical natures than his own. He began yesterday with Bischoff's symphony in E, which he originally produced here nearly five years ago and performed no less than four times in a single season. Mr. Fiedler did not repeat it—strangely, as it now seems, when a rehearing suggests how much the music might have appealed to his ardent and robust temperament. Dr. Muck, returning, has made speed to revive the symphony as one of the most remarkable and engrossing pieces in its kind that has come out of contemporary Germany. But Bischoff is long-breathed and exacting; his symphony continues for nearly an hour and a quarter and he taxes the executive and expressive powers of conductor and men unsparingly. He is scarcely less severe upon his hearers. If his music appeals to them at all, it strains their imaginations, piles intensity upon intensity, and stretches mind, nerves and feelings unrelaxingly. Time and again, the symphony absorbs, commands. It is largely and eloquently written, besides, using the full powers or the penetrating individual voices of the orchestra. When it is done, even after "the customary intermission," there is need, on the stage and in the auditorium, of repose and contrast. Dr. Muck provided them, first, in Wagner's "Siegfried Idyl"—all intimate and finely felt sentiment, expressing itself with unflagging charm and with the reticence of emotion that is low-voiced because it runs so deep and would keep itself for a single cherished ear. Then for a final number, holding the audience as it always does, came Weber's overture to his opera of "Euryanthe." Nearly ninety years have little clouded the glow of the beginning or dimmed the romantic and chivalric ardor of the close. Yet the passage that told most were the soft, veiled tremulous and mysterious measures of the Largo, rising like a tonal vapor out of the air and vanishing into it again. Once more there were repose and contrast after the impassioned and full-throated Bischoff.

In all three pieces the conductor and the orchestra seemed strung to higher pitch than they have hitherto been this autumn even in their glorious performances of the "Eroica" symphony and Brahms's Variations. The voices of the strings were of an exquisite fineness and euphony in the Largo of Weber's overture, and Dr. Muck, melting phrase into phrase, made it seem like so much vaporous song. The beginning and the end of the overture had the true romantic fire that keeps the best of Weber's music ever young to minds and hearts with so much as a grain of youth left in them. There in Weber's tones and in the divining and imparting sense of conductor and men are the pages and the pictures of the boyish books of chivalry. Across them ride the lean-faced knights in their armor; the pennants on the lances blow; the escutcheons shine, and behind a little ways are the bannered balconies of the tournament and the guerdon of noble ladies' eyes. Once and for all and beyond any other composer—even the Wagner of moments in "Parsifal"—Weber wrote the music of chivalric romance.

An orchestra of many times the dimensions of the little band for which Wagner wrote his idyl of Siegfried, "my son" and Cosima, his mother, played it yesterday, as it needs must in so large an auditorium. Yet Dr. Muck—and the men no less—kept the music soft-voiced and sometimes almost whispering; let the climax of the middle passages well up like emotion that may not longer be stilled; polished, without drying, the charm that suffuses the piece, ran from delicate euphony to euphony, kept a little quiver in it, made it sunny as perhaps the sun fell into Wagner's villa on the Christmas morning when it was first played. Nowhere else has Wagner written so quietly tender music without a thought of the theatre. It deserves the quiet beauty of the performance yesterday.

And what did not orchestra and conductor have to do in Bischoff's symphony and what did they not "bring off." To play the music at all is no small feat even for our band of virtuosi, rehearsed these ten days, choir by choir, by the tireless Muck. To play the music with the varied and appropriate eloquence that they actually gave it was almost a feat of orchestral super-men. Bischoff makes his pace according to the passionate mood of his music with no thought of those that are to perform it. They must race forward in fire and frenzy; they must brood in long-drawn intensity; they must scale the heavens of ecstatic tone. He flings his orchestra upon a drinking song, until it bawls it out as in a frenzy. He fills it with the chattering, chortling, pitipatting ghosts of dead sins. He bids it bear the passionate voice of insatiable longing and of dolorous resignation. He piles climax upon climax of triumphant ecstasy. Dissonances scream out of some of the music; transitions are like leaps into the dark; and then may follow impassioned song, sustained but ever mounting upon itself. Now he goads the whole tonal mass to intenser and intenser voice; again he relies upon the penetrating timbres of two or three instruments.

Bischoff has designed the symphony with a magnificent boldness; the musical and the emotional development go hand in hand; yet scarcely a phrase in their march can be overlooked if the conductor is wary of his emphasis. To perform it requires more than astute musical generalship. The architectural faculty of the conductor, his sense of great sweeps and minute shadings of tone. his range of imagination, his capacity for many-sided beauty and endlessly varied power. his feeling for thoughtful, or frenzied, or ecstatic or ironic music must be at oen with the composer's. He must not only transmit the music to his hearers; he must make it seem full of expression, passion and strength. Nowhere, seemingly, did Dr. Muck fall short. At his hands, at least, Bischoff's symphony takes its place among the remarkable—almost the great—music of our immediate time. Had Richard Strauss, the illustrious, and not Hermann Bischoff, the obscure, signed it, how an expectant world might have hailed it. And yet—Strauss goes forward to new flowerings; while Bischoff has seemingly stopped and withered with this one symphony. The few German audiences that have heard his second, called it a failure.

First and foremost, it is hard to recall a piece of modern programme music of similar large dimensions—unless it is Liszt's "Faust" symphony or Strauss's "Ein Heldenleben"—in which the formal course of the music and the emotional development of the ideas and the passions behind are so completely welded into a simultaneously progressing whole. Bischoff uses the symphonic form freely, as every composer does nowadays; but nowhere does he forsake or wrench it. There are the prescribed principal and subsidiary melodies; there are the free fantasia and the coda; there are the trio in the scherzo and the two-fold elaboration of the musical thoughts in the slow movement. Yet from first to last the emotional, the passionate, the programmatic development of the music never halts. Clear and cumulative are the wild revelries, the downright debaucheries of his youthful hero in the first movement. Integral part of it, upspringing from it, is the passionate apparition and invocation of the beloved woman. The melodies of brooding longing and of dolorous and restless resignation—to make paradox over paradoxical music—never lose their emotional quality in all the long-drawn—the over long-drawn—second movement.

Bischoff's feat of musical imagination in the third movement matches Liszt's in his ironic scherzo of Mephistopheles in the "Faust" symphony. The ghosts of the revelries, the debaucheries and the melodies thereof in the first movement gibber and squirm through it, and again the brooding and passionate longing for the redeeming beloved—the trio—cannot dispel them. The fourth movement is music of sheer apotheosis—the triumph in climax heaped upon climax of the exalting force of the beloved. On its triumphant side, it will almost bear comparison with the mighty and magnificent close of Strauss's "Death and Transfiguration." On the ecstatic side, listening imagination darts back now and then to the luminous and quivering close of some of Bruckner's apotheoses. In this symphony at least Bischoff is direct descendant of the royal line that began with Berlioz, continued with Liszt, and mounted with the Strauss of the tone-poems—the royal line that can keep music symphonic and "absolute" and yet weld into it homogeneously and progressively, by sheer force of expressive imagination, the emotional design, the passionate visions. He can invent of himself and he is heir to all the great heritage of modern harmony and instrumentation. There is but one reproach to Bischoff on this score. Would that he had sung the beauty and the triumphant and redeeming force of devotion to an ideal—a finer and a more masculine thing than even the beatified love of woman. Yet, maybe, somewhat less human.

Beyond peradventure the symphony has power and the symphony has beauty, mingles almost extraordinarily musical thought and passionate emotion. If it is to be tested by Matthew Arnold's tests of poetry—being a sort of poetry in tones—it is not indeed simple (since to be so is not the way of contemporary music), but it is magnificently sensuous and impassioned. Recall the seizing force of the first movement before it has proceeded through twenty measures—the tingling force of its broken and sustained, its crossing and recrossing rhythms. Hear its dissonances flare; its transitions slither. Its isolated instrumental voices pierce ear and imagination. Its frenzied tonal masses over[illegible] Bischoff can write drunken

sins and forgotten foulness that first slide into the scherzo and then squeak and gibber and preen and patter through it, and will not be stilled or exorcised from it—even by the longing of the beloved. Feel the gruesome, the macabre, the ghostly and ironic quality of the music. Not Berlioz, not Liszt has much excelled it. Recall, finally, the sustaining and surging force that lifts the finale to larger and larger intensities and higher and higher ecstasy. Recall the design and the passion, and in both is power. Recall the music that bears the one and releases the other, and there again is power.

For beauty, consider the transitional passage, mysterious, ominous, penetrating and touching the imagination, that precedes the first entrance of the melody of the redeeming beloved. The melody may be no inspired invention in itself, but under Bischoff's harmonic and instrumental treatment, under his insistent and glowing intensities, it becomes rich in beauty. Hear it again in its long swells and sweeps of triumph, in the apotheosis of the finale, in the last ecstatic glorification of the basic idea of both the music and the passion of the symphony. There must be individuality in Bischoff's melody and in his treatment of it, for some have called both Straussian and others have labelled them Mahleresque. The two adjectives are really wide apart, but behind them is a common implication that Bischoff attains in this finale the mighty and magnificent beauty, the dramatic and glorifying force to the ear and the imagination, that is one of the goals of contemporary music. Listen, again, in memory, to the music of mournful resignation, of dolorous and passionate brooding that fills the slow movement; and that, if there is color in music as well as motion, makes it gray-voiced and restless. Weak as this slow movement seems beside the strength of the rest, here, too, is another beauty, melancholy, anguished, introspective, rebellious, that is also of the goals of that same contemporary music. It reflects its neurotic time.

H. T. P.

From **POST**
Address: **New York** OCT 26 1912
Date

The first pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, November 7, and Saturday afternoon, November 9. The programme for the first concert comprises the "Eroica" Symphony of Beethoven, the "Roman Carnival" Overture of Berlioz, the "Mazeppa" symphonic poem of Liszt, and the Prelude to "The Mastersingers of Nuremberg." The programme for Saturday afternoon comprises Bischoff's symphony in E major, the "Siegfried Idyl" of Wagner, and the "Euryanthe" Overture of Weber.

Est 184

Newspaper Cutting Bureau in the

From [illegible]
Address PROVIDENCE, R. I.
Date OCT 22 1912

Boston Symphony Orchestra To-night.

The first of the five Boston Symphony Concerts will be given in Infantry Hall this evening at 8:15. Dr. Muck has been compelled to make a slight change in the programme announced last Sunday. Madame Marie Rappold of the Metropolitan Opera House, New York, who is the soloist, has changed her second number. Instead of the two pieces by dell'Acqua and Van der Stucken, Madame Rappold will sing the great aria of Agatha, "How Tranquilly I Slumbered," from Weber's opera "Der Freischutz." Her first number, as announced, will be Elizabeth's greeting from the second act of "Tannhauser." The orchestral numbers will be Sgambati's symphony in D-major, Brahms's variations on a theme by Haydn and Berlioz's overture, "The Roman Carnival."

k, 1884

Newspaper Cutting

From **EVG. STAR**
Address: **Washington, D. C.** OCT 27 1912
Date

Boston Symphony Orchestra.

The closing of the subscription sale for the Boston Symphony concerts in this city shows practically the same state of affairs as it has for the last several years. The house is almost entirely sold out, only a few seats remaining for single sale. The return of Dr. Muck to America seems to have excited the same interest in Washington that it has elsewhere and everybody looks forward to the most brilliant series of concerts. The first concert will be given Tuesday afternoon, November 5, in the New National Theater at 4:30. The program opens with the eighth symphony of Beethoven, and the second half will comprise the "Roman Carnival" overture of Berlioz; the symphonic poem "Mazeppa" of Liszt and the prelude to "The Mastersingers of Nuremberg" by Wagner.

E 1884

Newspap

From **STANDARD UNION**
Address: **Brooklyn, N. Y.** OCT 26 1912
Date

SALE OF TICKETS FOR BOSTON SYMPHONY

The opening public sale of season tickets for the Philharmonic concerts by the Boston Symphony Orchestra, announced by the Brooklyn Institute for yesterday afternoon, at 4 o'clock, was held. There was a long line before the ticket booth and an extremely lively sale for a few minutes and then the thirty-six tickets for the body of the house which the subscribers had left for the general public to buy, were gone. There are some seats still left in the boxes.

The ticket sellers in the booth in the Academy of Music lobby immediately began taking names and addresses in order that the disappointed ones might be notified in case any subscriber did not take up his tickets. But the last ones on the line seemed to realize that they stood a rather slim chance, for it is hardly likely that a hundred or so of the old subscribers, seasoned Boston Symphony concert goers that they are, would omit to get their much prized tickets.

Esta 1884

From **STAATS-ZEITUNG**
Address: **New York** OCT
Date

Symphonie-Konzerte.

Dr. Muck hat die Programme für die Anfangskonzerte der Boſtoner wie folgt feſtgeſetzt. Am Abend des 7. November Beethoven's „Eroica", Berlioz' „Römiſcher Karneval"-Ouverture, Liszt, „Mazeppa" und das Vorſpiel zu den „Meiſterſingern"; am Nachmittag des 9. November Biſchoff's E-Dur-Symphonie, Wagner's „Siegfried-Idyll" und Weber's „Euryanthe"-Ouverture.

E , 1884

55

Newspaper

From POST
Address: New York 1912
Date

UNIVERSITY OF MICHIGAN.

Luncheon Days for Clubs — Girls Paying Their Way.

ANN ARBOR, Mich., October 23.—The announcement of the Choral Union and May festival series of concerts for the ensuing year presents the following pre-festival programme:

October 22, Mme. Schumann-Heink; November 25, Flonzaley Quartet; December 13, R. Werrenrath; January 31, the Boston Symphony Orchestra, with Dr. Karl Muck as conductor; February 28, Tina Lerner. The twentieth May festival, not yet announced in detail, will include five concerts to be given on May 14, 15, 16, 17, 1913. The new Hill Memorial Hall, with a seating capacity of 5,500, will be available for the festival concerts.

The Michigan Union is planning to set aside one day each week for society luncheons. The absence of a University commons has shown the need of providing some means whereby members of the numerous campus organizations may be brought into a closer relationship. Each society will have its own table in the large dining-room.

An automobile course is announced by the Engineering College, to be given by Professor Bailey. The course is in electrical ignition for gasolene engines.

The report covering University registration thus far this year, as issued by Secretary Smith, is as follows:

Literary department, 2,271; law department, 644; medical department, 221; homœopathic department, 76; engineering department, 1,284; dental department, 255; pharmacy department, 94; Graduate School, 192; total, 5,037. Students electing combined courses, thus presenting double registration, 106; total (net), 4,931. Summer School registration (net), 693; total for 1912, 5,628.

Establ

From CITIZEN 1912
Address: Brooklyn, N. Y.
Date

The first Boston Symphony Orchestra Concert of the season will be given in the Academy of Music a week from next Friday night, Nov. 8, at 8:15 o'clock. As last year the subscription to the five concerts practically exhausts the seating capacity of the Academy of Music and the return of Dr. Muck has evidently excited as much interest in Brooklyn as it has in the other cities that the orchestra visits.

For this first concert he has arranged a programme of which the first number will be Beethoven's "Little Symphony in A," No. 8. The second half of the programme will consist of Berlioz's "Roman Carnival" Overture, Liszt's "Mazeppa" symphonic poem and Wagner's prelude to "The Mastersingers of Nuremberg."

Establi

From EVENING SUN
Address Baltimore, Md.
Date OCT 24 1912

TO GIVE BALTIMORE PROGRAM IN NEW YORK

Boston Symphony Will Repeat Numbers Played Here In Its Gotham Concert.

Baltimoreans will have an opportunity to hear, even before New Yorkers this year, Bischoff's symphony in E major, Wagner's "Siegfried's Idyll" and Von Weber's delightful "Euryanthe" overture, for it is the intention of Dr. Karl Muck, director of the Boston Symphony Orchestra, to give this program here the night before the orchestra repeats it in Gotham.

Bischoff's E major symphony, a work of extraordinary dimensions and enormous technical demands, is regarded by Dr. Muck as one of the most important of modern compositions, and was introduced by him in America five years ago. This work, together with the others mentioned, will be played at the first of the coming series of Boston Symphony concerts at the Lyric on November 6.

On the following evening the orchestra will go to New York, where the program in its entirety will be repeated.

E k, 1884

From EAGLE
Address: Brooklyn, N. Y.
Date OCT 26 1912

The opening public sale of season tickets for the Philharmonic concerts by the Boston Symphony Orchestra, announced by the Brooklyn Institute for yesterday afternoon at 4 o'clock, was held. There was a long line before the ticket booth and an extremely lively sale for a few minutes, and then the thirty-six tickets for the body of the house which subscribers had left for the general public to buy were gone. There are some seats still left in the boxes.

The ticket sellers in the booth in the Academy of Music lobby immediately began taking names and addresses in order that the disappointed applicants might be notified in the event that any subscriber did not take up his tickets. But the last ones on the line seemed to realize that they stood a rather slim chance, for it is hardly likely that a hundred or so of the old subscribers, seasoned Boston Symphony concertgoers that they are, would omit to get their much-prized tickets.

Estab 4

From TRIBUNE
Address: New York.
Date OCT 27 1912

BOSTON SYMPHONY ORCHESTRA

The first pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, November 7, at 8:15 and Saturday afternoon, November 9, at 2:30. The programme for the first concert comprises the "Eroica" symphony of Beethoven, the "Roman Carnaval" overture of Berlioz, the "Mazeppa" symphonic poem of Liszt and the prelude to "The Mastersingers of Nuremberg." The programme for Saturday afternoon comprises Bischoff's symphony in E major, the "Siegfried Idyl" of Wagner and the "Euryanthe" overture of Weber.

Estat

From TRIBUNE
Address: New York.
Date OCT 28 1912

A SUNDAY'S CONCERTS

Orchestral Music at Cheap Prices.

There were two orchestral concerts yesterday, a pianoforte recital, an entertainment in which there were pleasant echoes of Viennese life blended with efforts which evoked more ambitious work, but were less ingratiating, and a reading mixed with music, some of which was designed to illustrate the words spoken by the elocutionist. Rather a generous allowance, it might be said, for the second Sunday in the season; but concerts of larger scope and better quality will soon pre-empt the field, which fact may be accepted as an explanation of the somewhat unusual flurry.

The orchestral concerts were given by the People's Symphony Society at Carnegie Hall in the afternoon and the Russian Symphony Society at Madison Square Garden in the evening, and were both designed for the edification of that portion of the city's population which is excluded by their small means from the enjoyment of the concerts given by such organizations as the Philharmonic and Symphony societies and the Boston Orchestra. That in the afternoon took on something of a memorial character, Mr. F. X. Arens, the director of the People's Symphony, producing some of Massenet's music (the overture to "Phèdre" and the so-called "Meditation" from "Thaïs") in memory of the composer, who died recently, and playing also the dirge from MacDowell's "Indian Suite" as a tribute to Alfred L. Seligman, who was one of the society's generous patrons. Other numbers were Schubert's "Unfinished" symphony, MacDowell's pianoforte concerto in D minor (the solo part played by Miss Laeta Hartley) and Elgar's march "Pomp and Circumstance."

The pianoforte recital was given in the afternoon in the Republic Theatre—a room whose acoustical properties proved to be admirably adapted to such an entertainment. The player was David Sapirstein, who as a lad some years ago appeared before the public and then went to Europe to continue his studies. To judge by his programme, one must conclude that he feels himself entitled to a place among the foremost virtuosi, for only the best, or at least the most venturesome, would dare invite critical judgment on their playing of Brahms's variations on a theme by Handel, Beethoven's stupendous sonata in B flat, Op. 106; all the preludes by Chopin and Liszt's fantasia on themes from "Don Giovanni." Mr. Sapirstein would have been deserving of praise had he not issued so loud a challenge, for in all of this music a great deal more is required than a good technical equipment—even so good an outfit as Mr. Sapirstein possesses. There were too many moments in the long afternoon when attention flagged because there was a proclamation of the literal text of the works only, uninspired by fancy, unwarmed even by beauty of tone, and disappointing in its absence of good legato playing.

The meeting in Madison Square Garden was an extraordinary demonstration, the audience numbering no fewer than five thousand persons, the vast majority of them plainly working people from the East Side. The conditions did not invite discussion of the artistic side of the affair, the place being far too large to justify anything except music of a simple and popular character. The most effective number of the programme, therefore, was a group of Russian folksongs arranged by Glazounow, Rimsky-Korsakow, Spendiarow and Rubinstein, which with their Oriental intervals and rhythm gave obvious pleasure.

H. E. K.

MME. BERNHARDT SAILS SOON

Est 384

From AMERICAN
Address: New York
Date

BOSTON SYMPHONY.

The first pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, November 7, and on Saturday afternoon, November 9. The programme for the first concert comprises the "Eroica" symphony of Beethoven, the "Roman Carnival" overture of Berlioz, the "Mazeppa" symphonic poem of Liszt and the prelude to "The Mastersingers of Nuremberg." The programme for Saturday afternoon comprises Bischoff's symphony in E-major, the "Siegfried Idyl" of Wagner and the "Euryanthe" overture of Weber.

E 1884

From SUN
Address: New York
Date

Marie Rappold, after her success at the Maine Festival early last week, commenced her fall tour by appearing with the Boston Symphony Orchestra at Boston on Friday and Saturday last as first soloist of the season.

Estab 4

From TIMES
Address: New York.
Date 1912

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The first pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, Nov. 7, at 8:15, and Saturday afternoon, Nov. 9, at 2:30. The programme for the first concert comprises the "Eroica" Symphony of Beethoven, the "Roman Carnival" Overture of Berlioz, the "Mazeppa" symphonic poem of Liszt, and the prelude to "The Mastersingers of Nuremberg." The programme for Saturday afternoon comprises Bischoff's symphony in E major, the "Siegfried Idyl" of Wagner, and the "Euryanthe" overture of Weber.

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Newspaper

From WORLD
Address: New York
Date

Boston Symphony.

The Boston Symphony Orchestra makes the preliminary announcement that it will give the usual two series of concerts in Carnegie Hall during the coming season, on Thursday evenings and Saturday afternoons, respectively. The dates of the evening concerts are Nov. 7, Dec. 5, Jan. 9, Feb. 20 and March 20. The dates of the afternoon concerts are Nov. 9, Dec. 7, Jan. 11, Feb. 22 and March 22.

Dr. Karl Muck will resume the post of conductor after an absence of four years, becoming the permanent conductor of the orchestra. The list of soloists will include Miss Geraldine Farrar, Mme. Matzenauer and Fritz Kreisler.

Estab 384

From EAGLE
Address: Brooklyn, N. Y.
Date OCT 27 1912

The first Boston Symphony Orchestra Concert of the season will be given in the Academy of Music a week from next Friday night, November 8, at 8:15 o'clock. As last year the subscription to the five concerts practically exhausts the seating capacity of the Academy of Music and the return of Dr. Muck has evidently excited as much interest in Brooklyn as it has in the other cities that the orchestra visits. For this first concert he has arranged a delightful programme. The first number will be Beethoven's "Little Symphony in A," No. 8. The second half of the programme will consist of Berlioz's "Roman Carnival" Overture, Liszt's "Mazeppa" symphonic poem and Wagner's Prelude to "The Mastersingers of Nuremberg."

, 1884

[56]

From **TRIBUNE**
Address: **New York.**
Date OCT 27 1912

1884

A SECOND VIOLIN RECITAL

Return of Mischa Elman—Concert at Carnegie Hall.

In the season of 1910-'11 Mischa Elman won a degree of popularity throughout the country which none of his rivals, admirable as some of them were, was able to reach. His progress, from his first appearance till the moment when the stage of Carnegie Hall had to be called into requisition so that all of his listeners might be accommodated at a recital, was steady, and it was a cause of rejoicing that it was marked by a growth in taste and musicianship as well as in sobriety of platform manners which augured more for a lasting appreciation than the fiats of virtuosoship with which he first startled the local public. It is probable that association with the Boston Orchestra in a series of concerts at the beginning of that season had a good effect upon him. It invited him to dignity of bearing and to a more reverential attitude toward the art than he had shown before or is habitually displayed by mere virtuosi.

To judge by some of the features of his recital in Carnegie Hall yesterday afternoon Mr. Elman has not retained the excellencies which evoked much warm praise two years ago in all their strong beauty. At times he again acted as if he thought that by swaying his body, rising on tiptoe and lifting up his violin he might overcome the laws of nature which kept him upon the floor of the stage; and also at times he filled his exquisitely rich, full, warm and intrinsically noble tone with an alloy of sentimentality which cheapened it deplorably. On such occasions, too, he "orientalized" the music with a little explosive push at the beginning of each phrase which robbed it of some of its dignity and eloquence. It was all very unnecessary, indeed, for when in the Handel Sonata in D major he realized that the tawdry device was out of place he showed how marvellously steady, round, full and deep-breathed a tone he could draw. Much more effective now was the voice of his instrument than in the pretty tonal impetuosities with which he sought to impart feeling to the serene and contented Sonata in F (Op. 24), by Beethoven, with which he and Mr. Percy Kahn (a thoroughly worthy companion) opened the concert. Yet the slow movement of the work was exquisitely sung and the dainty little scherzo was tossed off with ravishing grace and archness.

When an artist like Kreisler sets the example of devoting half of a programme to ear-tickling arrangements, it is not to be wondered at that all his colleagues follow; but it is a gracious dispensation that the peripatetic violin virtuosi have made it a rule to associate with themselves pianists who are also virtuosi and with whom they need not hesitate to share equally the labors which must needs go into performances of such works as the Beethoven and Handel sonatas and also divide the honors. Between these sonatas yesterday Mr. Elman played Ernst's Concerto in F sharp minor with amazing brilliancy.

H. E. K.

From **PRESS**
Address: **New York**
Date OCT 27 1912

Es 1884

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From **STANDARD UNION**
Address: **Brooklyn, N. Y.**
OCT 27 1912
Date

E k, 1884

The first Boston Symphony Orchestra concert of the season will be given in the Academy of Music a week from next Friday night, Nov. 8, at 8:15 o'clock. As last year, the subscription to the five concerts practically exhausts the seating capacity of the Academy of Music, and the return of Dr. Muck has evidently excited as much interest in Brooklyn as it has in the other cities that the orchestra visits. For this first concert he has arranged a programme full of delights. The first number will be Beethoven's little symphony in A, No. 8. The second half of the programme will consist of Berlioz's "Roman Carnival" overture, Liszt's "Mazeppa" symphonic poem, and Wagner's prelude to "The Mastersingers of Nuremberg."

Newspaper Cutting
From MORGEN JOURNAL
Address: **New York City** OCT 27 1912
Date

Establish

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Hanſon'ſche Künſtler ſind ſehr beſchäftigt. Marie Rappold hatte nur zwei Monate Ferien. Gleich nach ihrer Ankunft vorige Woche ging die Kunſtreiſe wieder los; mit dem Maine-Feſtival fing es an. Am Freitag war die Diva — wie ſie jetzt gewiß genannt werden darf — die erſte Soliſtin der Saiſon des Boſton Symphony Orcheſter in Boſton. Die Herbſttour dauert bis Anfang der Opern-Saiſon am 11. November. Als ganz beſondere Vergünſtigung iſt ihr von Signor Gatti-Caſazza erlaubt worden, an dem Tage noch in Utica zu ſingen und ſich 48 Stunden nach angeſetztm äußerſten Termin für die Saiſon zu melden. Während der kurzen Opern-Saiſon giebt es nur ein Konzert-Auftreten, und zwar im Deutſchen Liederkranz am 1. Dezember. Am 6. Januar fängt die große Konzertreiſe an, und zwar in Begleitung des New York Philharmonic Orcheſter unter Joſef Stransky in Buffalo. Erſt Anfang Mai wird Frau Rappold wieder in New York ſingen. Inzwiſchen giebt ſie abe zum erſten Male einen eigenen Lieder Abend in Brooklyn.

From **EVG. MAIL**
Address: **New York.**
Date OCT 26 1912

The programmes for the first pair of Boston Symphony concerts under Dr. Muck will be as follows: "Eroica" symphony, Beethoven; "Roman Carnival," Berlioz; Liszt's "Mazeppa" symphonic poem and the prelude to "The Mastersingers."

ork, 1884

From **AMERICAN**
Address: **Baltimore, Md.**
Date OCT 27 1912

ork, 1884

Boston Symphony Orchestra

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For his first program, which will be played in the Lyric Theater on Wednesday evening, November 6, Dr. Muck has elected to play the same numbers which he will play in New York on the following Saturday afternoon.

From **STANDARD UNION**
Address: **Brooklyn, N. Y.**
Date OCT 27 1912

Estab 184

To Gottfried Galston, the Munich pianist, will fall the honor of being the first artist to appear in the new Aeolian Hall, Manhattan. The occasion will be Mr. Galston's first appearance in America. The recital will take place on Saturday, Nov. 2, at 2:30 P. M.

Louis Persinger, a young American violinist, residing at Berlin, a pupil of Ysaye and Thibaud, will make his first American appearance, since his childhood days, as soloist with the Philadelphia Orchestra on Nov. 1 and 2. His first Manhattan appearance will be made in recital at the new Aeolian Hall, on Nov. 9, at 2:30 P. M., when he will play concertos by Nardini and Bruch, some Bach, and many delightful smaller compositions. He will make his first orchestral appearance in Manhattan on Dec. 22, with the New York Philharmonic Orchestra, under Josef Stransky.

Laura Graves, the American mezzo-soprano, who has been abroad for a number of years, singing mostly in London, will make her first Manhattan appearance in a song recital at Aeolian Hall on Nov. 16. She will be accompanied by Percy Kahn, Mischa Ellman's assistant. The programme will comprise songs by Schubert, Schumann, Brahms, Debussy and several American and English composers.

Marguerite Lemon, the dramatic soprano, who has been the leading prima donna of the Mayence Opera House, and sang guest roles at the Metropolitan Opera House, at Covent Gardens, and who, at the Rome festival performance, in 1911, sang Nedda to Caruso's Canio, has this week returned to New York to sing in a number of concerts. Mme. Lemon will remain the entire season. Next year she will join one of the greatest of German opera houses.

Marie Rappold, after her great success at the Maine Festival, commenced her fall tour by appearing with the Boston Symphony Orchestra at Boston, as first soloist of the season.

Leon Rains, the basso, gave a farewell recital at Dresden prior to his forthcoming American tour. He sang to a packed and most enthusiastic house. Roland Bocquet, the composer, was at the piano. Mr. Bocquet will come to America [illegible]

[57]

From NEW
PROVIDENCE
Address
Date OCT 23 1912

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BOSTON SYMPHONY WARMLY GREETED

Dr. Muck and His Band of Players Give a Most Delightful Concert at Infantry Hall.

A large and distinguished audience greeted Dr. Karl Muck and his talented musicians at the opening concert of the season by the Boston Symphony orchestra in Infantry hall, Tuesday evening, it being the 32d season of the orchestra and the 125th concert in Providence.

MME. MARIE RAPPOLD.

Dr. Muck, who had previously filled the position of conductor of the orchestra, was received with applause, as he is recognized as one of the greatest of those who have filled the post of conductor of the splendid Boston organization, and his first program in Providence fully shows what the people of this city may expect. The program was:

Symphony in D major, No. 1, Op. 16.. ....Sgambati
1. Allegro vivace, non tropop.
2. Andante Mesto.
3. Scherzo, Pseto: Trio un poco meno
4. Serenata: Andante.
5. Finale: Allegro con fuoco.

Elizabeth's Greeting, "Dich, Theure Hale," from "Tannhauser" ....Wagner
Variations on a Theme of Josef Haydn, Op. 56a......... ....Brahms
Recitative and aria, "Leise, leise," from "Der Freischutz" ... .Weber
Overture, "Le Carnaval Romain," Op. 9, ...Berlioz

The Sgambati symphony comes to Providence as a novelty, and it made a most delightful impression. Sgambati, while an Italian shows abundant evidence of German influence in this symphony; there are also unmistakable manifestations of Italian sentiment and expression. Nor is the composer's nationality revealed only in the serenata. In the second movement, and even in the sherzo, there is the suggestion of the solemn festal music in a Roman basilica. Furthermore in allegro pasages there is a peculiar vivacity that we do not associate with either French or German composers.

There are no great moments in the symphony; there is no deep emotion, there are no passionate outbursts; but this music has other qualities that are not to be ignored, much less despised. There is always the honorable, artistic intention; there is indisputable skill in the expression. There is a sense of proportion; there are interesting harmonic progressions—it should be remembered that the symphony is over 30 years old; there is ingenuity in the blending and the contrasting of instrumental timbres; there is rhythmic variety; the climaxes are inteligently and effectively prepared. It was a good thing to hear this music.

The soloist was Mme. Marie Rappold of the Metropolitan Opera House, who sang the air of Elizabeth in "Tannhauser," and the familiar recitative and aria from "Der Freischutz." Mme. Rappold sings with a fine large tone, rich and mellow, and smoothly flowing. She sang easily, gracefully and appealingly in the Elizabeth aria, and in "Der Freischutz," the smoothness of her voice was even more evident; there was a lyric elegance about her singing of the aria that was very grateful.

The orchestra is regaining its reputation for precision, balance, eloquent phrasing, euphony, and under Dr. Muck as interpreter and disciplinarian it will surely not lose in plasticity and passion. Thus in all the other numbers of the program the work of the members of the orchestra was of the highest order, and particularly so in "Le Carnival Romain" of Berlioz.

The next concert by the Boston Symphony orchestra in Providence will occur on the evening of Nov. 19.

From
Address PROVIDENCE, R. I.
Date OCT 22 19

BOSTON SYMPHONY CONCERT PROGRAM

Mme. Marie Rappold, Prima Donna, Gives Views About Sending Young Girls to Study Abroad.

The first of the five Boston Symphony concerts will be given in Infantry hall this evening at 8:15. Dr. Muck has been compelled to make a slight change in the program announced last Sunday. Madame Marie Rappold of the Metropolitan Opera house, New York, who is the soloist, has changed her second number. Instead of the two pieces of Dell'Acqua and Van der Stucken, Madame Rappold will sing the great aria of Agatha, "How Tranquilly I Slumbered" from Weber's opera "Der Freischutz."

Her first number as announced will be Elisabeth's greeting from the second act of "Tannhauser." The orchestral numbers will be Sgambati's Symphony in D-major, Brahms's Variations on a theme by ~~Haydn, and~~ Berlioz's overture, "The Roman Carnival."

Madame Rappold has most decided views about sending girls to Paris and Berlin to learn the art of singing. Speaking of it Madame Rappold said:

"No daughter of mine will ever go abroad to study, unless I am able to go with her. Even then I would not think of sending her until her vocal training had secured a solid foundation in this country. The more I see of the methods of teaching in Paris and Berlin and the ideas of the teachers there, the more I wonder that even so many singers are turned out of the studios as there are. I do not mean to say that there are not good and conscientious teachers in these cities, but I am not afraid to make the general statement that not only the French and German teachers in these cities, but the Americans who have settled there are much more interested in getting their fees than in actually doing their best by their pupils.

From that point of view the situation is a serious one but it is infinitely more serious when one considers the question of sending a girl of 17 18 or 19 to Paris or Berlin, throwing her on her own responsibility in these cities, surrounded by strange and potent temptations which hardly give her a fair chance to come out whole.

"I never go abroad that I do not hear some exceedingly tragic stories of girls who have gone abroad with bright prospects and for one reason or another have not been able to stand the stress of conditions which exist there. One only hears a few of the stories. There are thousands of American girls residing in Europe having gone there with the idea of preparing for a great career. The majority of them return home discouraged and beaten.

"A considerable minority of them never return and it is not difficult to imagine their fate. Now and then, like that poor girl in Paris last winter, one of them kills herself and there is a great turmoil in the papers over it, but still the good people here persist in letting their daughters go over there whether they have talent or not when as a matter of fact they can get better training in this country than is possible to secure abroad.

"It is all right to send a girl abroad after she has become old enough to take care of herself but I think it is nothing less than wicked to allow a young, ignorant girl to be thrown on her own responsibilities in the so-called artistic atmosphere of Paris and Berlin."

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From GLOBE
Address: New York
Date OCT 25 1912

Dr. Muck will present at the opening pair of New York concerts of the Boston Symphony Orchestra, Thursday evening, Nov. 7, and Saturday afternoon, Nov. 9, at Carnegie Hall the programme that he has offered at the first and the third concerts, respectively, of the orchestra in Boston. Thursday's programme comprises Beethoven's "Eroica" symphony, Berlioz's "Roman Carnival" overture, Liszt's symphonic poem, "Mazeppa," and Wagner's "Meistersinger" prelude. Saturday Bischoff's E major symphony will be introduced, followed by Wagner's "Siegfried Idyl" and Weber's "Euryanthe" overture. As for soloists, Dr. Muck himself in his rôle of conductor, is the soloist for these concerts.

1884

From PROVIDENCE, R. I.
Address
Date OCT 23 1912

SYMPHONY CONCERT.

Return of Dr. Muck as Conductor of the Orchestra.

The concert given by the Boston Symphony Orchestra in Infantry Hall last night marked the beginning of its 32nd season and its 125th concert in Providence. There was a large audience and the programme was full of interest, though presenting no real novelties. The occasion was notable in one respect, however, and that was the reappearance of Dr. Karl Muck as the orchestra's conductor.

During his previous engagement here Dr. Muck won a wide and deserved popularity. As conductor, as musician, and as programme-maker, he was outshone by none of the able men who have been at the head of the Boston orchestra, and it is generally agreed that he was the most successful of them all. It is a pleasure to know that his return this time is for an indefinite period—certainly for five years.

Last night's programme was full of life, of melody and of effective contrast. It was presented in the following order:

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Variations on a Theme of Josef Haydn, Op. 56a .... Brahms
Recitative and aria, "Leise, leise," from "Der Freischutz" .... Weber
Overture, "Le Carnaval Romain," Op. 9. .... Berlioz

Sgambati's symphony, the backbone of the programme, might almost be termed a novelty, for, if memory serves, it has not had more than one previous hearing in Infantry Hall, and that at no very recent date. It will bear more frequent repetition. One feels that he would like to become more familiar with its manifold beauties. The Italian composers have made few attempts at writing in the symphonic style, their temperament seeking expression more naturally in the opera. But here is a work that challenges attention and respect. No one could possibly mistake it for a German work. It has not the formality nor the downright weight of a symphony by Beethoven or Brahms, but it abounds in melody, is worked out in a rather free style and with abundance of masterly and effective orchestration. An unconventional work and a pleasant one to hear.

In the playing of this—and, in fact, in the playing of the whole programme—one was conscious of a new hand at the helm. Not only are Dr. Muck's readings full of poetry and grace, but he always seems to get more out of his players than any other leader the orchestra has had. Last night's performance fell short here and there of the careful finish for which the Boston orchestra is justly renowned. That was unavoidable at the beginning of a season's work and with more changes than are usual in the personnel of the orchestra. But with the advent of Dr. Muck there is a noticeable increase in the life and energy of the playing; the finish will not be lacking later.

An interesting set of variations by Brahms on a theme of Haydn, and Berlioz's remarkably brilliant and colorful "Roman Carnival" made up the rest of the orchestral programme. Madame Marie Rappold of the Metropolitan opera was the soloist, and she chose for her selections two well-known battle-horses, neither of which, curiously, was especially suited to her voice and style. She has not the power and the grand style for the air of Elizabeth in "Tannhauser," nor the sweetness and the elegant legato demanded by the lovely air from Weber's "Der Freischutz." But she is a good singer, in spite of that, and the warm applause which greeted her performance was not ill-deserved.

The concert, on the whole, was very enjoyable and an auspicious beginning of the symphony season. The second concert of the series will take place on Nov 19, with Fritz Kreisler, the famous violinist, as the soloist.

W. A. P.

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Newspaper
From TRIBUNE
Address PROVIDENCE, R. I.
Date OCT 23 1912

FIRST CONCERT OF SYMPHONY SEASON

Boston Orchestra and Madame Rappold Delighted Audience That Filled Infantry Hall.

1884

Infantry Hall was practically filled last night for the first concert of the season by the Boston Symphony Orchestra, and there was unusual interest felt and shown in the event, not only because it was the initial concert of the winter here by this musical organization of wide fame, but particularly because it marked the reappearance in this city as the conductor of the orchestra of Dr. Muck, the former leader, who returns after several years abroad, and he was warmly welcomed by his friends and admirers. The orchestra showed the effects of his splendid leadership and training by the excellence of its work.

For the opening concert of the series Dr. Muck had arranged a well-diversified programme of orchestral selections admirably adapted to please music lovers. The symphony was that in D-major by the Italian composer, Giovanni Sgambati. It is the work of true Italian melody and yet scholarly. It is not a new composition, but has stood the test of three decades. As rendered by the orchestra all its beauty and melodious character was revealed, and it was keenly enjoyed. The second orchestral number was "Brahms Variations" on a theme by Joseph Haydn. This is a superb composition based upon the St. Anthony Chorale and developed into one of the best selections for the display of the versatility and skill of an orchestra like this. The final instrumental number was "The Roman Carnival," overture of Berlioz, built up on themes from the opera "Benevenuto Cellini," which is regarded as one of the brightest and liveliest works of that composer. It was delightfully rendered and left the audience in excellent mood.

The soloist was Madame Marie Rappold, one of the leading sopranos of the Metropolitan Opera House. Her entrance upon the operatic stage was sudden and without the aid of any training abroad, but her success was immediate and her career since has been most flattering. She has filled prominent roles in operas and has sung in concerts with equal success, though she is rated as a dramatic soprano. Last night she sang twice, her first number being the opening aria of Elizabeth in the second act of "Tannhauser," "Dich Theure Halle," and her second selection the recitative "Wie nahte mir der Schlummer" and the aria "Leise, leise," from Weber's "Der Freischutz." Both were well sung in a voice that is clear and sweet and of pleasing timbre. She shared with the orchestra in the demonstrations of approval of which the audience was generous.

The programme follows:

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ANOTHER GENERATION

From

Address PROVIDENCE, R.I.

Date OCT 22 19

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W. A. P.

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Boston Orchestra and Madame Rappold Delighted Audience That Filled Infantry Hall.

Infantry Hall was practically filled last night for the first concert of the season by the Boston Symphony Orchestra, and there was unusual interest felt and shown in the event, not only because it was the initial concert of the winter here by this musical organization of wide fame, but particularly because it marked the reappearance in this city as the conductor of the orchestra of Dr. Muck, the former leader, who returns after several years abroad, and he was warmly welcomed by his friends and admirers. The orchestra showed the effects of his splendid leadership and training by the excellence of its work.

For the opening concert of the series Dr. Muck had arranged a well-diversified programme of orchestral selections admirably adapted to please music lovers. The symphony was that in D-major by the Italian composer, Giovanni Sganbati. It is the work of true Italian melody and yet scholarly. It is not a new composition, but has stood the test of three decades. As rendered by the orchestra all its beauty and melodious character was revealed, and it was keenly enjoyed. The second orchestral number was "Brahms Variations" on a theme by Joseph Haydn. This is a superb composition based upon the St. Anthony Chorale and developed into one of the best selections for the display of the versatility and skill of an orchestra like this. The final instrumental number was "The Roman Carnival," overture of Berlioz, built up on themes from the opera "Benevenuto Cellini," which is regarded as one of the brightest and liveliest works of that composer. It was delightfully rendered and left the audience in excellent mood.

The soloist was Madame Marie Rappold, one of the leading sopranos of the Metropolitan Opera House. Her entrance upon the operatic stage was sudden and without the aid of any training abroad, but her success was immediate and her career since has been most flattering. She has filled prominent roles in operas and has sung in concerts with equal success, though she is rated as a dramatic soprano. Last night she sang twice, her first number being the opening aria of Elizabeth in the second act of "Tannhauser," "Dich Theure Halle," and her second selection the recitative "Wie nahte mir der Schlummer" and the aria "Leise, leise," from Weber's "Der Freischutz." Both were well sung in a voice that is clear and sweet and of pleasing timbre. She shared with the orchestra in the demonstrations of approval of which the audience was generous.

The programme follows:

Symphony in D-major, No. 1, Op. 16..Sgambati
1. Allegro vivace, non troppo.
2. Andante Mesto.
3. Scherzo. Pseto: Trio un poco meno.
4. Serenata: Andante.
5. Finale: Allegro con fuoco.
Elizabeth's Greeting, "Dich, Theure Halle," from "Tannhauser" ....Wagner
Variations on a Theme of Josef Haydn, Op. 56a ....Brahms
Recitative and aria, "Leise, leise," from "Der Freitschutz" ....Weber
Overture, "Le Carnaval Romain," Op. 9.... ....Berlioz

ANOTHER GENERATION

Newspaper

From AMERICAN
Address: New York

Date

Established:

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Newsp

From TRIBUNE
Address: New York.

Date 27 1912

Establi

DRY GOODS.
R. H. Macy & Co.

The Boston Programme Book —Some Remarks on Indian Music.

Something like six weeks ago some music by Arnold Schönberg was performed at a promenade concert in Queen's Hall, London, and was received with hisses as well as applause. The music was "an essay in dissonance"—so said the critic of "The Times" newspaper, who, in a subsequent article on "The Boon of Intolerance" lauded the expression of disapproval on the part of the audience, not because the music deserved it, but because it was an expression of interest in a question plainly raised by the music. The writer says:

"We have been too much flooded with stories of the intolerance of other people, and their absurdly erring judgments have been held up to ridicule. Just as professed critics in the press are intimidated by the thought of what their predecessors said about Schumann and Wagner and Brahms, so the larger body of audiences (every member of whom ought to be a critic, if he is to justify his presence in the concert room or opera house) tremble when they remember the conflict which raged over Brahms's first symphony, the hounding off the stage of Paris, and more recently the curious fact that one of Puccini's most popular operas, 'Madama Butterfly,' was literally howled down in Milan, the very centre of Italian opera."

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"It is not pleasant to hiss or to be hissed, and yet we believe that this expression of disapproval would occasionally clear the air and be of benefit to composers, conductors, and all sorts of musical wild fowl. Those who hissed might err in judgment, as many of the great have lamentably erred in judging their contemporaries, but at any rate, they would have an opinion and would not be afraid to pronounce it."

This is sound; but it does not go to the heart of the matter. It is a pity, perhaps, that the patrons of our opera houses and concert rooms do not say so when they dislike a performance and give expression to their disapproval only by staying away. But it would be hard to educate them up to the standard thus implied. Perhaps the audience in London would not have ventured to hiss had not some of its constituent units known that it had become a fashion to hiss Schönberg's music in Vienna. Our chief concern after all is with the critic—the newspaper critic. No man has a right to an opinion in a question of art who is afraid to express it; and the foolishest course that a critic, lay or professional, can follow is to withhold his opinion for fear that at some future time it may be found that his opinion was erroneous. After that the next most foolish thing is for the critic to sneer at the honest writer of the past from whose view the majority of his fellows have turned. The men who could not approve of Beethoven were not all dishonest fools; nor were those who objected to Schumann, or Wagner, or Brahms. Neither is it a sign of idiocy to question the validity of Richard Strauss, or Reger or Debussy or Arnold Schönberg. Honest antagonism to innovations is beneficial and necessary to sound progress. It provides the regulative flywheel, without which the engine would go racing to destruction. It cannot stop progress, and there never was a critic honestly concerned about his art who desired that it should. There is more cant about everything new being good than there is in the proclamation that old things are good because they are old. The former proclamation is too frequently based on cowardice and ignorance. No critic worthy of the name is afraid to speak out his dissent because the history of criticism has taught him that he may be overruled by others to-morrow or that he may himself change his mind. If he is honest and speaks from conviction there is likely to be something in his verdict which will remain true, no matter what the winds and tides of popular favor may do to his utterances or their subject. Beethoven, Schumann, Wagner and Brahms have won and held their sway over the popular heart; but there was much in the criticism addressed against their creations which was valid when it was spoken and is valid to-day. That residuum must go down to their everlasting credit. They were brave men and better men than those who sneer at them to-day. The coward in criticism who has no opinion unfavorable to the artist who is his friend or affects friendship for him, who pronounces everything good which the god of his idolatry admired or admirers, screening his ignorance behind an imposing name, will be in no danger of being overruled by posterity, for he will give posterity no reason for remembering him, and his influence will stop with his friends or the friends of his friends.

There never was a time when musical criticism stood higher in the United States than it does to-day. The reviewers for the daily newspapers of Boston, Philadelphia, Chicago and New York, as a rule, are men of learning, taste, good judgment and honesty, who know what they are writing about, and who present the fruits of their trained knowledge attractively, pleasantly, without arrogance and without fear. Among those who exert an influence there is not one who is rude or offensive in manner; neither is there one who is a mollycoddle.

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From **TRIBUNE**
Address: **New York.**

Date 1912

Establi

Musical Critics and the Public —Their Roles in Condemnation

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Newspaper

From **PUBLIC LEDGER**

Address: Philadelphia, Pa.

Date OCT 27 1912

Establish

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The sale of seats for this concert opens at Heppe's tomorrow.

Newspaper

From TELEGRAPH

Address Philadelphia, Pa.

Date OCT 26 1912

Est 1884

The Boston Symphony Orchestra will begin its twenty-seventh consecutive season of concerts in Philadelphia on Monday evening, November 4, with the largest subscription it has had in this city in many years. Dr. Muck will play at this concert the program with which he opened his season in Boston, on the 11th and 12th inst.,comprising the "Eroica" symphony of Beethoven, the "Roman Carnival," overture of Berlioz; the "Mazeppa" symphonic poem of Liszt, and the prelude to "The Meistersingers of Nuremberg" of Wagner. The sale of seats for this concert opens at Heppe's, Monday.

Newspaper

From **NORTH AMERICAN**

Address: Philadelphia, Pa.

Date OCT 27 1912

1884

Boston Symphony Concert

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Edwin Evans, of this city has been engaged to give a song recital in Utica, N. Y., on November 21, and on November 25 will appear as assisting soloist with the Dr. Parry Male Chorus, of Scranton, Pa. On December 5 his eighth Philadelphia song recital occurs in Witherspoon Hall, under the auspices of the University Extension Society. Later on Evans Williams and Mr. Evans will probably be heard in a joint concert in Witherspoon Hall.

Miguel Llobet, whose odd name is not Welsh, but Spanish Catalan, will give an exhibition of virtuosity on the guitar in a concert in the Orpheus Club's rooms, 1520 Chestnut street, on Tuesday afternoon of this week. On the same evening Paul Meyer, the violinist, will be heard in a recital in Griffith Hall. He will play a Tschaikowsky concerto, the Tartini-Kreisler, "Trill du Diable," and Lalo's "Symphonie Espagnole."

The Lyric Club, formerly known as the Choral Club, under the direction of Helen Pulaski Innes has so increased in membership that new quarters are being considered. The club will probably hold rehearsals in Estey Hall. The first concert will be given in January, at Witherspoon Hall.

Newspaper Cutting

From PRESS

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From EVE. JOURNAL

Address New York City.

Date OCT 30 1912

Es 1884

The programmes for the first pair of concerts of the Boston Symphony Orchestra in New York, on November 7 and 9 at Carnegie Hall, under Dr. Carl Muck, have been announced. On the Thursday evening Dr. Muck will play the "Eroica" symphony of Beethoven, the Berlioz "Roman Carnival" overture, Liszt's symphonic poem, "Mazeppt," and the "Mesitersinger" prelude. On the Saturday afternoon Bischoff's symphony in E, Wagner's "Siegfried Idyl" and Webber's "Euryanthe" overture will be heard.

The fifteenth

From **HERALD**

Address: Washington, D. C.

Date OCT 27 1912

Es 1884

Washington is to have the pleasure of hearing the Boston Symphony Orchestra, with Dr. Karl Muck again its conductor, at the National Theater, Tuesday afternoon, November 5, at 4:30 o'clock, under the local management of Mrs. Wilson-Greene.

This great musical organization has the good fortune to begin its thirty-second year with the return of Dr. Muck, for which Boston has reason for self-congratulation. That music lovers of that city appreciate their good fortune was fully exemplified at the first two recitals of the Boston Symphony Orchestra, early in October. A most affecing instance was the spontaneous action of Mr. Higginson, the honored patron and supporter of the orchestra, when he walked to the stage and extended his hand over the footlights in silent greeting to the great conductor.

Dr. Muck began his academic education at Heidelberg, which he finished at Leipsic, while studying music under Richter and Reinecke. Before coming to America he had conducted orchestras in Zurich, Salsburg, Gratz, Prague, and Berlin. Dr. Muck is a great conductor, whose influence over his orchestra is powerful. He is of a distinguished rather than commanding personality, a simple, unaffected man whose quiet gestures wield a mysterious magic over his players. His genius lies in great imaginative powers, a subtle sense of the composer's meanings, from the broadest to the most delicate, most elusive, combining emotional feeling with intellectual restraint, having patience for the most minute details, poetic insight, and mental balance.

One is at a loss to say wherein lies his greatest skill—in the perfect balance of the instruments, the splendid surge and rush of a tumultuous crescendo, or the fluttering breath of a pianissimo. He is a masterly interpreter for a great orchestra.

From BULLETIN

Address PHILADELPHIA PA

Date

Estab

The Boston Symphony Orchestra

The Boston Symphony Orchestra will begin its twenty-seventh consecutive season of concerts in this city on Monday evening, November 4, with the largest subscription it has had here in many years. The return of Dr. Muck to the leadership seems to have excited the same interest in Philadelphia that it has elsewhere. Dr. Muck has elected to play at this concert the program with which he opened his season in Boston a fortnight ago. It comprises the "Eroica" Symphony of Beethoven; the "Roman Carnival" overture of Berlioz; the "Mazeppa" symphonic poem of Liszt and the prelude to "The Mastersingers of Nuremberg," by Wagner.

From EVG. SUN

Address: New York

Date OCT 29 1912

Estab

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Dr. Muck's first Saturday matinée here comprises Bischoff's symphony in E major, the "Siegfried Idyl" of Wagner and the "Euryanthe" overture of Weber.

From ITEM

Address PHILADELPHIA, PA

Date OCT 27 1912

Es 1884

The Boston Symphony Orchestra will give its usual series of five evening concerts in the Academy of Music during the coming season on Monday

[illegible]

evenings, November 4, December 2, January 6, February 17 and March 17. Dr. Karl Muck will resume the post of conductor after an absence of four years. The list of soloists includes Matzenauer, the eminent contralto of the Metropolitan Opera, and [illegible] who comes to America [illegible] Kreisler [illegible] an exclusive [illegible] Symphony Orchestra [illegible]

From **RECORD**

Address: Philadelphia, Pa.

Date OCT 27 1912

Esta 1884

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From **SUN**

Address: Baltimore, Md.

Date OCT 27 1912

Estabi 14

When Dr. Muck brings the Boston Orchestra here in November the major portion of the evening will be devoted to the playing of the Bischoff symphony in E major, which the famous conductor first introduced to America about five years ago and which he is said to regard as one of the most important of modern compositions, not only because of its melodic significance, but because it requires so much virtuosity on the part of the individual members of the orchestra.

TELEPHONE, 92 CHELSEA

Intended for Boston Orchest

"O wad some power the giftie gie us
To see oursel's as ithers see us"

HENRY ROMEIKE,

106-110 Seventh Ave., N. Y. City

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Address: New York City.

Date 3 1

E

Music

Boston Symphony Orchestra Programmes. With Historical and Descriptive Notes by Philip Hale. Boston: C. A. Ellis.

The bound volume containing the home programmes for 1911-1912 of the Boston Symphony Orchestra is a book of 1,594 pages. More than half of these pages are filled with advertisements. Now that this orchestra has become so popular and prosperous, it is to be hoped that these advertisements may soon be printed and paged separately from the reading matter, so that they need not be bound up with it. The programmes themselves thoroughly deserve being bound and preserved. They contain a good deal of valuable reading matter in addition to Mr. Hale's erudite yet entertaining and sane notes on the pieces played at the season's twenty-four concerts. Each of the programmes has a footnote imparting the information that there will be an intermission of ten minutes after the symphony. In order that the Boston music-lover's mind may not be arrested in its quest of culture even during that brief interval of time, Mr. Hale always provides a literary entr'acte, consisting either of an article on some general musical topic from his own workshop, or else, and more frequently, a paper reprinted from some English or American periodical. This Programme Book thus comes once a year as a life-preserver for a good deal that is valuable in contemporary journalistic literature.

Mr. Hale himself descants on Beethoven the Pianist, The Beginning of the Boston Symphony Orchestra, Bruckner, Color, Tonal and Colored Audition, Works of Liszt Played by the Boston Orchestra, Salome and Her Dance, The Triangle, Wagner's Account of Himself. Mr. Hale's predecessor, W. F. Apthorp, provides interesting reminiscences of earlier years of the Boston Orchestra. Barry writes about Liszt and the Symphonic Poem; Newman on Bantock, Wallace, and Elgar's Second Symphony; Runciman on England's Lack of Great Musicians and on Brünnhilde's Self-Immolation, on which subject Bernard Shaw is also quoted. Of special interest are the reprints from the London *Times* of papers on Cathedral Festivals, A Chopin Relic, Humor and Quotation, Mannerisms, Musical Patriotism, Post-Wagnerian Opera, Science and Singing. A good index makes it easy to find what one happens to be interested in, and this index also embraces those incidental references and footnotes which are a specialty of Mr. Hale's and many of which contain information hard to find elsewhere.

French music is a particular object of Mr. Hale's admiration; he keeps his eyes open for everything relating to it, and no one who gets this annual record is likely to miss anything of importance. While Saint-Saëns towers high above all French composers of the day, the most prominent of them, and the most widely discussed, is Debussy. Under the head of "Cor and Debussy" Mr. Hale gives a bird's-eye view of contemporary French and German opinion on this exotic composer. An article from the pen of Raphael Cor entitled "M. Claude Debussy et le Snobisme Contemporain" aroused a good deal of discussion. The *Revue du Temps Présent*, in which this article appeared, thereupon sent a circular to a number of prominent European musicians, asking them to answer certain questions relating to that composer. Thirty of the answers were printed in a small volume which M. Debussy must have read with mingled feelings of pride and indignation. What he read, among many other things, was that he is a musician without parallel; that he is original, but only negatively so: "take away from music rhythm, melody, and emotion, and you have defined Debussy's musical works." The monotony of his music "stupifies the hearer." It leads to reveries; it is a mosaic of chords; the passionate admiration of it is in Paris "a disease of the season, or a crisis." There are many vain imitations of it—childish apings. He was just the man to work in sympathy with Maeterlinck, the "Shakespeare for snobs." Among the thirty whose answers are printed in the volume referred to are Siegfried Wagner, who says regarding "Pelléas et Mélisande": "I heard only one act, and no one should judge after one act." Another composer, Reynaldo Hahn, wrote that, while he held Debussy in high honor, he was not a Debussyite, and regarded Debussyites as unfortunate persons. Paul Flat agreed with M. Cor that there is "an enormous part of snobbism and bluff" in the reputation of Debussy. The most amusing thing in the volume is a remark contributed by Romain Rolland, whose novel in nine Christophe," has found so many readers and admirers. In answer to the question whether Debussy is likely to found a school, he writes: "Every great artist has a school. Every school is injurious. Would it not, then, be better if there were no great artists?"

[60]

From **PUBLIC LEDGER**
Address: **Philadelphia, Pa.**
Date OCT 27 1912

The Boston Symphony Orchestra will begin its 27th consecutive season of concerts in Philadelphia on Monday evening, November 4, at 8.15, with the largest subscription it has had in this city in many years. The return of Doctor Muck to the leadership of the orchestra seems to have excited the same interest in Philadelphia that it has aroused elsewhere. Doctor Muck has elected to play at this concert the programme with which he opened his season in Boston on the 11th and 12th of October. This programme comprises the "Eroica" symphony of Beethoven; the "Roman Carnival" overture of Berlioz; the "Mazeppa" symphonic poem of Liszt and the prelude to "The Mastersingers of Nuremberg," by Wagner.

The sale of seats for this concert opens at Heppe's tomorrow.

From **TELEGRAPH**
Address **Philadelphia, Pa.**
Date OCT 26 1912

The Boston Symphony Orchestra will begin its twenty-seventh consecutive season of concerts in Philadelphia on Monday evening, November 4, with the largest subscription it has had in this city in many years. Dr. Muck will play at this concert the program with which he opened his season in Boston, on the 11th and 12th inst., comprising the "Eroica" symphony of Beethoven, the "Roman Carnival," overture of Berlioz; the "Mazeppa" symphonic poem of Liszt, and the prelude to "The Meistersingers of Nuremberg" of Wagner. The sale of seats for this concert opens at Heppe's, Monday.

From **NORTH AMERICAN**
Address: **Philadelphia, Pa.**
Date OCT 27

Boston Symphony Concert

The Boston Symphony Orchestra will begin its twenty-seventh consecutive season of concerts in Philadelphia on Monday evening, November 4, with the largest subscription it has had in this city in many years. The return of Doctor Muck to the leadership of the orchestra seems to have excited the same interest in Philadelphia that it has elsewhere. Doctor Muck has elected to play at this concert the program with which he opened his season in Boston on October 11 and 12. This program comprises the "Eroica" Symphony of Beethoven; the "Roman Carnival" overture of Berlioz; the "Mazeppa" Symphony poem of Liszt and the prelude to "Die Meistersinger," by Wagner.

Edwin Evans, of this city, has been engaged to give a song recital in Utica, N. Y., on November 21, and on November 25 will appear as assisting soloist with the Dr. Parry Male Chorus, of Scranton, Pa. On December 5 his eighth Philadelphia song recital occurs in Witherspoon Hall, under the auspices of the University Extension Society. Later on Evans Williams and Mr. Evans will probably be heard in a joint concert in Witherspoon Hall.

Miguel Llobet, whose odd name is not Welsh, but Spanish Catalan, will give an exhibition of virtuosity on the guitar in a concert in the Orpheus Club's rooms, 1520 Chestnut street, on Tuesday afternoon of this week. On the same evening Paul Meyer, the violinist, will be heard in a recital in Griffith Hall. He will play a Tschaikowsky concerto, the Tartini-Kreisler, "Trill du Diable," and Lalo's "Symphonie Espagnole."

The Lyric Club, formerly known as the Choral Club, under the direction of Helen Pulaski Innes has so increased in membership that new quarters are being considered. The club will probably hold rehearsals in Estey Hall. The first concert will be given in January, at Witherspoon Hall.

Newspaper Cutting Bureau

From **PRESS**
Address **Philadelphia, Pa.**
Date OCT 27 1912

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From **EVE. JOURNAL**
Address **New York City.**
Date OCT 30 1912

The programmes for the first pair of concerts of the Boston Symphony Orchestra in New York, on November 7 and 9 at Carnegie Hall, under Dr. Carl Muck, have been announced. On the Thursday evening Dr. Muck will play the "Eroica" symphony of Beethoven, the Berlioz "Roman Carnival" overture, Liszt's symphonic poem, "Mazeppt," and the "Mesitersinger" prelude. On the Saturday afternoon Bischoff's symphony in E. Wagner's "Siegfried Idyl" and Webber's "Euryanthe" overture will be heard.

The fifteenth season of the

From **HERALD**
Address: **Washington, D. C.**
Date OCT 27 1912

Washington is to have the pleasure of hearing the Boston Symphony Orchestra, with Dr. Karl Muck again its conductor, at the National Theater, Tuesday afternoon, November 5, at 4:30 o'clock, under the local management of Mrs. Wilson-Greene.

This great musical organization has the good fortune to begin its thirty-second year with the return of Dr. Muck, for which Boston has reason for self-congratulation. That music lovers of that city appreciate their good fortune was fully exemplified at the first two recitals of the Boston Symphony Orchestra, early in October. A most affecing instance was the spontaneous action of Mr. Higginson, the honored patron and supporter of the orchestra, when he walked to the stage and extended his hand over the footlights in silent greeting to the great conductor.

Dr. Muck began his academic education at Heidelberg, which he finished at Leipsic, while studying music under Richter and Reinecke. Before coming to America he had conducted orchestras in Zurich, Salsburg, Gratz, Prague, and Berlin. Dr. Muck is a great conductor, whose influence over his orchestra is powerful. He is of a distinguished rather than commanding personality, a simple, unaffected man whose quiet gestures wield a mysterious magic over his players. His genius lies in great imaginative powers, a subtle sense of the composer's meanings, from the broadest to the most delicate, most elusive, combining emotional feeling with intellectual restraint, having patience for the most minute details, poetic insight, and mental balance.

One is at a loss to say wherein lies his greatest skill—in the perfect balance of the instruments, the splendid surge and rush of a tumultuous crescendo, or the fluttering breath of a pianissimo. He is a masterly interpreter for a great orchestra.

From BULLETIN
Address PHILADELPHIA PA
Date

The Boston Symphony Orchestra

The Boston Symphony Orchestra will begin its twenty-seventh consecutive season of concerts in this city on Monday evening, November 4, with the largest subscription it has had here in many years. The return of Dr. Muck to the leadership seems to have excited the same interest in Philadelphia that it has elsewhere. Dr. Muck has elected to play at this concert the program with which he opened his season in Boston a fortnight ago. It comprises the "Eroica" Symphony of Beethoven; the "Roman Carnival" overture of Berlioz; the "Mazeppa" symphonis poem of Liszt and the prelude to "The Mastersingers of Nuremberg," by Wagner.

From **EVG. SUN**
Address: **New York**
Date OCT 29 1912

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From [illegible]
Address PHILADELPHIA, PA
Date OCT 27 1912

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UNDAY, OCTOBER

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Date OCT 27 1912

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TELEPHONE, 929 CHELSEA

Intended for Boston Orchestra

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HENRY ROMEIKE,
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From NATION
Address: **New York City.**
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[60]

From NATION
Address: New York City.
Date OCT 31 1912

The first pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, November 7, and Saturday afternoon, November 9. The programme for the first concert comprises the "Eroica" Symphony of Beethoven, the "Roman Carnival" Overture of Berlioz, the "Mazeppa" symphonic poem of Liszt, and the Prelude to "The Mastersingers of Nuremberg." The programme for Saturday afternoon includes Bischoff's symphony in E major, the "Siegfried Idyl" of Wagner, and the "Euryanthe" Overture of Weber.

1884

From EVO. SUN
Address: New York
Date NOV 2 - 1912

After four years' absence, Karl Muck, the Kaiser's own Berlin conductor, will make his reappearance with the Boston Symphony Orchestra in New York next week. He has chosen to repeat Thursday evening in Carnegie Hall, and Friday in Brooklyn, the music played at his return to Boston last month.

Beethoven's "Eroica" symphony shares the honors with Berlioz's "Roman Carnival" overture, Liszt's "Mazeppa's Ride" and Wagner's prelude to "Meistersinger."

Est 1884

From EVO. MAIL
Address: New York.
Date NOV 2 - 1912

EARLY ORCHESTRA CONCERTS.

Dr. Muck will make his reappearance after an absence of four years as conductor of the Boston Symphony Orchestra Thursday evening and Saturday afternoon in Carnegie Hall. The programme for the evening concert will open with the "Eroica" symphony of Beethoven and include "Roman Carnival" of Berlioz, Liszt's "Mazeppa" and the prelude to "The Mastersingers" of Wagner. Saturday afternoon Dr. Muck will offer the symphony in E major, by Hermann Bischoff.

k, 1884

NOVMEBER 3,

POST

SYMPHONY ORCHESTRA ON FIRST SOUTHERN TRIP

The Symphony Orchestra leaves tonight for the first Southern trip of the season. Monday night it plays in Philadelphia, Tuesday afternoon in Washington, Wednesday evening in Baltimore, Thursday evening and Saturday afternoon in New York and Friday evening in Brooklyn. The eagerness of the musical public of these cities to hear the orchestra has never been so keen as this year. In New York, Brooklyn, Baltimore and Washington the houses are sold out by subscription for the season. In Philadelphia there is very little left and full houses will be the rule in that city as in the others. Dr. Muck will conduct the programme of his first Boston concert this season in Philadelphia and on Thursday evening in New York. In Baltimore and on Saturday afternoon in New York he will play the third Boston programme—the Bischoff symphony, the "Siegfried Idyll," the "Euryanthe" overture, and in Washington and Brooklyn he will play the eighth symphony of Beethoven and the "Roman Carnival" overture of Berlioz, Liszt's "Mazeppa" symphonic poem and the "Meistersinger" prelude of Wagner, which were on the first Boston programme.

The fifth Boston concert will bring Sibelius' first symphony, which has been heard in Boston but once and then under Dr. Muck's leadership; Glazounoff's "Overture Solennelle"; Tschaikowsky's seldom heard G-Major concerto for piano and Chabrier's "Espana" rhapsodie. Mr. George Proctor will be the soloist.

SUNDAY GLOBE-
NOVEMBER 3,

Pension Fund Concert.

The pension fund concert of the Symphony Orchestra to be given in Symphony Hall Sunday evening, Nov 17, will comprise practically a complete review of the different styles of Richard Wagner, for Dr Muck will repeat with one change the program that he gave twice at the pension fund concerts in the season of 1906-'07.

It comprises seven overtures and preludes and the "Funeral Music" from the third act of "Gotterdammerung." From "Rienzi" the program goes to "The Flying Dutchman." Instead, however, of the formal "Tannhauser" overture, which is seldom played now except for concert use, Dr Muck will use the Paris version of the opera, playing that part of the original overture that is used as an introduction to the opera and running into the "Venus[illegible]

The second part of the program will comprise in order the preludes to "Lohengrin," "Tristan" and the "Meistersinger," the "Funeral Music" from "Gotterdammerung," and, finally, the prelude to "Parsifal."

First Southern Trip of the Symphony Orchestra

The Symphony Orchestra leaves tonight for the first Southern trip of the season. Monday night it plays in Philadelphia, Tuesday afternoon in Washington, Wednesday evening in Baltimore, Thursday evening and Saturday afternoon in New York and Friday evening in Brooklyn.

In New York, Brooklyn, Baltimore and Washington the houses are sold out by subscription for the season. In Philadelphia there is very little left, and full houses will be the rule in that city as in the others. The return of Dr Muck as conductor is regarded in New York as quite the most important musical event of the season.

The fifth Boston concert will bring Sibelius' First Symphony, which has been heard in Boston but once and then under Dr Muck's leadership; Glazounoff's "Overture Solennelle"; Tschaikowsky's seldom heard G-major concerto for piano, and Chabrier's "Espana" Rhapsodie. Mr George Proctor will be the soloist.

TRANSCRIPT, NOVEMBER 2,

Boston's Wagner Starvation

An Acute Case and the Remedy

By H. T. P.

YESTERDAY afternoon in the person and the voice of Mr. Herbert Wilberspoon, Wotan sang in Symphony Hall the music that Wagner wrote for him in the final scene of "Die Walküre." Therein he condemns Brünnhilde to her sleep, upon the fire-girt rock until the freer hero shall come to awake her. Therein he takes sorrowful and noble farewell of her, lays her to rest, invokes Loge, the fire god, to raise the circle of flame, sees it rise, dart, expand until it fills all the horizon; stands for an instant silhouetted in gloomy meditation against it, and then strides away into the surrounding darkness. The scene stirs the emotions and holds the imagination of those that look and listen as do few episodes in the whole course of the "Ring" operas. It does so by a triple suggestion and stimulation—through the music, through the visible action, through the picture and the play of light upon the stage. The scene happens also to be the climax, prepared from afar by Wagner's masterful hand, of the three acts that make "Die Walküre." For three hours he has been leading his audience toward it.

"Concert Wagner"

The scene was the climax and the end, yesterday, not of "Die Walküre," but of a Symphony Concert. Wotan, in formal "afternoon dress," stood between orchestra and audience and, having put his glasses in his pocket, sang the speeches of sentence, farewell and invocation. His eloquence lay wholly in his tone. He could not stir a muscle, he could hardly alter a glance of his eye. He stood still while the orchestra laid Brünnhilde to sleep. Out of the orchestra, sprang the curtain of fire, though what the audience saw was the cold, gray and gold organ of Symphony Hall. The music ended and Wotan, bowing appreciatively to hearty applause, politely walked from the platform. There was no vision of the mournful, brooding, solitary god, standing grim and silent between the flames before he took up again the burden of even celestial existence. Two weeks, hence, in that same Symphony Hall, we shall hear Dr. Muck and the orchestra play the overtures and preludes to five or six of Wagner's music-dramas. They will play them dramatically, thrillingly, expectantly; but upon none of them will the curtain rise. We shall hear the orchestra glorify the dead Siegfried, but we shall see naught of the hero-life out of which the tonal apotheosis has been wrought. We shall hear the music of the Venusberg in "Tannhäuser," but we shall see none of the imaginative pictures with which a few German opera houses—though not our own Metropolitan—accompany it. Doubtless there will be more "Wagner Concerts" in Boston in the course of the winter and they will shift his music of the theatre plentifully into the circumstances of the concert-room for which it was never designed, and of which in substance and spirit it is often the antithesis. Some time in February, for three evenings and one matinée, we shall see and hear "Tristan" performed in its true place and in its due integrity, under Mr. Weingartner on the stage of the Boston Opera House. For a whole musical year, these four performances will be the beginning and the end of our Wagner in the theatre.

Anomaly and Absurdity

The anomaly, the absurdity of the situation speaks for itself. We like to call Boston a musical capital; we are unquestionably the second city in musical activity and importance in America. We have our opera house, our Symphony Concerts, our swarm of miscellaneous concerts and recitals. It is the custom to characterize our opera-going and concert-going public, our musical world in general, as intelligent, interested, eager, able to encourage music and to gratify its likings. And in a whole musical year, we shall hear one music-drama of Wagner, thrice or four times performed at our opera house. For the rest, the Symphony Orchestra will play the overtures, the preludes and such excerpts from the music-dramas as the doubting Muck can be persuaded to venture, under the conditions of the concert-room. The conductor is unquestionably right in his refusal to put such fragments on his programmes inasmuch as they were written for the theatre, depend for a part of their effect upon conditions of the theatre and are integral parts of a continuous drama. But we poor Bostonians can hear them nowhere else than in the concert-hall unless we journey to the Metropolitan in New York or take our summer pleasure in European opera houses.

Little German cities of half the size and half the pretensions of Boston as a musical capital hear ten times as much of Wagner's music in a year as do we—and in its proper place, the theatre. We have not heard the four "Ring" operas in sequence since the spring of 1888. "Das Rheingold," which has been in existence for forty years, has actually been represented twice—in a single fortnight in that same spring—in this town. New York has its annual "Ring" cycles; so does Paris, London, and many another city. "Die Meistersinger," "Siegfried," "Götterdämmerung" are still little known operas here. New York hears Wagner's operas almost to surfeit; Philadelphia and Chicago listen to them on frequent occasion; Boston alone of the musical capitals of America, hears them in fortuitous and highly intermittent opportunity. Of all the greater composers, Wagner is the least known in this town by actual performance of his music. Yet even when it is played "in concert form" the audience fills the hall.

The Actual Situation

Responsibility for these conditions does not lie in our Opera House. It maintains an Italian company, because the tastes of its public seems most to crave Italian opera. It maintains a French company, because French opera is of next importance in its repertory and ambitions and in the seeming inclinations of its public. It would willingly maintain a German company for the performance of Wagner's operas had it the financial means so to do. Even the richer Metropolitan maintains only two companies—an Italian and a German. It has no real French contingent. American audiences expect Wagner's operas to be performed in German by Germans, plus perhaps a few international singers, especially expert in them. The Boston Opera has not the financial resources to maintain a German contingent, and it is not likely to have them unless increased public patronage or opportune private beneficence supplies them. It is doing much in the conditions under which it labors, to keep "Tristan" in its active repertory in such German performances. For future seasons, no more can be reasonably expected of it than the addition to its repertory of one or another of the easier operas of Wagner—until it is able to maintain a full German company, conductor, singers and chorus. In years past, the company of the Metropolitan has visited Boston and included two or three representations of Wagner's operas in its performances. These visits are now definitively at an end. We can expect no Wagner from the Metropolitan—until the remote day of operatic wisdom shall come in which one able German company shall suffice for all the German opera of New York, Chicago and Boston, passing for long stays from city to city—all of which is milenial vision. What we may do to establish Wagner's operas in Boston, we must now do for ourselves.

The Vision of a Festival

In a decade, perhaps, if all goes well at the Boston Opera House and its resources gradually increase, Wagner's operas will come one by one to its stage. Meantime, we shall go fasting or sit down before the meagre and infrequent Wagnerian repasts that opera house and concert-room now afford us. There ought to be some more immediate relief from our present state of Wagnerian starvation. One relief the director of the Opera House suggested last summer, as others have suggested it before him. Since we cannot hear the operas of Wagner regularly, why might we not hear them in occasional festival—say as a prelude or a postlude to our musical season? Imagine a company of German singers, assembled for the purpose, from German stages, from the Metropolitan, from any theatre that provided able singing-players. Imagine performances that should include a "Ring" cycle, "Tristan" and "Die Meistersinger." Imagine the preparation and the accomplishment of them confided to Dr. Muck or to Mr. Weingartner, acknowledged masters in Wagnerian conducting and staging. Imagine these operas set upon the stage of the Opera House with all the vision and resource of the newer German arts. Imagine a chorus and orchestra as good as careful selection and long preparation could make them. Imagine, in fine, such a Wagner Festival of, in and for Boston. The standards of performance need not fall below those of the Wagner Festivals at Munich, celebrated the world over. They might easily be higher. The prestige of the festival might in time become as great. The musical and the operatic glory of the city would wax accordingly; while at last our days of starvation would be ended. Surfeit and gorging might replace it, but at least we should be hearing Wagner's operas in their integrity and we should be hearing them in the theatre for which the highly theatrical Wagner designed them. Imagine a cycle of "The Ring," two performances of "Tristan" and, say, two of "Die Meistersinger" spread over an auspicious fortnight. Maybe it is beatific vision, but once and again even in this uncertain world, beatitude comes to realization.

Resources and Co-ordination

Where there is a will, there is a way—even in things operatic and in visions as remote as that of a Boston Wagner Festival. Here in America and at hand, we have the able German contingent of the Metropolitan Company irregularly but by no means fully employed in the months it spends in New York. Under present operatic conditions, eminent singers come readily to America for short visits—if a manager will pay their fees. The Boston Opera House excels any theatre, lyric or dramatic in America, in its scenic resources and in the skilful, imaginatve and illusive use of them. In time, it could evolve very beautiful, significant and atmospheric settings of Wagner's music-dramas. Meantime, the settings of the Metropolitan, good, bad and indifferent, might supply immediate need.

At no very distant time Mr. Weingartner may come for a whole season to the Boston Opera House, and he is an expert and experienced conducter in Wagner festivals. Here will dwell for five years to come Dr. Muck, a master in his turn in the conducting of Wagner's music and the ordering of Wagner's operas on the stage. True, his work with the Symphony Orchestra engrosses him; but he may yet long again for the flesh-pots of operatic conducting. And in the Symphony Orchestra itself, though it does lack operatic experience, is a band for a Wagner Festival that even Baireuth could not match. German choruses, such as "Die Meistersinger" or "Tannhäuser" exact, are not impossible to assemble and train, even from the material Boston could afford. The lack is a general—a general who could coördinate all these elements into a single force that could achieve the festival. On the programme and the posters he would be the manager. Maybe there are one or two, here in Boston at this very hour, capable of even so difficult an undertaking.

From NATION
Address: New York City.
Date OCT 31 1912

The first pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, November 7, and Saturday afternoon, November 9. The programme for the first concert comprises the "Eroica" Symphony of Beethoven, the "Roman Carnival" Overture of Berlioz, the "Mazeppa" symphonic poem of Liszt, and the Prelude to "The Mastersingers of Nuremberg." The programme for Saturday afternoon includes Bischoff's symphony in E major, the "Siegfried Idyl" of Wagner, and the "Euryanthe" Overture of Weber.

1884

From EVG. SUN
Address: New York
Date NOV 2 1912

After four years' absence, Karl Muck, the Kaiser's own Berlin conductor, will make his reappearance with the Boston Symphony Orchestra in New York next week. He has chosen to repeat Thursday evening in Carnegie Hall, and Friday in Brooklyn, the music played at his return to Boston last month.

Beethoven's "Eroica" symphony shares the honors with Berlioz's "Roman Carnival" overture, Liszt's "Mazeppa's Ride" and Wagner's prelude to "Meistersinger."

Est 884

From EVG. MAIL
Address: New York.
Date NOV 2 1912

EARLY ORCHESTRA CONCERTS.

Dr. Muck will make his reappearance after an absence of four years as conductor of the Boston Symphony Orchestra Thursday evening and Saturday afternoon in Carnegie Hall. The programme for the evening concert will open with the "Eroica" symphony of Beethoven and include "Roman Carnival" of Berlioz, Liszt's "Mazeppa" and the prelude to "The Mastersingers" of Wagner. Saturday afternoon Dr. Muck will offer the symphony in E major, by Hermann Bischoff.

k, 1884

NOVMEBER 3,

SYMPHONY ORCHESTRA ON FIRST SOUTHERN TRIP

The Symphony Orchestra leaves tonight for the first Southern trip of the season. Monday night it plays in Philadelphia, Tuesday afternoon in Washington, Wednesday evening in Baltimore, Thursday evening and Saturday afternoon in New York and Friday evening in Brooklyn. The eagerness of the musical public of these cities to hear the orchestra has never been so keen as this year. In New York, Brooklyn, Baltimore and Washington the houses are sold out by subscription for the season. In Philadelphia there is very little left and full houses will be the rule in that city as in the others. Dr. Muck will conduct the programme of his first Boston concert this season in Philadelphia and on Thursday evening in New York. In Baltimore and on Saturday afternoon in New York he will play the third Boston programme—the Bischoff symphony, the "Siegfried Idyll," the "Euryanthe" overture, and in Washington and Brooklyn he will play the eighth symphony of Beethoven and the "Roman Carnival" overture of Berlioz, Liszt's "Mazeppa" symphonic poem and the "Meistersinger" prelude of Wagner, which were on the first Boston programme.

The fifth Boston concert will bring Sibelius' first symphony, which has been heard in Boston but once and then under Dr. Muck's leadership; Glazounoff's "Overture Solennelle"; Tschaikowsky's seldom heard G-Major concerto for piano and Chabrier's "Espana" rhapsodie. Mr. George Proctor will be the soloist.

SUNDAY GLOBE--NOVEMBER 3,

Pension Fund Concert.

The pension fund concert of the Symphony Orchestra to be given in Symphony Hall Sunday evening, Nov 17, will comprise practically a complete review of the different styles of Richard Wagner, for Dr Muck will repeat with one change the program that he gave twice at the pension fund concerts in the season of 1906-'07.

It comprises seven overtures and preludes, and the "Funeral Music" from the third act of "Gotterdammerung." From "Rienzi" the program goes to "The Flying Dutchman." Instead, however, of the formal "Tannhauser" overture, which is seldom played now except for concert use, Dr Muck will use the Paris version of the opera, playing that part of the original overture that is used as an introduction to the opera and running into the "Venusberg" music.

The second part of the program will comprise in order the preludes to "Lohengrin," "Tristan" and the "Meistersingers"; the "Funeral Music" from "Gotterdammerung," and, finally, the prelude to "Parsifal."

First Southern Trip of the Symphony Orchestra

The Symphony Orchestra leaves tonight for the first Southern trip of the season. Monday night it plays in Philadelphia, Tuesday afternoon in Washington, Wednesday evening in Baltimore, Thursday evening and Saturday afternoon in New York and Friday evening in Brooklyn.

In New York, Brooklyn, Baltimore and Washington the houses are sold out by subscription for the season. In Philadelphia there is very little left, and full houses will be the rule in that city as in the others. The return of Dr Muck as conductor is regarded in New York as quite the most important musical event of the season.

The fifth Boston concert will bring Sibelius' First Symphony, which has been heard in Boston but once and then under Dr Muck's leadership; Glazounoff's "Overture Solennelle"; Tschaikowsky's seldom heard G-major concerto for piano, and Chabrier's "Espana" Rhapsodie. Mr George Proctor will be the soloist.

TRANSCRIPT, NOVEMBER 2,

Boston's Wagner Starvation

An Acute Case and the Remedy

By H. T. P.

YESTERDAY afternoon in the person and the voice of Mr. Herbert Wilberspoon, Wotan sang in Symphony Hall the music that Wagner wrote for him in the final scene of "Die Walküre." Therein he condemns Brünnhilde to her sleep, upon the fire-girt rock until the freer hero shall come to awake her. Therein he takes sorrowful and noble farewell of her, lays her to rest, invokes Loge, the fire god, to raise the circle of flame, sees it rise, dart, expand until it fills all the horizon; stands for an instant silhouetted in gloomy meditation against it, and then strides away into the surrounding darkness. The scene stirs the emotions and holds the imagination of those that look and listen as do few episodes in the whole course of the "Ring" operas. It does so by a triple suggestion and stimulation—through the music, through the visible action, through the picture and the play of light upon the stage. The scene happens also to be the climax, prepared from afar by Wagner's masterful hand, of the three acts that make "Die Walküre." For three hours he has been leading his audience toward it.

"Concert Wagner"

The scene was the climax and the end, yesterday, not of "Die Walküre," but of a Symphony Concert. Wotan, in formal "afternoon dress," stood between orchestra and audience and, having put his glasses in his pocket, sang the speeches of sentence, farewell and invocation. His eloquence lay wholly in his tone. He could not stir a muscle, he could hardly alter a glance of his eye. He stood still while the orchestra laid Brünnhilde to sleep. Out of the orchestra, sprang the curtain of fire, though what the audience saw was the cold, gray and gold organ of Symphony Hall. The music ended and Wotan, bowing appreciatively to hearty applause, politely walked from the platform. There was no vision of the mournful, brooding, solitary god, standing grim and silent between the flames before he took up again the burden of even celestial existence. Two weeks, hence, in that same Symphony Hall, we shall hear Dr. Muck and the orchestra play the overtures and preludes to five or six of Wagner's music-dramas. They will play them dramatically, thrillingly, expectantly; but upon none of them will the curtain rise. We shall hear the orchestra glorify the dead Siegfried, but we shall see naught of the hero-life out of which the tonal apotheosis has been wrought. We shall hear the music of the Venusberg in "Tannhäuser," but we shall see none of the imaginative pictures with which a few German opera houses—though not our own Metropolitan—accompany it. Doubtless there will be more "Wagner Concerts" in Boston in the course of the winter and they will shift his music of the theatre plentifully into the circumstances of the concert-room for which it was never designed, and of which in substance and spirit it is often the antithesis. Some time in February, for three evenings and one matinée, we shall see and hear "Tristan" performed in its true place and in its due integrity, under Mr. Weingartner on the stage of the Boston Opera House. For a whole musical year, these four performances will be the beginning and the end of our Wagner in the theatre.

Anomaly and Absurdity

The anomaly, the absurdity of the situation speaks for itself. We like to call Boston a musical capital; we are unquestionably the second city in musical activity and importance in America. We have our opera house, our Symphony Concerts, our swarm of miscellaneous concerts and recitals. It is the custom to characterize our opera-going and concert-going public, our musical world in general, as intelligent, interested, eager, able to encourage music and to gratify its likings. And in a whole musical year, we shall hear one music-drama of Wagner, thrice or four times performed at our opera house. For the rest, the Symphony Orchestra will play the overtures, the preludes and such excerpts from the music-dramas as the doubting Muck can be persuaded to venture, under the conditions of the concert-room. The conductor is unquestionably right in his refusal to put such fragments on his programmes inasmuch as they were written for the theatre, depend for a part of their effect upon conditions of the theatre and are integral parts of a continuous drama. But we poor Bostonians can hear them nowhere else than in the concert-hall unless we journey to the Metropolitan in New York or take our summer pleasure in European opera houses.

Little German cities of half the size and half the pretensions of Boston as a musical capital hear ten times as much of Wagner's music in a year as do we—and in its proper place, the theatre. We have not heard the four "Ring" operas in sequence since the spring of 1888. "Das Rheingold," which has been in existence for forty years, has actually been represented twice—in a single fortnight in that same spring—in this town. New York has its annual "Ring" cycles; so does Paris, London, and many another city. "Die Meistersinger," "Siegfried," "Götterdämmerung" are still little known operas here. New York hears Wagner's operas almost to surfeit; Philadelphia and Chicago listen to them on frequent occasion; Boston alone of the musical capitals of America, hears them in fortuitous and highly intermittent opportunity. Of all the greater composers, Wagner is the least known in this town by actual performance of his music. Yet even when it is played "in concert form" the audience fills the hall.

The Actual Situation

Responsibility for these conditions does not lie in our Opera House. It maintains an Italian company, because the tastes of its public seems most to crave Italian opera. It maintains a French company, because French opera is of next importance in its repertory and ambitions and in the seeming inclinations of its public. It would willingly maintain a German company for the performance of Wagner's operas had it the financial means so to do. Even the richer Metropolitan maintains only two companies—an Italian and a German. It has no real French contingent. American audiences expect Wagner's operas to be performed in German by Germans, plus perhaps a few international singers, especially expert in them. The Boston Opera has not the financial resources to maintain a German contingent, and it is not likely to have them unless increased public patronage or opportune private beneficence supplies them. It is doing much in the conditions under which it labors, to keep "Tristan" in its active repertory in such German performances. For future seasons, no more can be reasonably expected of it than the addition to its repertory of one or another of the easier operas of Wagner—until it is able to maintain a full German company, conductor, singers and chorus. In years past, the company of the Metropolitan has visited Boston and included two or three representations of Wagner's operas in its performances. These visits are now definitively at an end. We can expect no Wagner from the Metropolitan—until the remote day of operatic wisdom shall come in which one able German company shall suffice for all the German opera of New York, Chicago and Boston, passing for long stays from city to city—all of which is millenial vision. What we may do to establish Wagner's operas in Boston, we must now do for ourselves.

The Vision of a Festival

In a decade, perhaps, if all goes well at the Boston Opera House and its resources gradually increase, Wagner's operas will come one by one to its stage. Meantime, we shall go fasting or sit down before the meagre and infrequent Wagnerian repasts that opera house and concert-room now afford us. There ought to be some more immediate relief from our present state of Wagnerian starvation. One relief the director of the Opera House suggested last summer, as others have suggested it before him. Since we cannot hear the operas of Wagner regularly, why might we not hear them in occasional festival—say as a prelude or a postlude to our musical season? Imagine a company of German singers, assembled for the purpose, from German stages, from the Metropolitan, from any theatre that provided able singing-players. Imagine performances that should include a "Ring" cycle, "Tristan" and "Die Meistersinger." Imagine the preparation and the accomplishment of them confided to Dr. Muck or to Mr. Weingartner, acknowledged masters in Wagnerian conducting and staging. Imagine these operas set upon the stage of the Opera House with all the vision and resource of the newer German arts. Imagine a chorus and orchestra as good as careful selection and long preparation could make them. Imagine, in fine, such a Wagner Festival of, in and for Boston. The standards of performance need not fall below those of the Wagner Festivals at Munich, celebrated the world over. They might easily be higher. The prestige of the festival might in time become as great. The musical and the operatic glory of the city would wax accordingly; while at last our days of starvation would be ended. Surfeit and gorging might replace it, but at least we should be hearing Wagner's operas in their integrity and we should be hearing them in the theatre for which the highly theatrical Wagner designed them. Imagine a cycle of "The Ring," two performances of "Tristan" and, say, two of "Die Meistersinger" spread over an auspicious fortnight. Maybe it is beatific vision, but once and again even in this uncertain world, beatitude comes to realization.

Resources and Co-ordination

Where there is a will, there is a way—even in things operatic and in visions as remote as that of a Boston Wagner Festival. Here in America and at hand, we have the able German contingent of the Metropolitan Company irregularly but by no means fully employed in the months it spends in New York. Under present operatic conditions, eminent singers come readily to America for short visits—if a manager will pay their fees. The Boston Opera House excels any theatre, lyric or dramatic in America, in its scenic resources and in the skilful, imaginatve and illusive use of them. In time, it could evolve very beautiful, significant and atmospheric settings of Wagner's music-dramas. Meantime, the settings of the Metropolitan, good, bad and indifferent, might supply immediate need.

At no very distant time Mr. Weingartner may come for a whole season to the Boston Opera House, and he is an expert and experienced conductor in Wagner festivals. Here will dwell for five years to come Dr. Muck, a master in his turn in the conducting of Wagner's music and the ordering of Wagner's operas on the stage. True, his work with the Symphony Orchestra engrosses him; but he may yet long again for the flesh-pots of operatic conducting. And in the Symphony Orchestra itself, though it does lack operatic experience, is a band for a Wagner Festival that even Baireuth could not match. German choruses, such as "Die Meistersinger" or "Tannhäuser" exact, are not impossible to assemble and train, even from the material Boston could afford. The lack is a general—a general who could coördinate all these elements into a single force that could achieve the festival. On the programme and the posters he would be the manager. Maybe there are one or two, here in Boston at this very hour, capable of even so difficult an undertaking.

The Mood of the Public

The public would have its responsibilities, its great responsibilities, since without its support there could be no such festival. It fills the hall, equally in high-priced or low-priced places, whenever there is a "Wagner concert" in this town. A considerable "Wagner number" on the programme of the Symphony Concerts brings inquiries to the box office of Symphony Hall. The performances of "Tristan" last winter drew exceptionally large audiences and stirred them to warm applause, in spite of the handicap that the presence of Mme. Nordica in the cast laid upon them. Some of the German performances that the Metropolitan company has undertaken here have been well attended—and some have not. In public and in private, there is constant regret that Wagner's operas cannot be heard regularly in Boston. Some of this repining, given the opportunity, would surely translate itself into action. Possibly the less-well-to-do are more eager for Wagner than the more fortunate spending money and in social significance. Provide them, then, with the more seats within their means. Besides, not Boston only, but the whole of New England might be stirred to interest in a Wagner festival and to attendance upon it. Pilgrimages to such sites are frequent and general enough in Europe. They ought not to be out of the reckoning in America. When the general of prescient vision organizes our Wagner Festival he will spare not one of his managerial resources in preliminary advertising. Wagner himself, who was expert in such arts, would do likewise.

THE COMING PLAYS

Kitty Gordon and "The Enchantress" at the Colonial—Clifton Crawford and "My Best Girl" at the Boston—"Bought and Paid For," a Week Later—"The Merry Widow" Again

Monday, Nov. 11

At the Colonial—"The Enchantress," with Kitty Gordon, Victor Herbert and Harry B. Smith's operetta of last season. A woman of an opera house is set to ensnare a prince of the blood royal in order that he may abdicate the throne and bring a long course of amorous adventure to end and climax. He is ensnared; he is ready to abdicate; but "the enchantress" loves him so well and so truly that she will not suffer him to marry her until she has been opportunely proved of noble family and so meet to rise with him to the throne. The music is in Mr. Herbert's characteristic vein.

At the Boston—"My Best Girl," with Clifton Crawford. A musical play of the mishaps of a light-headed and light-hearted young man who exchanges identity with a deserter from the army. There is more plot than is usual in such pieces and comic sayings and well-turned rhymes along the way. Mr. Crawford has a characteristic part.

At the Majestic—"The Merry Widow," longest lived and best remembered of recent Viennese operettas, now performed by one of Mr. Savage's touring companies.

Monday, Nov. 18

At the Shubert—"Bought and Paid For," with Messrs. Richman and Craven, Miss Dean and the whole of the original cast. On its serious side the play follows the disillusion and stress of a wife who has married in poverty a rich and coarse-fibred husband who abuses her. On its comic side, it follows the social aspirations of a queer but better-mated couple. The piece is a mixture of these interests. The personages are recognizable types out of the life of New York and the whole is well acted.

At the Hollis—"Passers-By," with Charles Cherry. Haddon Chambers's "sympathetic" comedy of the young aristocrat who studies cabbies and street tramps only to meet romance.

At the St. James—For matinées on each day but Saturday, "Don," Rudolf Besier's delightful, whimsical and moving comedy of a Quixotic poet who rescues a young wife from her abusive husband and innocently takes her into his parents' home, where his own fiancée is staying.

At the Castle Square—"Madame X," the hectic and familiar French melodrama of the long-lost mother who turns up in the prisoner's dock to be defended by her unwitting son.

MISS GENEE'S RETURN

The Dancer at Hand at the Opera House in Novel Pieces

A YEAR ago, last May, Adeline Genée the dancer, took what seemed to be final leave of her American public at the Colonial Theatre. Two weeks hence, on the evening of Saturday, Nov. 16, she will reappear for the first time in another American tour at the Boston Opera House. This time, Miss Genée comes as a dancer in her own right and not as the star of any musical play or as an adjunct to it. She will bring with her a little company of dancers that she has chosen herself, her own expert conductor, and scenery and dresses for the ballets in which she purposes to dance. For her reappearance here, they will be "La Camargo"; a piece of her own inventing that traverses the history of the dance; and fragments of the dances in Meyerbeer's old opera, "Robert the Devil." In "La Camargo," Miss Genée will mime the illustrious dancer of the days of Louis XV., who, in the episodes of the ballet, softens the heart of the king when he would punish an old playmate so that he yields to the charm of her intercession. In the scenes of her own piece, Miss Genée will illustrate the progress of the dance from simple rhythmic movements to a complex artistry. In the fragments of Meyerbeer's "Robert," she can prove the skill, the grace, the charm, that ally her above any dancer of our time, to the Taglioni and the Ellsler, who of old danced them.

American
Nov. 5, 1912

WAGNER MUSIC FOR PENSION CONCERTS

The Pension Fund concert of the Symphony Orchestra, to be given in Symphony Hall on Sunday evening, November 17, will comprise practically a complete review of the different styles of Richard Wagner, for Dr. Muck will repeat with one change the program that he gave twice at Pension Fund concerts in the season of 1906-07. It comprises seven overtures and preludes and the funeral music from the third act of "Gotterdammerung." From "Rienzi" the program goes to "The Flying Dutchman." Instead, however, of the formal "Tannhauser" overture, which is seldom played now except for concert use, Dr. Muck will use the Paris version of the opera, playing that part of the original overture that is used as an introduction to the opera and running into the Venusberg music. The second part of the program will comprise in order the preludes to "Lohengrin," "Tristan," and the "Meistersingers," the funeral music from "Gotterdammerung" and finally the prelude to "Parsifal."

EVENING TRANSCRIPT
NOVEMBER 2,

THE SYMPHONY CONCERT

A LIGHT PROGRAMME AND LIVELY PLEASURE

Dr. Muck's New Programme-Making—Mr. Witherspoon Sings and "Figaro's Wedding" and "Die Walkuere" Fare as Best They May in Concert—An Exhilarating Performance of Beethoven's Eighth Symphony and Musical Satisfaction from Bach

DR. MUCK has the reputation of system in his programme-making and so it is interesting to note that, in the four Symphony Concerts of the season thus far, he has alternated an afternoon of relatively light pieces with an afternoon of more exacting numbers. He has shown, besides, a curious disposition to revive the pieces that he put on his programmes during his first term in Boston and that his successor overlooked—Bischoff's symphony, for example, a week ago; Bach's suite for flute and strings yesterday; and Sibelius's symphony in E minor announced for the concerts a fortnight hence. The orchestra has played these pieces as though it shared the conductor's zeal for them, and the audiences have, seemingly, found much pleasure in them. In particular, they have liked the lighter programmes, and at every pause in the concert yesterday the applause was long, general and hearty. The playing, as well as the music, of Beethoven's eighth symphony amply warranted it. Mr. Maquarre earned his share of it by the feathery lightness of his tone in the coloratura passages for the solo flute in Bach's suite in E minor and by the warm or wistful voice that he gave it when the music turned it songful. The accompanying strings matched him in virtuosity, while Dr. Muck kept the whole performance at the poise wherein Bach could speak for himself and so conquer—even in music that is by no means of his masterpieces.

Mr. Witherspoon, the singer of the day, had his considerable portion of this applause, and for the most part deservedly. Like Mme. Rappold a fortnight ago, he is one of the capable but hardly distinguished singers of the Metropolitan Opera House, and the very exacting might doubt whether he or she quite deserves a call to the Symphony Concerts. In the case of Mr. Witherspoon, however, it was interesting to hear a male voice again, since "men singers" have been few and far between in recent years with the Symphony Orchestra. It was interesting also to hear a bass-baritone, instead of the more usual tenor of concerts, and a bass-baritone capable of such antithetical pieces as the gay air of Mozart in which Figaro mocks Cherubino away to the wars, and the sombre and impassioned declamation of Wotan when he lays Brünnhilde to sleep and commands the fire-god. Unless the listener has a lively recollection of the end of the first act of "Figaro's Wedding" and the final scene of "Die Walküre" and can see in imagination the valet chaffing the page around Susanna's chamber and the god with the valkyr in his arms or silhouetted against the encircling flames, both excerpts lose much by transfer to the concert-hall—and the more because each is a climax to all that has preceded it in the opera. After all, opera house and concert-room, especially with such a lyric comedy as "Figaro's Wedding" and such a music-drama as "Die Walküre," are wide apart.

Happily, Mr. Witherspoon, avoiding a misplaced fashion of the hour, did not attempt to illustrate either of his pieces with histrionic action, even putting a hand in his pocket as though he would check once and for all the possible gestures of the voluble Figaro. Less happily, a few phrases of the valet's air lay too high even for his elastic voice, and once or twice he lacked the power of sustained tone that Wotan's declamation exacts. He sang both fragments with a true sense of big and broad operatic style, of established mood and of telling details within it. He was adroit in his humorous emphases in Figaro's air and in his leadings of it into repetitions and refrain. As bass-baritone voices go, his tones were unusually elastic in such swift patter. In itself his voice lies agreeably betwixt and between the usual sorts of bass tones. There are deeper bass voices, though Mr. Witherspoon is to sing the almost subterranean music of Sarastro in the approaching revival of "The Magic Flute" at the Metropolitan, and there are bass voices of richer and smoother texture. On the whole, however, his is a pleasurable voice capably used. Had it been bigger—and here and there Mr. Witherspoon unwisely forced it—Wotan's farewell to Brünnhilde, would have had a larger sonority; while had their been more dramatizing imagination behind, it would have sounded with more mournful and brooding passion.

Careful and intelligent as he was; perhaps indeed because he was so painstaking and thoughtful, Mr. Witherspoon missed the impassioned and magnificent intensity of some of the great phrases. "Der freier als ich, der Gott" and "So küsst er die Gottheit von dir" came rather tamely off his tongue. Dr. Muck and the orchestra made amends, though the conductor did dutifully subordinate the volume of instrumental tone to the volume of the singer's voice. Perhaps, however, he had other and subtler purposes in the quiet intensity with which he ordered the orchestral part Without falling into langurous and overdrawn pace and emphasis, Dr. Muck dwelt upon the beautiful phrases of the music in which Wotan lays Brünnhilde upon the rock and upon the lovelier phrases still, when the god has departed; the orchestra has stilled his broodings, and the valkyr lies sleeping in the magic and mystery of her fire-girt solitude. It was this magic and mystery, this suggestion of remote solitude that Dr. Muck wrought into the music. Even the "great climax," when the assuaged Brünnhilde flings herself into Wotan's arms and for the last time he clasps her, had less of the theatre and more of sublimated passion than it usually gains.

Beethoven's symphony and Bach's suite yielded unalloyed pleasure, and in the symphony, in particular shone Dr. Muck's intuitive and practised skill in the finding of exactly the revealing and the characterizing pace and accent for music. It is the crowning faculty of a conductor; it is his heaven-sent divination. That same heaven knows that enough has been said in print and talk, almost these hundred years, about the proper pace for each movement of this "little" symphony. Dr. Muck's tempi were very brisk and his accentuation duly light, except where Beethoven in sheer exuberance of spirit and utterance is downright boisterous. Tempi and accentuation were elastic, too, and the symphony seemed to run itself off like a glowing and vigorous improvisation, springing from phrase to phrase in spontaneous sureness. There were rich moments of elastic turmoil; gay moments of dashing outburst; moments when the under-voices seemed to race and sport with each other; moments when the basses or the trumpets seemed to cut in like boys leaping into the playful ring. There was not a trace of slowness or pomposity in the minuet, since Dr. Muck wisely refused to take it with pedagogic seriousness. "Ta, ta, ta, lieber Mälzel" ticked the winds, as the legend goes, in the allegretto, while the strings sang gayly over them or the basses clucked into the tonal mass. At every moment and at every turn, there was rhythmic animation.

Even reiterated chords, which can be monotonous, though a Beethoven wrote them, usually had their exuberant tang. He himself seemed to be smiting the kettledrums in sheer exhilaration of spirit. And the quality of tone was as revealing and characteristic of the music as the pace. The strings whirred in transparent excitements; the wood winds twinkled out little phrases, sent their voices curling about the main song or even sang it themselves; the basses stamped into the game; or the whole orchestra swelled into the burst of sound, only to rush brightly away into some light transition. The whole piece and performance—was pure, spontaneous, exciting, musical joy.

Bach's suite gave a soberer pleasure, more truly perhaps a solid musical satisfaction, in spite of the exquisite lightness and elegance of Mr. Maquarre's flute-playing and the gay babble of the strings in the final movement, suddenly subdued as though intruding gravity had waved an authoritative hand over them and sent the chatter vanishing into the air. The clear, sharp string tone, full-throated yet many-voiced was good to hear in the little overture. None but Bach—unless it was Händel in his own day or occasionally Reger in ours—has the secret of its peculiar intensity and tang. It almost died with the seventeenth century and the beginning of the eighteenth, and none, until Reger, could quite reanimate it. And so the suite ran forward in the variegated dance tunes, with the flute now feathering along the way over the sustaining strings or singing itself some intervening song in their steppings and posturings, while they listened whispering for the moment.

Adroitly Dr. Muck varied pace and accent, since these are not dances for dancers, but dances wrought and glorified into something like symphonic pattern. Yet, not once, did he make Bach lose his straightforwardness—that free, easy march, however intricate the counterpoint, that is one of the enduring glories and powers of his music. He kept, too, its fine masculinity, not merely in the sturdiness of the overture and some of the dances, but also when the music sought and gained the grace of the Rondo or the gentle melancholy of the Saraband. Thus he made Bach a living and breathing man, even after two hundred years, and not merely a classic whom it is good form to heed and

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HERALD.
NOVEMBER 2,

SYMPHONY GIVES NOTABLE CONCERT

Beethoven, Wagner and Bach Selections and Two Soloists.

BY FRANK BERTWALL

Happy indeed was Dr. Muck in his choice of program for this week's concerts of the Symphony Orchestra. Yesterday afternoon's rehearsal showed that it could scarcely have been bettered. Right at the start the program commended itself with the jolly and melodious Eighth Symphony of Beethoven for an opening number, a symphony that is commendably brief, musical and free from puzzles for the auditor and players.

Second only to the symphony was the "Die Walkure" number, an ever popular and enjoyable selection, particularly so when as clearly and artistically expressed as was the case yesterday. Then there was the delightful Bach suite for flute and strings, made the more notable for the peerless playing of Mr. Maquarre and the exceptional seconding of the orchestra, notably the bassoons, and 'cello.

Even the "Non piu Andrai" of Mozart took on new interest from the artistic singing of Herbert Witherspoon and the finished playing of the orchestra. The soloist was given a most cordial greeting, twice recalled at its close and given almost an ovation for his great singing in the Wagner selection.

Southern Trip for Symphony Orchestra.

The Symphony orchestra leaves tomorrow night for the first southern trip of the season. Monday night it plays in Philadelphia, Tuesday afternoon in Washington, Wednesday evening in Baltimore, Thursday evening and Saturday afternoon in New York and Friday evening in Brooklyn. In New York, Brooklyn, Baltimore and Washington the houses are sold out by subscription for the season. In Philadelphia there is very little left.

The fifth Boston concert will bring Sibelius's first symphony which has been heard in Boston but once, and then under Dr. Muck's leadership; Glazounoff's "Overture Solenelle," Tschaikowsky's seldom-heard G Major Concerto for Piano, and Chabrier's "Espana" Rhapsodie. George Proctor will be the soloist.

First Pension Fund Concert of Season.

The pension fund concert of the Symphony Orchestra, to be given in Symphony Hall on Sunday evening, Nov. 17, will comprise practically a complete review of the different styles of Richard Wagner.

NOVEMBER 2,
MONITOR

WITHERSPOON SOLOIST AT SYMPHONY CONCERT

With Herbert Witherspoon, bass, as soloist, the Boston Symphony orchestra rehearsed its fourth Boston program in Symphony hall Friday afternoon, winning an even measure of applause for its brilliant reading of four rather unrelated selections, namely: Beethoven, symphony, No. 8, in F major op. 93; Mozart, "Non piu andrai," aria from "Le Nozze di Figaro," act I., scene 9; Bach, suite No. 2, in B minor, for flute and strings (Hans von Bulow's arrangement); Wagner, "Wotan's Farewell" and the fire music from "Die Walknere." In the Bach music the solo flutist was Andre Maquarre.

The pieces here grouped together, whatever may be said of them on general grounds of program making, are without doubt, the best works of all that are just now available, soloist and coming orchestral tour considered. The Symphony conductor has arranged his work by months, laying out four programs at a time. These must be, to a great extent, a compromise between the requirements of the home audience and the audiences of the tour. Homogeneity is little likely to characterize one of them when there is a visiting artist; not likely at all when the visitor is a Mozartean or Wagnerian singer who comes to fire the operatic imaginations of innocent Symphony listeners.

Nobody would like to ask Dr. Muck or even one of Dr. Muck's men, nobody attending the Symphony concerts would quite like to ask a fellow listener whether he did not in his heart regard the eighth symphony of Beethoven as consisting first and last of the allegretto. It is probably necessary for us to stick to the idea that each of the nine is a masterpiece, complete and indivisible, for at least another century. Yet we may go so far even now as to ask a neighbor whether he does not think that the opening and closing portions of the eighth serve their best purpose in furnishing a setting for the exquisite second movement. If the entire symphonic content of Beethoven were a picture gallery to be put up at auction, who would not go to the sale prepared to bid higher for this little masterpiece of conception and workmanship than for everything in the first four symphonies and in the sixth beside?

There is plenty of big music in the world, plenty of allegro vigor, plenty of marcia pompousness. There are enough "in excelsis" and "de profundis" examples of orchestral expression to take care of all the jubilant or solemn occasions that may arise. But there are precious few examples of music that tell about every day living and the poetry of it in the Homeric frankness of mood and simplicity of diction that characterize the pages which Beethoven said should be bound into his eighth symphony as its slow movement.

Beethoven in the allegretto reflects the sentiment of plain humanit, as it existed in an early nineteenth century city. He is a Wordsworth noting significant points of human character as they were to be observed in town instead of in the country and he is a Wordsworth who can laugh. Vienna made of the composer, as the English hills could not of the poet, a humorist. In interpreting music like that of the allegretto, music that talks about subjects recurring to the thought of men with every new day, music representing humanity in its buoyant, morning moods, Dr. Muck surpasses all other conductors.

With becoming enthusiasm the matinee audience applauded the music of the Bach suite. With Mr. Maquarre, the most self-effacing of virtuosi playing the solo part, the performance was one of those highly proper things which a Symphony public of high reputation for its appreciation of the old masters must now and then write down to its credit. Noteworthy service of the performance from a program standpoint was the telling contrast it offered to the Wagnerian piece of interpretation that closed the concert. A more extraordinary effect than that of the modern orchestral picture placed next to the archaic could hardly be contrived. Whether the effect is a valuable one or not is another question.

Dr. Muck, having an accomplished singer at his elbow to declaim the lines of Wotan, gave a reading of the selection from "Die Walkuere" which could do just one thing more than delight his listeners. It could exasperate them that such a master of Wagnerian conducting was only to disclose his abilities to them in excerpts from the music dramas. The restraint with which the fire music was interpreted would [illegible] the most remarkable trait of the entire performance of the afternoon if the clearness of thematic exposition and the balance of coloring had not been so wonderful.

Mr. Witherspoon's singing was of the greatest value from the general artistic standpoint in the Wotan music; but it was at its best from the special standpoint of vocal effectiveness in the Figaro music from Mozart. Mr. Witherspoon was a perfect stylist in the aria of the old school. He was capable vocally of meeting the large modern demand which Dr. Muck made by his full-toned accompaniment. With the conductor making no concessions whatever to the theory of Mozartean intimacy, the singer broadened out his interpretation and did it in a manner that forgot not proportion and propriety. The performance was a capital example of Mozart interpretation suited to the tonal demands of the day. There was no historic affectation whatever about the reading on the part of either the singer or the conductor. The "Non piu andrai" was presented as a modern piece of music. And it was presented on both sides with complete success. Mr. Witherspoon maintained his fine vocal style in the Wagnerian music, though probably he would be the last one to lay claim to low-voice powers of the magnitude required for a thorough performance of the great farewell scene of Wotan.

CONCERT ANNOUNCEMENTS

George Proctor, the pianist, will be the soloist at the fifth pair of concerts by the Boston Symphony orchestra, Karl Muck, conductor, to be played in Symphony hall Nov. 15 and 16. Mr. Proctor will be heard in the G major piano concerto by Tschaikowsky. The orchestral numbers of the fifth program will be the First symphony of Sibelius and the "Espana" rhapsody of Chabrier. Next week the orchestra takes its first trip to the cities of its southern circuit. On Monday night it plays in Philadelphia, on Tuesday afternoon in Washington, on Wednesday evening in Baltimore, on Thursday evening and Saturday afternoon in New York and on Friday evening in Brooklyn. In New York, Brooklyn, Baltimore and Washington, it is said, the houses are sold out by subscription for the season. At all the concerts Dr. Muck will present music which he has rehearsed with the orchestra at the Boston concerts.

The pension fund concert of the Symphony orchestra to be given in Symphony hall on Sunday evening, Nov. 17, will be a review of the different styles of Richard Wagner and will repeat with one change the program that Dr. Muck gave twice at pension fund concerts in the season of 1906-07. It comprises seven overtures and preludes and the funeral music from the third act of "Goetterdaemmerung." Instead of the formal "Tannhaeuser" overture, Dr. Muck will present the Paris version that is used as an introduction to the opera in actual performance. The introductory music of the operas "Rienzi," "Lohengrin," "Tristan," "Die Meistersinger," "Parsifal" and "The Flying Dutchman" will be included in the program.

AMERICAN
RDAY, NOVEMBER 2, 1912.

FINE PROGRAM AT SYMPHONY

By FREDERICK JOHNS.

Beethoven, Bach, Mozart, Wagner, a truly classic program and typical of the Dr. Much who has come back to us, made the fourth concert of the Boston Symphony as attractive as its predecessors.

Herbert Witherspoon was the soloist and his presence enabled us to hear the whole of the Fire music from "Die Walkure," for which much thanks.

Wagner did not have Witherspoon in mind when he conceived Wotan, and therefore the Metropolitan opera basso is not ideal, but he does his best. and his best is pretty good. He sings well, as witness his performance of "Non Piu Andrai" from the "Marriage of Figaro," the utter antithesis of the "Walkure" music, but I don't like his voice; it isn't sonorous [illegible] and it is not of [illegible]

[illegible] for four years and has not yet heard "Walkure" or any of the Ring dramas. It is time we did. Henry Russell has suggested a Wagner festival at the close of the regular season. I hope it can be arranged. Paris just now is the holy place of our Boston opera, but alongside of the Wagner music drama, the modern French school of opera is "dinky." And even Paris gets serious now and then, and hears the Ring conducted by a Weingartner or a Messager.

The Symphony yesterday was Beethoven's Eighth, his pretty symphony. Dr. Muck took the much mooted minuet at a moderate pace which was yet too fast for dancing.

An interesting feature of the program was the performance of Bach's Second Suite in B Minor, for flute and strings. Hans Von Bulow's arrangement was used and the soloist was Andre Maquarre. The superb virtuosity of this distinguished member of the orchestra was again demonstrated, and the wonderful purity and clarity of his tone admired.

The music of the Suite is dainty and elegant. It brings up visions of powdered heads, brocades and patches.

NOVEMBER 2,
JOURNAL

TWO SOLOISTS AT SYMPHONY CONCERT

Witherspoon and Maquarre Applauded by a Big Audience.

Symphony Hall could have been sold half over again yesterday, such was the demand for seats to the first of the fourth pair of Symphony concerts. This biggest rush of the season was due partly to the rare attraction furnished by two soloists, Herbert Witherspoon, the bass from the Metropolitan Opera Company, and Andre Maquarre, the popular first flute player of the orchestra; and partly it was due to the increase of prestige the orchestra itself has gained since Dr. Muck's return.

It would be strange if Boston should seem at all backward in its support of the orchestra in view of the fact that the cities included in the tour which begins next week have paid the organiztion the compliment of the largest sales on record. In New York, Brooklyn, Baltimore and Washington the halls have been sold out by subscription for the entire season. In Philadelphia only a few seats remain unsold. No other orchestra ever proved to be so welcome an attraction. Everywhere Dr. Muck's return is regarded as one of the leading features of the year.

Here in Boston the only weak spot in the support has appeared on Saturday night, especially since the opera became established; but this season the evening concert is beginning to approach the matinee in popularity for the first time in years. The charm of the performances since the orchestra was reorganized and the agreeable contrasts and well-balanced nature of the programs are drawing crowds that promise one of the most successful years in the history of the orchestra.

Beethoven's "little symphony," the eighth, which occupies not much more than half a hour, but which is nearly all as sparkling as champagne, and Buelow's arrangement of the second Bach suite for flute and strings are the orchestral numbers this week. Mr. Maquarre's flute playing created a furore yesterday. Mr. Witherspoon sang "Non piu andrai," Figaro's vivacious aria from Mozart's "Nozzi di Figaro," and Wotan's farewell from Wagner's "Walkeure." He, too, was heartily applauded. Dr. Muck is a stickler for strict adherence to the original score in opera, perhaps more especially in the case of Wagner. So to play this fire scene music from "Walkeure" as it was originally written it was necessary to borrow scores from the Metropolitan Opera House.

George Proctor, the Boston pianist, will be the soloist the week after next, with the Tschaikowsky concerto No. 2. Sibelius's first symphony, Glazounoff's "Overture Solennelle" and Chabrier's "Espana" overture will fill out the program.

NOVEMBER 2,
GLOBE

DELIGHTFUL PROGRAM AT THE SYMPHONY

Dr Muck in Second Notable Beethoven Reading.

Maquarre in Bach Suite and Finale From 'Die Walkure' Worthy of Note.

The program of the fourth Symphony rehearsal was as follows: Beethoven, 8th Symphony in F-major; Mozart, "Non piu andrai," from "The [illegible] Herbert Witherspoon, soloist; Bach, suite No. 2 in B-minor, for flute and strings, Mr Maquarre, soloist; Wagner, "Wotan's Farewell" and the Magic Fire music from "Die Walkure."

Dr Muck and the orchestra finished yesterday the four pairs of concerts in Boston before departing upon the first monthly trip to New York and other Southern cities. Within the four weeks we have heard two Beethoven Symphonies, at the first concert the third, and yesterday the eighth.

When the conductor seated the entire double quartet of horns at his reentry a month ago it presumably was less for the purpose of greeting him with a military fanfare than for augmenting the original three-horn parts in the score of the "Eroica" to the sonority of eight voices in the hunting calls of the scherzo, and in them he added no violence to the thought of the music. Yesterday, in the "little symphony," the accustomed two horns sufficed.

Last season there was a flash of quickly sated curiosity over a symphony discovered in Jena, represented by some as an early work of Beethoven, perhaps in the manner of Haydn. Compare its vacuous and apologetic pages with the trenchant, virile thought of that of yesterday, searching and direct in serious moments but never long concealing the flash of humor which illumines all with what spirit of play and what wealth of imagination the hearer may chose, according to the mercurial habits of his own fancy.

Whereas the first movement of the "Eroica" is an epic, stern, towering, absolute as the summary of a scholar, or prophetic as the warning of a seer; the first movement of the eighth symphony of yesterday leads the hearer through a maze of forest where the same motto recurs perpetually before his eyes, darting here and there among the trees, but constantly in varying shapes and patterns. Now the chief theme will wear this guise, now another by a magic metamorphosis in tonality, or in harmonic or rhythmic scheme, a will-o'-the-wisp, elusive, pursued but never caught. It may be, on the contrary, merely a proof of the master's fertility in thematic development.

The unusual second movement invites debate of metronomes, yet who can stop at so prosaic an inspiration. Dr Muck may have had his joke with the opening staccato chords that go tick-tocking through the measures, yet who hears nothing, sees nothing else in the woodsy horns and wind choir and in the elf-like figure that presently appears, flitting about, light as air, and after some time answered by deep-voiced and fearsome gnomes. Again thematic development, but in a performance as instinct with sensibility, as that of yesterday, as filled with grace, delicacy and flexibility of nuance and as replete with golden colors of tone, the hearer may be permitted to take his Beethoven how he please.

Even the stately minuet—and Dr Muck might have pleased Richard Wagner by the alertness of his tempo—and the final allegro were filled with the surprises imparted technically by accentuation and dynamics, but to us construed emotionally according to temper and mood. It was an inspiring, a refreshing, indeed a recreating performance.

Bach's quaintly sculptured music afforded a chaste and precious delight. Despite the monotony of the continuing tonality, what variety of feeling is reflected in the aloof and stately elegance of these dances of a proudly artificial society? The grave Sarabande in which the dance wears the mask of a lament or feigns sorrow; the pompous bourree with its bold flourish of silver buckles over silken hose upon the accented step, or the overture embossed in its stately figures in treble and in bass, in the old and measured style.

Properly superseding the orchestra in this group, Mr Maquarre, the justly distinguished first flutist of the orchestra, played yesterday as the sovereign technician and as the scholarly and sensitive interpreter. In purity of tone, in husbandry of the breath, in manipulation and molding of the phrase, and in the appreciation of the mood, it was the playing of an artist. This morning it is a pleasure to recall particularly the dialogue with the 'cello in canon in which Mr Warnke happily joined him, and the gracefully ebullient badinerie and presto which concluded.

The feature of the afternoon outside of the symphony was the music attending Wotan's silent acts of farewell to his beloved daughter preparatory to her immolation; moments to be remembered with deep gratitude for their solemnity and grandeur; moments in which as though the last pageantry of pagan gods may have been in passing, and a new epoch were about to begin. Mr Witherspoon was able to impart a certain dignity and impressiveness to Wotan's music. His performance, however, was not wholly satisfying, either here or in the Mozart. In the latter his sense of style reveals limitations. It is true there was suggestion of the comic spirit, but there was need of nuance and finesse. The return of the opening phrase had no anticipation and created no suspense; each delivery of it was identical with every other, and there was no variety in color. Mr Witherspoon's middle voice has true bass quality and no little resonance, but the upper register is lost to him as it was yesterday because of tense emission of tone. There will be no orchestra concerts next week.

NOVEMBER 2,
POST,

PERFECTION AT CONCERT

Maquarre's Remarkable Artistry Feature

BY OLIN DOWNES

Yesterday afternoon's concert, or public rehearsal, of the Boston Symphony Orchestra in Symphony Hall was first of all remarkable for a most excellent and entertaining performance of Beethoven's 8th symphony. Rightly has this work been called the "Little Symphony." In [illegible] it is great enough, every page [illegible] with genius, and not one of the least concentrated expressions of a [illegible] genius. Yet in its [illegible] this 8th symphony [illegible] the nine, [illegible]

NOVEMBER 2,

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The pieces here grouped together, whatever may be said of them on general grounds of program making, are without doubt, the best works of all that are just now available, soloist and coming orchestral tour considered. The Symphony conductor has arranged his work by months, laying out four programs at a time. These must be, to a great extent, a compromise between the requirements of the home audience and the audiences of the tour. Homogeneity is little likely to characterize one of them when there is a visiting artist; not likely at all when the visitor is a Mozartean or Wagnerian singer who comes to fire the operatic imaginations of innocent Symphony listeners.

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Herbert Witherspoon was the soloist and his presence enabled us to hear the whole of the Fire music from "Die Walkure," for which much thanks.

Wagner did not have Witherspoon in mind when he conceived Wotan, and therefore the Metropolitan opera basso is not ideal, but he does his best, and his best is pretty good. He sings well, as witness his performance of "Non Piu Andrai" from the "Marriage of Figaro," the utter antithesis of the "Walkure" music, but I don't like his voice; it isn't sonorous enough, and it is not of fine quality

[illegible] has had [illegible] opera for four years and has not yet heard "Walkure" or any of the Ring dramas. It is time we did. Henry Russell has suggested a Wagner festival at the close of the regular season. I hope it can be arranged. Paris just now is the holy place of our Boston opera, but alongside of the Wagner music drama, the modern French school of opera is "dinky." And even Paris gets serious now and then, and hears the Ring conducted by a Weingartner or a Messager.

The Symphony yesterday was Beethoven's Eighth, his pretty symphony. Dr. Muck took the much mooted minuet at a moderate pace which was yet too fast for dancing.

An interesting feature of the program was the performance of Bach's Second Suite in B Minor, for flute and strings. Hans Von Bulow's arrangement was used and the soloist was Andre Maquarre. The superb virtuosity of this distinguished member of the orchestra was again demonstrated, and the wonderful purity and clarity of his tone admired.

The music of the Suite is dainty and elegant. It brings up visions of powdered heads, brocades and patches.

NOVEMBER 2,

JOURNAL

TWO SOLOISTS AT SYMPHONY CONCERT

Witherspoon and Maquarre Applauded by a Big Audience.

Symphony Hall could have been sold half over again yesterday, such was the demand for seats to the first of the fourth pair of Symphony concerts. This biggest rush of the season was due partly to the rare attraction furnished by two soloists. Herbert Witherspoon, the bass from the Metropolitan Opera Company, and Andre Maquarre, the popular first flute player of the orchestra; and partly it was due to the increase of prestige the orchestra itself has gained since Dr. Muck's return.

It would be strange if Boston should seem at all backward in its support of the orchestra in view of the fact that the cities included in the tour which begins next week have paid the organiztion the compliment of the largest sales on record. In New York, Brooklyn, Baltimore and Washington the halls have been sold out by subscription for the entire season. In Philadelphia only a few seats remain unsold. No other orchestra ever proved to be so welcome an attraction. Everywhere Dr. Muck's return is regarded as one of the leading features of the year.

Here in Boston the only weak spot in the support has appeared on Saturday night, especially since the opera became established; but this season the evening concert is beginning to approach the matinee in popularity for the first time in years. The charm of the performances since the orchestra was reorganized and the agreeable contrasts and well-balanced nature of the programs are drawing crowds that promise one of the most successful years in the history of the orchestra.

Beethoven's "little symphony," the eighth, which occupies not much more than half a hour, but which is nearly all as sparkling as champagne, and Buelow's arrangement of the second Bach suite for flute and strings are the orchestral numbers this week. Mr. Maquarre's flute playing created a furore yesterday. Mr. Witherspoon sang "Non piu andrai," Figaro's vivacious aria from Mozart's "Nozzi di Figaro," and Wotan's farewell from Wagner's "Walkeure." He, too, was heartily applauded. Dr. Muck is a stickler for strict adherence to the original score in opera, perhaps more especially in the case of Wagner. So to play this fire scene music from "Walkeure" as it was originally written it was necessary to borrow scores from the Metropolitan Opera House.

George Proctor, the Boston pianist, will be the soloist the week after next, with the Tschaikowsky concerto No. 2. Sibelius's first symphony, Glazounoff's "Overture Solennelle" and Chabrier's "Espana" overture will fill out the program.

NOVEMBER 2,

GLOBE-

DELIGHTFUL PROGRAM AT THE SYMPHONY

Dr Muck in Second Notable Beethoven Reading.

Maquarre in Bach Suite and Finale From 'Die Walkure' Worthy of Note.

The program of the fourth Symphony rehearsal was as follows: Beethoven, 8th Symphony in F-major; Mozart, "Non piu andrai," from "The Marriage [illegible] Herbert Witherspoon, soloist; Bach, suite No. 2 in B-minor, for flute and strings, Mr Maquarre, soloist; Wagner, "Wotan's Farewell" and the Magic Fire music from "Die Walkure."

Dr Muck and the orchestra finished yesterday the four pairs of concerts in Boston before departing upon the first monthly trip to New York and other Southern cities. Within the four weeks we have heard two Beethoven Symphonies, at the first concert the third, and yesterday the eighth.

When the conductor seated the entire double quartet of horns at his reentry a month ago it presumably was less for the purpose of greeting him with a military fanfare than for augmenting the original three-horn parts in the score of the "Eroica" to the sonority of eight voices in the hunting calls of the scherzo, and in them he added no violence to the thought of the music. Yesterday, in the "little symphony," the accustomed two horns sufficed.

Last season there was a flash of quickly sated curiosity over a symphony discovered in Jena, represented by some as an early work of Beethoven, perhaps in the manner of Haydn. Compare its vacuous and apologetic pages with the trenchant, virile thought of that of yesterday, searching and direct in serious moments but never long concealing the flash of humor which illumines all with what spirit of play and what wealth of imagination the hearer may chose, according to the mercurial habits of his own fancy.

Whereas the first movement of the "Eroica" is an epic, stern, towering, absolute as the summary of a scholar, or prophetic as the warning of a seer; the first movement of the eighth symphony of yesterday leads the hearer through a maze of forest where the same motto recurs perpetually before his eyes, darting here and there among the trees, but constantly in varying shapes and patterns. Now the chief theme will wear this guise, now another by a magic metamorphosis in tonality, or in harmonic or rhythmic scheme, a will-o'-the-wisp, elusive, pursued but never caught. It may be, on the contrary, merely a proof of the master's fertility in thematic development.

The unusual second movement invites debate of metronomes, yet who can stop at so prosaic an inspiration. Dr Muck may have had his joke with the opening staccato chords that go tick-tocking through the measures, yet who hears nothing, sees nothing else in the woodsy horns and wind choir and in the elf-like figure that presently appears, flitting about, light as air, and after some time answered by deep-voiced and fearsome gnomes. Again thematic development, but in a performance as instinct with sensibility, as that of yesterday, as filled with grace, delicacy and flexibility of nuance and as replete with golden colors of tone, the hearer may be permitted to take his Beethoven how he please.

Even the stately minuet—and Dr Muck might have pleased Richard Wagner by the alertness of his tempo—and the final allegro were filled with the surprises imparted technically by accentuation and dynamics, but to be construed emotionally according to temper and mood. It was an inspiring, a refreshing, indeed a recreating performance.

Bach's quaintly sculptured music afforded a chaste and precious delight. Despite the monotony of the continuing tonality, what variety of feeling is reflected in the aloof and stately elegance of these dances of a proudly artificial society? The grave Sarabande in which the dance wears the mask of a lament or feigns sorrow; the pompous bourree with its bold flourish of silver buckles over silken hose upon the accented step, or the overture embossed in its stately figures in treble and in bass, in the old and measured style.

Properly superseding the orchestra in this group, Mr Maquarre, the justly distinguished first flutist of the orchestra, played yesterday as the sovereign technician and as the scholarly and sensitive interpreter. In purity of tone, in husbandry of the breath, in manipulation and molding of the phrase, and in the appreciation of the mood, it was the playing of an artist. This morning it is a pleasure to recall particularly the dialogue with the 'cello in canon in which Mr Warnke happily joined him, and the gracefully ebullient badinerie and presto which concluded.

The feature of the afternoon outside of the symphony was the music attending Wotan's silent acts of farewell to his beloved daughter preparatory to her immolation; moments to be remembered with deep gratitude for their solemnity and grandeur; moments in which as though the last pageantry of pagan gods may have been in passing, and a new epoch were about to begin. Mr Witherspoon was able to impart a certain dignity and impressiveness to Wotan's music. His performance, however, was not wholly satisfying, either here or in the Mozart. In the latter his sense of style reveals limitations. It is true there was suggestion of the comic spirit, but there was need of nuance and finesse. The return of the opening phrase had no anticipation and created no suspense; each delivery of it was identical with every other, and there was no variety in color. Mr Witherspoon's middle voice has true bass quality and no little resonance, but the upper register is lost to him as it was yesterday because of tense emission of tone. There will be no orchestra concerts next week.

NOVEMBER 2,

POST,

PERFECTION AT CONCERT

Maquarre's RemarKable Artistry Feature

BY OLIN DOWNES

Yesterday afternoon's concert, or public rehearsal, of the Boston Symphony Orchestra in Symphony Hall was first of all remarkable for a most excellent and entertaining performance of Beethoven's 8th symphony. Rightly has this work been called the "Little Symphony." In itself it is great enough, every page adorned with genius, and not one of the least concentrated expressions of a very great genius. Yet, in its design and in its intent, this 8th symphony is the least pretentious of all the nine, [illegible]

This symphony is virtually a return to Mozart, a return, it is true, plus the ripened individuality and the astonishing resources of his successor, yet essentially and irresistably Mozart. Well on toward the later dreadful years, Beethoven threw off the mantle of melancholy. Let no one think that a great work of art is ever the direct result of some passing mood. Deliberately, marvellously, with an unspeakably fine sense of proportion, the composer chose and then adjusted his ideas, dispensed with the ordinary ceremonious succession of allegro, andante, scherzo, and finale of the classic symphony, and having finished his structure proceeded to its instrumental decoration. What can be said to adequately praise this orchestra? It is limpid as anything that Haydn or Mozart ever produced, and simple. Hence, every instrument is remembered, the jocular bassoon, the basses, the lovely solo horn in the trio of the scherzo, and a thousand remarkable things in the rushing final movement.

Dr. Muck's performance was again one worthy of the highest traditions of the orchestra. We have never heard one so fine, as regards this particular work. Its humor was infectious, indeed irresistible, and in every nuance and in the leading of each voice it approached perfection. Not many conductors, of late years, have been repeatedly recalled after so well-known a work as the 8th symphony.

Mr. Maquarre's Performance

There were two soloists at this concert. One was Mr. Herbert Witherspoon, the basso, who sang Figaro's aria, "Non piu andrai" from "The Marriage of Figaro," and all of Wotan's final monologue from the last act of "Die Walkure." The other was Mr. Maquarre, the remarkable first flute of the orchestra, who took part in the performance of a Bach suite for solo flute and strings, "No. 2," as arranged by Von Bulow. Let alone the fact that this suite was not imagined for a great concert hall or a great orchestra, that the effect would have been three times as delightful had the proportions of auditorium and orchestra been reduced by at least one-third, the fact remains that the performance was a pleasure from the first note to the last. To this Mr. Maquarre was one of the chief contributors. His musicianship is so sure and so thorough that it is needless to remark upon it today. He is a rarely accomplished musician, and a performer of extraordinary skill upon his instrument. No more musical, intelligent, and refined playing could be imagined. The perfection of phrasing and intonation, the purity and beauty of the tone, could have been envied by any artist. Worthy, indeed, was this performance of the rounds of applause that followed, to which the soloist repeatedly responded.

The performance of the strings was well balanced, singing, two-fisted for the more rapid and fixedly rhythmic movements, although so many strings in music of such rich polyphony can hardly escape the reproach of a certain thickness and heaviness of tone. And at times the strings were taxed to the utmost of their capacity for sonority. The suite itself is splendid music.

Mr. Witherspoon was heard to advantage in the music of Mozart. He realized its technical demands, and he caught admirably the swagger and the badinage of the air. The orchestral accompaniment, as under Dr. Muck, reinforced him with admirable results. The music and the performance were rendered homage. But in the Wagner excerpt Mr. Witherspoon was not so fortunate. The heavy orchestra taxed his throat. Dr. Muck, instead of contenting himself with the reduced scoring of this scene, commonly used for the concert platform, had secured from the Metropolitan Opera Company the extra parts that the original partition demands, as a second quartet of horns, a quartet of trombones, a quartet of trumpets with bass trumpet. We ourselves prefer the abridged version for use in the concert room. It provides as much color and sonority as the ears can easily assimilate under those circumstances. Contrary to Wagner's own stand in these matters, this scene suits excellently as a matter for the concert platform. What is it but a symphonic poem with a voice? It requires only imagination on the part of the hearer. Then the effect is fully as fine, if not finer, than the effect on the stage. Mr. Witherspoon undertook a difficult and strenuous task. It is not given to all men to be able to sing like a god in sorrow, or to surmount the vocal obstacles presented in opposition to heavy orchestration.

There will be no pair of concerts next week, as the orchestra will leave Boston on its first tour of the season.

NOVEMBER 2,

ADVERTISER.

FINE PROGRAMME AT SYMPHONY CONCERT

FEATURE BEETHOVEN'S EIGHTH SYMPHONY

Dr. Muck Reveals Himself Equally at Home in the Comical, Grotesque and Brusque Points of This Work.

By Louis C. Elson.

PROGRAMME.

Beethoven—Eighth Symphony.
Mozart—"Non Piu Andral," from "Marriage of Figaro."
Mr. Herbert Witherspoon.
Bach-Bulow—Suite in B minor. Flute and String Orchestra.
W[illegible]'s [illegible]well, and the Fire Charm, [illegible]re."
[illegible] W[illegible]spoon.

The enjoyable [illegible] gramme yesterday reminded us that there was once a time, long ago, when music was written to please, when concerts were sources of enjoyment. It was altogether pleasant to get into this fragrant atmosphere again. The concert of yesterday afternoon was replete with daintiness, jollity, intellectuality and romance. But there was not an unintelligible measure in it, and nothing untuneful. We speak most earnestly and sincerely when we say that we wish that such healthy concerts could be heard oftener, in place of some of the sick music of the present.

Fancy a symphony only a trifle over half-an-hour in length! Nevertheless it said a good deal more than the recent longer ones. After all it took "three Bs"—Bach, Beethoven and Brahms—to develop all that there was of beauty in a figure. And what simple figures Beethoven uses in the Eighth Symphony! An octave, or a simple three-noted figure, supply him with inexhaustible material.

Dr. Muck has shown how perfect he is in dramatic music and in the deeply intellectual school. Yesterday he revealed himself equally at home in the comical, grotesque and brusque points of the Beethoven work. It is difficult to catch up all its insouciance. The dialogue effects in the development of the first movement and the conversation between the violins and the violoncellos in the second movement; the absurdly, unexpectedly conventional end of the second movement; the quaintly antique flavor of the third movement; the comical way in which the contrabasses bite off the heads of the flutes and violins, in the finale; the clucking unison passages of bassoons and kettledrums, in the final coda; all of these were splendidly caught up by Dr. Muck and brightly executed by his men.

It is a bassoon and contrabass symphony if ever there was one. The bassoon was Beethoven's favorite instrument. He used it freely when he was in that informal and jolly mood which he graphically called "aufgekhoepft" ("unbuttoned"), and he was certainly in such an informal mood during the entire eighth symphony. There is not a single movement which gives the graver side. But his humor was always a little more burly and grotesque than that of, let us say, Mendelssohn. Anything so daintily humorous as the "Midsummer night's Dream Overture" Beethoven could not have written.

To return to our bassoons; they acquitted themselves excellently, and the horns in the minuet also deserve mention. The contrabasses also were of noticeable excellence in prominent passages. The passages where the contrabasses and violoncellos brusquely interrupt the violins and flutes, and the place (both in the last coda) where they sentimentally sing the tender second theme together, like two middle-aged serenaders, were very charmingly caught up, with the result that the finale was the most admirable part of a symphony whose whole conception and interpretation was memorable.

The work was fully appreciated, and there was not only much applause after each movement, but a double recall for Dr. Muck at its end.

The other orchestral work of this short (not too short) programme, was in good contrast with this symphony and made an excellent foil to it. Bach's instrumental suites are good illustrations of the lighter vein of his counterpoint. The short forms used admitted of good contrast with each other, although it was something of a handicap that Bach denied himself the privilege of changing to foreign keys in any of the different numbers in any of his suites. Once started he kept each number in the key of the first piece. He was such a stickler for key that he began his Christmas oratorio Dec. 25, and ended it 12 days later—in the same key. Strauss, Debussy, and Reger, and D'Indy, seldom stay two weeks in one key.

Of course the flute of Bach's time was the old "keyed flute," and not the great Boehm flute, which came in in 1834. This, in itself, would have restricted free modulation, for the instrument could not play in many keys without being out of tune. D major was its easiest key, and the tonality of this suite, B minor, is its relative minor. Therefore it is clear that Bach was endeavoring to favor his instrument.

It was a concert with two soloists, for Mr. A. Maquarre, the flautist, was certainly a most prominent figure in it, and proved himself an artist of the highest rank. The balance and ensemble of the string orchestra was perfect, so that the different voices in the fugue of the overture, and in the burly heartiness of the Bourree, were easily followed. The tempo of the minuet (much slower than that of Beethoven) was well chosen. But Mr. Maquarre's greatest work lay in the "double" (variation) of the Polonaise, and in the exquisite embroidery of the final Badinerie—a veritable omelette sourflee of music. Mr. Maquarre was enthusiastically applauded. The beautiful canon, for flute and cello, gave Mr. Warnke a golden opportunity, and his violoncello work calls for especial mention.

Wotan's "Fire-Charm" never will lose its charm. We recall a case, long ago, when a Boston Symphony programme had it "Wotan's Fire Alarm," which deserves to be recorded in memorable misprints. Wotan is a god of many misfortunes. He loses on real estate speculations. He is not shrewd enough to deceive his wife. He can be splendidly angry with Hunding, with his daughter, with anybody, but when Mrs. Wotan (nee Fricka) appears, the contrast of demeanor is deplorable. But he is expert at fire-charming, an excellent Allhallowe'en pastime.

Wotan is great and Witherspoon is his prophet. It is delightful to hear Mr. Witherspoon's voice holding its own so well in spite of much arduous operatic and concert work. It is a broad and noble baritone, under perfect control, and very equally developed. It was never better displayed than at this concert. He did not make an orator of Wotan, but he sang his music. We scarcely cared for "Non piu Andrai," which is somewhat faded, but the Mozart number was so smoothly given that it took on a new charm, and the singer was many times recalled after it. But it was the Wagner number that was the gem and glory of the concert. Dr. Muck was beyond all criticism in the interpretation. Every figure told its story, without undue emphasis, but with absolute

Fate, Slumber, Loge, Siegfried, Wotan's oath, the spear-motif, etc., etc. They made a glorious panorama, and back of the unfolding story there was music that would thrill even an Egyptian mummy. It was the climax of a great concert.

The concert was shorter than usual. We wish that the good habit might be continued. We emphatically deny being "blase" or bored with our noble symphony concerts, but sometimes they have extended so much in length and difficulty, difficulty both for the orchestra and for the auditor, that what ought to be a refreshing pleasure becomes a difficult task. Yesterday was a model in every way. We know that the moderns must not be disregarded and that even extreme radicalism must have its voice heard at such educational concerts, but we plead for many occasions of this kind, and also that the blasts of extreme modernity may be neutralized by many more of the sterling works. Every one left the hall yesterday in exalted mood, elevated and refreshed by the high character of every number of this worthy programme.

NOVEMBER 2,

HERALD,

SYMPHONY REHEARSAL

Bach's Suite for the Flute and Strings Is Beautifully Played.

GREAT WORK BY BEETHOVEN

Herbert Witherspoon, Soloist, Sings Wotan's Farewell to Bruennhilde.

By PHILIP HALE.

The fourth Public Rehearsal of the Boston Symphony orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 8, F major..........Beethoven
"Non piu andrai"....................Mozart
Suite No. 2, for flute and strings........Bach
Wotan's Farewell and Magic Fire....Wagner

Beethoven characterized his eighth symphony as "a little symphony" and in the same letter spoke of the seventh as a great one; yet if Czerny is to be believed the composer was vexed because the audience was cool when the eighth was first performed. He said: "Because it is much better" than the seventh, which was played at the same concert. Authors often pronounce strange judgments on their works, as parents often favor a stupid or unpleasant child; but this composer had a right to be proud of the little Benjamin—the colossal ninth was not then born—for the eighth symphony is charged with the spirit of the greater Beethoven.

Some commentators have endeavored to read a program into the symphony, thinking perhaps thus to give it greater importance. One speaks of the symphony as a "military trilogy"; another thinks the allegretto is a parody of Rossini's manner, but the movement was written in 1812 and Vienna did not go mad over the Olympian Rossini until after that year. We even find the sane Vincent d' Indy citing the eighth as revealing impressions of Nature made on the composer's soul; the trio of the pompous minuet is to M. d'Indy a representation in grotesque fashion of a peasant band, and the Hungarian theme in the Finale, the hymn of Hunyadi, denotes the arrival of gypsy musicians in the mist of a festival.

The Symphony needs not such support to excite extraneous interest. In the music we find Beethoven in reckless mood, whimsical, delighting in abrupt contrasts, shouting his joy, ready to play a practical joke. There is, no doubt, the absence of the "fine taste" which Debussy misses in the case of Beethoven and finds ruling the musical life of Bach and Mozart. No, Beethoven was not Paterian in a struggle after taste. He was an elemental person, coarse in his life, with an enormous capacity for hard work. There are others who have been condemned for a lack of taste; Euripides, Rabelais, Shakespeare, Verdi, Walt Whitman. De Quincey, a stylist, found Goethe lacking in taste when he wrote "Wilhelm Meister."

And in this symphony characterized by mad jollity, and a playfulness that at times approaches buffoonery, there are exquisite musical thoughts; there are passages that for a moment sound the depths and reach the heights.

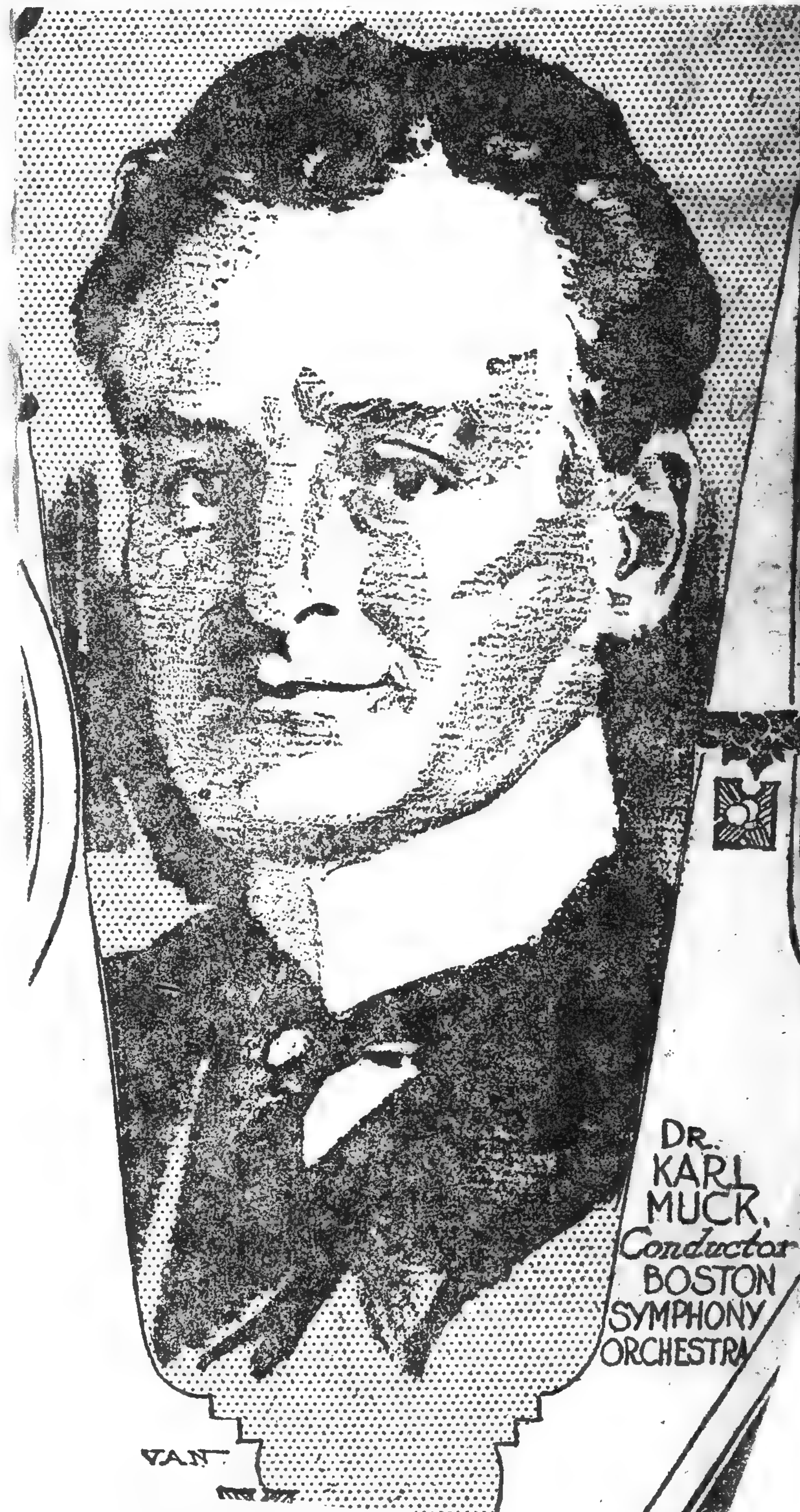
It was a pleasure to hear the symphony read yesterday by Dr. Muck and performed by the orchestra in a manner that revealed the genius of the composition. It was also a pleasure to hear Bach's suite again in Buelow's version and with Mr. Maquarre as the flutist. The solo passages were played fluently and with the musical sensitiveness and taste that distinguish Mr. Maquarre's art, and in the pages for strings alone or in accompaniment there was always admirable proportion. The Sarabande in which the flute and solo 'cello (Mr. Warnke) are in canon was singularly beautiful, but all the movements in dance form had an old-time grace.

Mr. Herbert Witherspoon sang Figaro's air to Cherubino and Wotan's farewell to Bruennhilde. He was more fortunate as Figaro than as Wotan, although in "Non piu andrai" his upper tones were thin and evidently attained with difficulty. Wotan should have had a more sonorous voice. Mr. Witherspoon sang Figaro's air with spirit and Wotan's music with mental dignity, but in Wagner's music also the upper tones lacked [illegible], and although Mr. Muck's

Mr. Wi[illegible] one to be treated respectfully. I do not intend to slight him when I state the general proposition that such excerpts from operas have no place in a symphony program. Figaro's air is far more effective when we see him and the Scapegrace Cherubino on the stage. It demands a dramatic situation and action. Wotan's scene calls imperatively for the previous preparation, the sight of the disobedient yet dearly beloved heroine, the flashing of the encompassing and protecting flames.

There will be no concerts next week. The program of the concerts Nov. 15-16 will be as follows: Sibelius, Symphany No. 1; Glazounoff, solemn overture; Tschaikowsky, piano concerto No. 2 (Mr. Proctor, pianist); Chabrier, "Espana."

From WORLD
Address: New York
Date .... NOV 3-



Boston Symphony.

Dr. Karl Muck will make his reappearance after an absence of four years as conductor of the Boston Symphony Orchestra at the first pair of concerts of the orchestra, to be given in Carnegie Hall next Thursday evening and Saturday afternoon. The programme for Thursday evening is the same as that with which he opened the Boston season. It is as follows:

Symphony in E major, No. 3, "Eroica" ....Beethoven
Overture, "Le Carnaval Romain," ....Berlioz
"Mazeppa," Symphonic Poem.....Liszt
Prelude to "The Mastersingers of Nuremberg" .... Wagner

The programme for Saturday afternoon will begin with the Symphony in E Major, by Hermann Bischoff, which Dr. Muck brought here as a novelty five years ago next spring. This, in Dr. Muck's opinion, is quite the most important work of the younger German composers, and when he played it here five years ago it made a deep impression on those who heard it. Moreover, it gives an orchestra full opportunity to display its virtuosity. The programme in order for Saturday afternoon is as follows:

Symphony in E major, No. 16..Bischoff
"Siegfried Idyl" ....Wagner
"Euryanthe" .... Weber

From POST
Address: New York
Date ....

Dr. Karl Muck will make his reappearance after an absence of four years as conductor of the Boston Symphony Orchestra at the first pair of concerts of the Orchestra to be given in Carnegie Hall next Thursday evening and Saturday afternoon. The evening concert will begin as usual at 8:15 and the matinée at 2:30. The programme for Thursday evening is the same as that with which he opened the Boston season. It includes Beethoven's "Eroica" Symphony; Berlioz's overture, "Le Carnaval Romain"; Liszt's "Mazeppa," symphonic poem, and Wagner's prelude to "The Mastersingers of Nuremberg." The programme for Saturday afternoon will begin with the symphony in E major by Hermann Bischoff, which Dr. Muck brought here as a novelty five years ago next spring. This in Dr. Muck's opinion is quite the most important work of the younger German composers, and when he played it here five years ago it was very loud. It also gives an orchestra full opportunity to display its virtuosity. The programme for Saturday afternoon includes, besides that symphony, Wagner's "Siegfried Idyl" and Weber's "Euryanthe" Overture.

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PASTE OVER

From CITIZEN
Address: Brooklyn, N. Y.
Date NOV 2 1912

Establi

MUSIC NOTES OF INTEREST

Boston Orchestra Here on Friday Night.

YOUNG PEOPLE'S CONCERTS TO BEGIN NEXT SATURDAY

Philharmonic Will Offer Several Novelties—Irving Place Theatre Concert To-Morrow—Many Recitals Scheduled for Near Future.

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music next Friday evening, Nov. 8. Old-time friends of the orchestra will note a number of changes in the personnel, for this year it has six new members, and, of course, the center of attraction will be Dr. Karl Muck, who makes his first appearance here after an absence of four years. Judging from the reception the work of the orchestra has received in Boston, it has gained new life and brilliancy under the leadership of Dr. Muck, and during the term of his service, which will be at least five years, it may be fair to assume that the Boston Orchestra will reach greater artistic heights than ever before.

At this concert in Brooklyn, Dr. Muck will give a most interesting programme. It comprises, in order, the Symphony No. 8 of Beethoven, which makes up the first half of the programme; the "Roman Carnival" overture of Berlioz; the "Mazeppa" Symphonic poem of Liszt and the Prelude to "Die Meistersinger." All of these are familiar except the Liszt symphonic poem, which has been played very seldom in this country. It is the sixth of the series of symphonic poems by Liszt and was composed as a study for piano in 1836. This study was enlarged in 1837 and 1841, and about 1850 it was arranged and orchestrated by the composer. It was inspired not by Byron's poem, but by Victor Hugo's poem of the same name, which was written in 1828, and published in "Les Orientales" in 1829. The first performance of the work was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court Orchestra. Liszt conducted from manuscript. It is a work exceedingly characteristic of the composer, and in merit ranks high among the compositions of its class.

From EAGLE
Address: Brooklyn, N. Y.
Date NOV 3 1912

Est 1884

THE first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, November 8, 8:15 o'clock. Old-time friends of the orchestra will note a number of changes in the personnel for this year, it has sixteen new members. Dr. Karl Muck is to make his first appearance here after an absence of four years. Judging from the reception that the work of the orchestra received recently in Boston, it has gained new life and brilliancy under the leadership of Dr. Muck. During the term of his service, which will be at least for five years, it can well be assumed that the Boston Orchestra will reach greater artistic heights than ever before. At the incoming concert Dr. Muck will provide interesting numbers. There will be, in order, the "Symphony No. 8," of Beethoven, which makes the first half of the programme; the "Roman Carnival" overture by Berlioz; the "Mazeppa" symphonic poem by Liszt and the prelude to "The Master Singers of Nuremberg.'

All of the foregoing are familiar, except the Liszt symphonic poem, which has been played very seldom in this country. It is the sixth of the series of symphonic poems by Liszt and was composed as a study for piano in 1836. That composition was enlarged in 1837 and 1841, and, about 1850, it was arranged and orchestrated by the composer. It was inspired not by Byron's poem but by Victor Hugo's poem of the same name, which was written in 1828 and published in "Les Orientales" in 1829. The first performance of the work was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court Orchestra. Liszt conducted from manuscript. It is exceedingly characteristic of the composer and in merit ranks high among the compositions of its class.

From PRESS
Address: New York
Date NOV 3 1912

rk, 1884

Dr. Karl Muck will make his reappearance after an absence of four years as conductor of the Boston Symphony Orchestra at the first pair of concerts of the orchesta to be given in Carnegie Hall on next Thursday evening and Saturday afternoon. The evening concert will begin as usual at 8.15 and the matinee at 2.30. The programme for Thrusday evening is the same as that with which he opened the Boston season: Beethoven, Symphony in E-major, No. 3, "Eroica"; Berlioz, overture, "Le Carnaval Romain"; Liszt, "Mazeppa," symphonic poem; Wagner, prelude to "The Mastersingers of Nuremberg."

The programme for Saturday afternoon will begin with the symphony in E major by Hermann Bischoff, which Dr. Muck brought here as a novelty five years ago. This, in Dr. Muck's opinion, is quite the most important work of the younger German composers, and when he played it here it made a deep impression. Moreover, it gives an orchestra full opportunity to display its virtuosity. Other numbers on the programme will be Wagner's "Siegried Idyll" and Weber's "Euryanthe" overture.

TELEGRAPH
From
Philadelphia, Pa.
Address
Date

Est 884

THE first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music Monday evening, at 8.15. Old-time friends of the orchestra will note a number of changes in the personnel for this year; it has sixteen new members. But, of course, the centre of attraction will be Dr. Karl Muck, who makes his first appearance here after an absence of four years. At this first concert in Philadelphia Dr. Muck will play the same program as that with which he opened his season in Boston. It comprises in order the "Eroica" Symphony of Beethoven, which makes the first half of the program; the "Roman Carnival," Overture of Berlioz; the "Mazeppa" symphonic poem of Liszt, and the Prelude to "The Mastersingers of Nuremberg." All of these are familiar except the Liszt symphonic poem, which has been played seldom in this country. it is the sixth of the series of symphonic poems by Liszt and was composed as a study for piano in 1836. This study was enlarged in 1837 and 1841 and about 1850 was orchestrated by the composer. It was inspired not by Byron's poem, but by Victor Hugo's poem, written in 1828, and published in "Les Orientales" in 1829. The first performance of the work was on Easter Sunday, April 16, 1854. It is characteristic of the composer.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date 1912

Es , 1884

these concerts.

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music next Friday evening, Nov. 8. Old-time friends of the Orchestra will note a number of changes in the personnel, for this year it has sixteen new members and, of course, the centre of attraction will be Dr. Karl Muck, who makes his first appearance here after an absence of four years. Judging from the reception the work of the Orchestra has received in Boston it has gained new life and brilliancy under the skilled leadership of Dr. Muck, and during the term of his service, which will be at least for five years, it may be fair to assume that the Boston Orchestra will reach greater artistic heights than ever before. At this first concert in Brooklyn Dr. Muck will play a most interesting programme. It comprises in order the Symphony No. 8 of Beethoven, which makes the first half; the "Roman Carnival" overture of Berlioz; the "Mazeppa" symphonic poem of Liszt, and the prelude to "The Mastersingers of Nuremberg." All of these are familiar except the Liszt symphonic poem, which has been played very seldom in this country. It is the sixth of the series of symphonic poems by Liszt, and was composed as a study for piano in 1836. This study was enlarged in 1837 and 1841, and about 1850 it was arranged and orchestrated by the composer. It was inspired not by Byron's poem, but by Victor Hugo's poem of the same name, which was written in 1826 and published in "Les Orientales" in 1829. The first performance of the work was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court Orchestra. Liszt conducted from manuscript. It is a work exceedingly characteristic of the composer, and in merit ranks high among the compositions of its class.

John McCormack, the Irish

From TIMES
Address: New York
Date

Established:

MUSIC HERE A

DR. KARL MUCK will make his reappearance after an absence of four years as conductor of the Boston Symphony Orchestra at the first pair of concerts of the orchestra, to be given in Carnegie Hall next Thursday evening, Nov. 7, and Saturday afternoon, Nov. 9. The evening concert will begin as usual at 8:15 and the matinee at 2:30. The programme for Thursday evening is the same as that with which he opened the Boston season. It is as follows:

Symphony in E major, No. 3, "Eroica"	Beethoven
Overture, "Le Carnaval Romain"	Berlioz
"Mazeppa," symphonic poem	Liszt
Prelude to "The Mastersingers of Nuremberg"	Wagner

The programme for Saturday afternoon will begin with the Symphony in E Major, by Hermann Bischoff, which Dr. Muck brought here as a novelty five years ago next Spring. The programme in order for Saturday afternoon is as follows:

Symphony in E major, No. 16	Bischoff
"Siegfried Idyl"	Wagner
"Euryanthe"	Weber

⁂

George Hamlin will give a song recital

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. The center of attraction will be Dr. Karl Muck, who makes his first appearance here after an absence of four years. Doctor Muck will play the same program as that with which he opened his season in Boston. It comprises in order the "Eroica" symphony of Beethoven, which makes the first half of the program; the "Roman Carnival" overture of Berlioz, the "Mazeppa" symphonic poem of Liszt and the prelude to "The Mastersingers of Nuremberg."

All of these are familiar except the Liszt symphonic poem, which has been played seldom in this country. It is the sixth of the series of symphonic poems by Lizst and was composed as a study for piano in 1836. This study was enlarged in 1837 and 1841 and about 1850 it was arranged and orchestrated by the composer. It was inspired not by Byron's poem but by Victor Hugo's poem of the same name, which was written in 1828 and published in "Les Orientales" in 1829. The first performance of the work was on Easter Sunday, April 16, 1854, in the Grand Ducal Theater, at Weimar, at a charity concert of the court orchestra. Liszt conducted from manuscript. It is a work exceedingly characteristic of the composer and in merit ranks high among the compositions of its class

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From EVG. STAR
Address: Baltimore, Md.
Date NOV 2 1912

Est 1884

Boston Symphony Orchestra.

Dr. Muck, conductor of the Boston Symphony Orchestra, is accustomed to say that one of the most satisfactory concert halls in this country for sound is the Lyric Theater, and that he got more satisfaction out of brilliant works here than from almost any other hall he was acquainted with, either in Amerca or in Europe. At the first concert of the Boston Orchestra, on next Wednesday evening, Dr. Muck will place the acoustics of the Lyric at a test with Biwchoff's Symphony in E major, which Baltimore will hear for the first time. It is a work of great technical difficulty, extraordinary complexity and, under favorable conditions, it "sounds" magnificently. In the Lyric Theater the effects of parts of it should be nothing less than gorgeous.

From AMERICAN
Address: New York
Date

, 1884

Dr. Karl Muck will make his New York reappearance, after an absence of four years, as conductor of the Boston Symphony Orchestra on Thursday evening. The programme will include Beethoven's "Eroica" Symphony, Berlioz's "Carnival Romain" overture, Lizst's "Mazeppa" music and the prelude to "Die Meistersinger." On Saturday afternoon the famous Boston orchestra will play Bischoff's Symphony in E major, Wagner's "Siegfried Idyl" and Weber's overture to "Euryanthe."

From EAGLE
Address: Brooklyn, N. Y.
Date NOV 3 1912

Estab

The usual series of lecture recitals preliminary to the philharmonic concerts by the Boston Symphony Orchestra, and on their programmes, will be given this season. The first is set in the lecture hall, Academy of Music, on Thursday of this week, at 4 o'clock. Louis C. Elson of Boston will discuss the music, and Alfred De Voto, pianist, will be the assisting artist.

PASTE OVER

From STAATS-ZEITUNG

Address: New York.

Date

Establis

Erſtes Konzert der „Boſtoner".

Das erſte Konzert der neuen Saiſon giebt das rühmlichſt bekannte Boſtoner Symphonie-Orcheſter am nächſten Freitag Abend im Opernſaale der Academy of Muſic unter den Auſpizien der Brooklyner Philharmoniſchen Geſellſchaft und des Brooklyn Inſtituts für Künſte und Wiſſenſchaften. Mit dem Konzerte wird ein Empfang für den genialen Dr. Karl Muck den neuerdings zum Leiter des Orcheſters erkorenen hervorragenden Muſiker, verbunden ſein, der von ſeiner früheren Thätigkeit als Leiter der „Boſtoner" her zahlreiche Freunde und Verehrer in Brooklyn hat. Das Konzertprogramm enthält Nummern von Beethoven, Berlioz, Liszt und Wagner.

Newspaper Cutting Bureau in the World

From HERALD

Address: New York

Date NOV 3 1912

Establis

IT will not be a local orchestra that will open the season of symphonic music here this year. On the contrary, the first big gun will be fired in Carnegie Hall on Thursday night by the Boston Symphony Orchestra, Dr. Karl Muck directing. As has been its custom for years, the Boston Symphony will give its concerts here in pairs and the mate to Thursday night's concert will be played on Saturday afternoon. These concerts will mark the reappearance of Dr. Muck after an absence of four years.

Beethoven's "Eroica" symphony and compositions by Berlioz, Liszt and Wagner will have places on the programme on Thursday night. Bischoff's E major symphony will be the principal work played on Saturday afternoon. It has not been heard here in five years.

From WORLD

Address New York

Date NOV 3 1912

The welcome to Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will be given next Friday evening at the Academy of Music, when the Boston Symphony will be heard in the first of the five Philharmonic concerts to be given under the joint auspices of the Brooklyn Philharmonic Society, and the Department of Music of the Brooklyn Institute of Arts and Sciences. The Executive Committee of the Woman's Auxiliary Board for these much-heralded concerts includes: Mrs. Camden C. Dike, ex-officio; Mrs. Frank M. Lupton, Mrs. Charles F. Pray, Mrs. Dwight P. Clapp, Miss Katherine S. Dreier, Mrs. Thomas R. French, Mrs. A. Augustus Healy, Mrs. Otto Heinicke, Mrs. John S. Frothingham, Mrs. Otto Goepel, Mrs. Franklin W. Hooper, Mrs. William S. Packer, Mrs. George W. Notman, Mrs. Lowell M. Palmer, Mrs. Thomas Prosser, Mrs. J. H. Recknagel, Miss Marion J. Terry, Mrs. John Van B. Thayer, Mrs. J. Eliott Langstaff, Mrs. Paul Lichtenstein, Mrs. Henry R. Mallory, Mrs. George W. Wingate and Mrs. E. J. Grant.

From TRIBUNE

Address: New York.

Date

, 1884

BOSTON SYMPHONY ORCHESTRA

Dr. Karl Muck will make his reappearance, after an absence of four years, as conductor of the Boston Symphony Orchestra at the first pair of concerts of the orchestra to be given in Carnegie Hall next Thursday evening, November 7, and Saturday afternoon, November 9. The evening concert will begin as usual at 8:15, and the matinee at 2:30. The programme for Thursday evening is the same as that with which he opened the Boston season. It is as follows:

Symphony in E major, No. 3, "Eroica," ....Beethoven
Overture, "Le Carnaval Romain"........Berlioz
Symphonic poem, "Mazeppa"..............Liszt
Prelude to "The Mastersingers of Nuremberg" ....Wagner

The programme for Saturday afternoon will begin with the Symphony in E major by Hermann Bischoff, which Dr. Muck brought here as a novelty five years ago next spring. This, in Dr. Muck's opinion, is quite the most important work of the younger German composers, and when he played it here five years ago it made a deep impression on those who heard it. Moreover, it gives an orchestra full opportunity to display its virtuosity. The programme in order for Saturday afternoon is as follows:

Symphony in E major, No. 16..........Bischoff
"Siegfried Idyl" ....Wagner
"Euryanthe" ....Weber

From SUN

Address: New York

Date NOV 3 - 1912

1884

BOSTON SYMPHONY THIS WEEK.

Karl Muck's Orchestra Will Give First Pair of Concerts.

Dr. Karl Muck will make his reappearance after an absence of four years as conductor of the Boston Symphony Orchestra at the first pair of concerts of the orchestra to be given in Carnegie Hall next Thursday evening, November 7, and Saturday afternoon, November 9. The evening concert will begin as usual at 8:15 and the matinée at 2:30. The programme for Thursday evening is the same as that with which he opened the Boston season. It is as follows:

CONCERTS OF THE WEEK

SUNDAY;
George Hamlin, song recital, Aeolian Hall, 3 P. M.

MONDAY:
Blanche Arral, song recital, Aeolian Hall, 3 P. M.

THURSDAY:
Beatrice Wainwright, song recital, Carnegie Lyceum, 3:15 P. M.
Charles H. Granville, song recital, Aeolian Hall, 8:15 P. M.
:15 P. M.
3:10 P. M.
P. M.
30 P. M.
30 P. M.

From SUN

Address: New York

Date NOV 3 - 1912

Establis 1884

The return of Dr. Carl Muck to the post of conductor of the Boston Symphony Orchestra is one of the most pregnant incidents of the current season. Dr. Muck was the director of this same orchestra in 1906-07 and the following season, but his engagement with the royal proprietor of the Berlin Opera, namely, the King of Prussia, better known to the world as the German Emperor, compelled him to give up the American position and return to the cheerful shades of Unter den Linden. Max Fiedler came to occupy the Bostonian podium until such time as Dr. Muck could be released from the rule of the iron hand.

It has been an open secret for at least two years that he was to return, but newsmongers were prayerfully besought not to publish the fact lest the very publication might drive the Kaiser to rescind his permission to the great musician to leave Germany. That his departure is a distinct loss to Berlin may be readily understood. The deprivation of the Royal Opera by his absence is precisely as great as that which would be experienced by the Metropolitan Opera House if Mr. Toscanini should leave it.

Dr. Muck is in the full vigor of his physical and intellectual life. He was born in the charming city of Wurzburg on October 22, 1859. His father, a councillor of Bavaria, was a genuine lover of music and also a musician of fine accomplishments. He gave his son lessons in violin and piano forte playing, and also in stern theoretic matters. At the unripe age of 11 the child was permitted to appear in public as a pianist.

But it does not appear that anything happened to induce the father to keep the child before the world. He went forward with the customary training of a German youth. When he had finished his gymnasium course he spent two years in the University of Heidelberg and next, from 1877 to 1879, studied philosophy, classic philology and history of music at the University of Leipsic. In the last named city he also entered the conservatory, being in the classes of E. F. Richter and the father of so many musicians, Karl Reinecke. He made his adult debut as a pianist at a Gewandhaus concert in February, 1880, and in the same year the University of Leipsic gave him the degree of doctor of philosophy. He was genuinely successful as a pianist, but the ambition to be a conductor was already stirring within him, and he departed from Leipsic to become a chorus director in the Stadt Theatre at Zurich.

In 1881 he became conductor of opera at Salzburg, where he saturated himself in the worship of Mozart. From 1882 to 1884 he conducted the opera at Brunn and then went to the Gratz opera for two years. From 1886 to 1892 he was the conductor of the German Theatre in Prague conducted by Angelo Neumann, the friend of Wagner and the projector of the famous travelling Wagner theatre. Dr. Muck also conducted the Prague philharmonic concerts. He went with the Neumann travelling Wagner theatre to Russia, where he conducted the performances of "Der Ring des Nibelungen" in St. Petersburg and Moscow in 1889. In his "Personal Recollections of Wagner" Neumann wrote:

"I had sent the conductor on ahead for careful preparatory rehearsals, and Dr. Muck acquitted himself magnificently of his task. I can safely say that, as far as orchestra was concerned, our 'Nibelungen' performances in St. Petersburg compared most favorably with Bayreuth itself. Aside from Muck's understanding of his subject he gave himself up to the work with such genuine eagerness and such an unselfish devotion to his art that he deserved the highest praise and called for the admiration and appreciation of all."

In 1891, under Neumann's management, Dr. Muck conducted the first performances in Berlin of "Cavalleria Rusticana," Weber's "Drei Pintos," as arranged by Gustave Mahler, and Peter Cornelius's opera "The Barber of Bagdad," which had some presentations at the Metropolitan Opera House and ought to be revived. But that is another story.

It was at this time that the Kaiser looked with royal favor upon Dr. Muck and engaged him, of course through his intendant, to conduct at the Berlin opera. He became also conductor of the oratorio concerts given by the opera chorus and the concerts of the Wagner Society. He made many excursions as "guest" and as such directed orchestral concerts in St. Petersburg, Moscow, Copenhagen and Paris. He also went to Spain to conduct court concerts by the royal orchestra, and had a similar engagement in Budapest. In London he conducted performances of the Philharmonic Society and also the representations of "Der Ring des Nibelungen" at Covent Garden. He was called to Bayreuth in 1901 to direct the performances of "Parsifal" and he directed them again in 1902, 1904 and 1906 and every summer since that.

It is pretty safe to say that Dr. Muck is delighted to return to Boston. This is perhaps not so much because he revels in the atmosphere of Copley Square or Newberry street, where the highbrows gather to tell the things which ought to be, but rather because he will once more have opportunity to play upon his favorite instrument and not be troubled by the egotism of opera singers.

Whether Dr. Muck has ever said it or not, he is credited with having whispered once in the inmost privacy of his domicile that in his humble opinion the Boston Symphony Orchestra was the best orchestra in the world. There are two or three other men in Europe who have had the hardihood to say this same thing when they have been where they were sure that no Berlin reporter could hear them. Of course no one takes the trouble to say such a thing secretly in Paris, for there is no mortal power which can make a Frenchman believe that anything outside of his country is as good as anything inside of it.

But in Germany they have of late been worried. They have heard Caruso fairly often and they have given up untold marks with cheerful alacrity. They have opened their own eyes to the disconcerting fact that an appreciable number of their best opera singers are Americans and that on the other hand those who used to be their best are now delighting the inhabitants of the Western Hemisphere. So if it were to leak out that so eminent an authority as Dr. Muck had said that the Boston Symphony was the leading orchestra of the world the Berliners would be just a little worried, because they naturally think that there cannot possibly be anything to equal the Berlin Philharmonic under Arthur Nikisch.

Neverth[illegible] sure that when Dr. Muck took up again the baton to direct a rehearsal of the gentlemen of Boston despite the fact that he missed some of the old faces and found some unfamiliar ones in front of him his artistic soul experienced a splendid moment. For he found that old fountain of glorious musical tone yet fresh and generous, and he must have realized that it was within his grasp to fashion into perfect form the dreams of his musical imagination.

As for the music lovers of this city they are to be warmly congratulated. Nothing in deprecation of the admirable conducting of Mr. Fiedler need be said. He earned and in this place he received plenty of warm praise. But it is an indisputable fact that the two greatest masters of the baton in Germany to-day are Nikisch and Muck, and it is therefore a cause for rejoicing that the Boston Symphony Orchestra, a truly American institution, is to be under the command of this brilliant and experienced general.

The Boston Symphony Orchestra is fortunate in many things. It is happy, secure and apparently perennial in its support by the open hand of Henry L. Higginson. This man has deserved well of his country. He served her in war, but peace has brought him a greater victory. In keeping the Boston Symphony Orchestra independent and wholly devoted to art he has bestowed upon his fellow countrymen a gift more precious than valor on the battlefield, for it is incontrovertible that a thing of beauty is a joy forever.

The Boston Symphony Orchestra's personnel has undergone many changes, but the high level of its excellence has never been permitted to sag. Indeed it is not wronging the splendid players of early days to say that the orchestra was never more uniform in ability and worth than it is now. And this condition is due partly to the liberality of Col. Higginson. The best man in Europe is the standard for every new engagement. If there is a better man in this country and he is available, he is the man for the post. But conditions which exist here put many excellent musicians out of competition for places in the Boston orchestra.

Union musicians are naturally not wanted. Some years back an attempt was made to bring the pressure of the musical union to bear on the Boston organization, but Col. Higginson put an end to the proceedings in a summary manner. He declared for publication that on the day when the Boston Symphony Orchestra became a union orchestra he would disband it forever. Nothing more was heard about unionizing it.

And because it is not a union orchestra the highest results are obtainable. The labor union principle is radically hostile to art. It is the worm at the root of musical affairs in this city. Let us then be grateful that Boston can send us its free orchestra and that we can enjoy its playing under the direction of a man conceded to be one of the foremost powers in the world of tonal art.

A subtle, active, penetrating intellect is the chief characteristic of Dr. Muck. To look at him one would believe that his greatest delight might be entangling an opponent in debate in a web of specious sophistry and smiling a wicked smile when too late the opponent discovered the trick. Perhaps the good doctor does this sort of thing in the smoky retirement of the St. Botolph Club, where the learned Thebans of Boston sit in the gray atmosphere and weave the threads of fate which they afterward split. But those who have heard great orchestral compositions performed under Muck know that there is something more than cold intellectual analysis in his readings. There is splendid and communicative musical enthusiasm. Who can forget the plaudits of that Carnegie Hall audience which recalled him eight times after a reading of the C minor symphony of Brahms? Never did the grand composition sound more vital and more poetic. Let us hope that we shall hear such things often.

Some there are who have sat in the gloom and silence of the sacred Festspielhaus at Bayreuth when Dr. Muck conducted "Parsifal." There too one could quickly learn that the Mephistophelian countenance of Muck was only a mask to disguise noble feelings. After conducting "Parsifal" the doctor could eat a substantial supper, which showed him to be a man. Furthermore he could eat another solid meal the next night after hearing "Lohengrin" conducted by Siegfried Wagner, and that came pretty near to proving him to be superman.

NOVEMBER 7.
TRANSCRIPT.

NEWS OF MUSIC

Pensions and the Symphony Orchestra

FROM the offices of the Symphony Orchestra comes this note of gentle admonition and striking comparison about its Pension Fund: "The importance of the Pension Fund of the Symphony Orchestra steadily increases, and within the next few years the claims upon it will be difficult to fill unless the friends of the orchestra give most loyal support to the two concerts undertaken each season to increase it. The gradual retirement of the older members of the orchestra must continue if it is to be maintained at its present high standard, and it is only just that their reward in the shape of a pension should be secure. When one compares the Pension Fund of the Boston Orchestra with that possessed by several orchestras in Germany, the result is wholly in favor of the Germans. For example, the Tönhalle Orchestra, organized in Munich a few years ago to take the place of the Kaim Orchestra, has now a pension fund of over $250,000, all subscribed by friends of the organization. A few scattered gifts have been made to the Pension Fund of the Boston Orchestra, but the bulk of it has come from the assessments of the members themselves and from the two concerts each season to swell it."

TRANSCRIPT.
NOVEMBER 8, 1912

l Plays

Dr. Muck in New York Again

The Conductor Reappears with Warm Applause and Hearty Praise

FOR the first time since Dr. Muck returned to the Boston Orchestra, he conducted last evening in New York, where the band reappeared for the first concert in its annual series. His programme was that of his first pair of concerts in Boston, viz.: Beethoven's "Eroica" symphony; Berlioz's overture, "The Roman Carnival;" Liszt's tone-poem, "Mazeppa," and Wagner's prelude to his opera, "Die Meistersinger." Carnegie Hall was occupied to the last place in seat and standing room. The audience was most cordial to the returning conductor and the reviewers for the New York newspapers are as warm in praise this morning—when they have finished reciting the ancient history of Dr. Muck's past achievements and adventures.

Says the Times, by the pen of Mr. Aldrich: "There was a real and beautiful rejoicing last evening in Carnegie Hall, expressed with unmistakable enthusiasm, when Dr. Karl Muck appeared upon the platform to conduct the Boston Symphony Orchestra at the first concert of its twenty-seventh season in New York. There was an enormous audience, as large a one as the hall will accommodate, most of whose members had memories of the two seasons in which Dr. Muck was previously at the head of the Boston Orchestra. Their memories made them justly eager to welcome him back to the position which he filled then with such preëminent distinction.

"The conductor had shown his power to raise the Boston Orchestra to its highest technical efficiency and to employ its powers to the finest ends. He had revealed his wide musical sympathies, his readiness to assimilate music of the most diverse tendencies, his devotion to the interests of the composer in bringing his work to the fullest realization, his eagerness to expend all his skill to that effect, even when his own personal likings were not wholly engaged. Always he stood as an interpreter of the composer's work, never as one displaying himself, his personality, his temperament, or impressing them upon the music, or endeavoring to find in it something that no one else had found, or anything that the composer had not put there.

"Such Dr. Muck showed himself again last evening to be; and in some of these respects he differs markedly from some other modern conductors. He is now, as he was then, a man of power and authority, a musician of subtle and sensitive feeling, a conductor of the highest skill, a wonder worker with the marvellous instrument he controls. The orchestra itself showed a few new forces; but its quality has not changed.

"The performance of the symphony was of splendid virility, breadth, and eloquence. It revealed nothing new; but it revealed the 'Eroica' symphony. It was nobly proportioned, dignified, full of poetry and marked by exquisite finish, finesse, and innumerable subtleties of accent, phrasing, and dynamics. One of its most notable qualities was its rhythmic vitality. Dr. Muck was free in his modifications of the tempo, and in the symphony as in the other items of the programme he did not hesitate to let loose the full power of the orchestra. But these things were all for a purpose, and the purpose was superbly fulfilled. Dr. Muck was again and again recalled, and he finally caused the whole orchestra to rise and share the applause with him."

TRANSCRIPT,
NOVEMBER 4,

MUSIC AND MUSICIANS

THE DRUMS OF BEETHOVEN AND A MORAL

Another Victory for Critical Freedom—The New Æolian Hall Opened and Tested—Gottfried Galston Proves an Interesting and Notable Pianist—Posthumous Dvorak in Chicago—Approaching Opera Singers—Mr. Godowsky's Plans—Bakst Expelled from Russia—Items and Opinions

NOWADAYS we listeners would count the performance of a symphony by Beethoven tame, if the kettledrums were not smitten in it with large and telling emphasis. The text-books of music like to say that Beethoven found the drum a noise and left it a solo instrument, and they cite instance after instance in which he used it with musical and dramatic imagination and significance. The conductors of our time have taken the composer and the pedagogues at their word and they are not content unless the drum-beats are as lusty as they were at Symphony Hall in the eighth symphony on Saturday evening, or as Mahler bade them be in some of his performances of Beethoven's music. He seemed sometimes to wish for tympanists with the strength and the accuracy of steam-hammers. Dr. Muck halts at a more temperate and sensitive, but still a very vigorous, beating. The tympanist, as Mr. Neumann did last week, rejoices accordingly. For is he not for the moment, the soloist of his solo instrument?

Only the very pedantic object to this lusty smiting, this emphatic prominence, of the kettledrums in Beethoven's music. Almost in spite of themselves, they have submitted to the unconquerable fact that Beethoven was not a genteel spirit; that he could be boisterous and that he loved the power of sound. The imaginative, being a self-willed folk, have even rejoiced that conductors, like Mahler and Dr. Muck, have at last felt the poignancy and the power of Beethoven's drums and have set themselves and their drummers to realize it. All goes well, then, with the strenuous and the penetrating Beethovenian drumbeats. But when a contemporary composer, especially an "advanced" and innovating composer, releases his kettledrums with imagination, insistence and power, daring bold technical feats and unusual emphasis or suggestion, he—poor devil!—is only making a "cacophonous" and "unpleasant" din in ears that listen in tranquil enjoyment to their hallowed Beethoven. Yet, what these "ultra-moderns" are doing with their drums is exactly what Beethoven did in his day. The "conservatives" raised the like objections and professed the same acute suffering. In the world of music, as in other worlds, "the more it changes, the more is it the same thing." H. T. P.

The Overlooked Casals

Now that the Symphony Orchestra is annually calling some virtuoso from Europe to play at ten or a dozen of its concerts in Boston and other cities, as it summoned Mr. Hofmann last winter and as it will soon bring Mr. Kreisler, the wonder is that it still overlooks Mr. Casals. By common consent, he is the most eminent of living violoncellists, whose qualities as an executive and interpetative musician do not merely quicken adepts and reviewers but stir the average audience in Germany, in England, in France, to an appreciation and an excitement that no other violoncellist in present memory has kindled. Mr. Casals is not only a master of his instrument, excelling all his brethren in quality and diversity; he is not only a musician of sensitive and deep feeling; he is also a man of highly reflective, imaginative and introspective mind which gives his playing a curious "personal note." By common consent also, there is no audience for violoncellists in America. But there is an audience for the concerts of the Symphony Orchestra in every city and so Mr. Casals would be assured of a public worthy of him. To bring him hither, next season, would be an enterprise worthy of the orchestra. And he has not appeared in America since he was the obscure violoncellist of the forgotten Emma Nevada's itinerant concert company.

MERCURY,
, OCTOBER 30, 1912.

BOSTON SYMPHONY ORCHESTRA

First Concert of Its Present Season Given at the Theatre.

At the New Bedford Theatre last evening the Boston Symphony orchestra gave the first concert of its present season, the occasion serving to introduce Dr. Carl Muck, the new conductor, to a local audience. The soloist was Sylvain Noack, violinist and second concert master of the orchestra, and the programme was as follows:

Sgambati—Symphony in D major, N
1, Op. 16.
I. Allegro vivace, non troppo
II. Andante Mesto.
III. Scherzo, Presto: Trio un poco meno.
IV. Serenata: Andante.
V. Finale: Allegro con fuoco.
Pfitzner—Ovevture to Das Christ-Elflein (The Little Christ-Elf), a Christmas Fairy Story in Three acts by Ilse von Stach, Op. 20.
Mozart—Concerto for Violin, in D Major, No. 4, (K. 218.)
I. Allegro.
II. Andante cantabile.
III. Rondo. Andantino grazioso.
[illegible]

It is with real sorrow that it is recorded that there were many empty chairs in the theatre last evening, for to have an orchestra like the Boston Symphony visit the city each season is one of the greatest artistic privileges that New Bedford can hope to enjoy. Audiences at high-class concerts are made up of varied elements; there are the real lovers of music who have the money to spend to gratify their tastes, and who sit in what are considered the most desirable seats, and there are those whose love of music is equally intense, but who, from motives of economy must occupy the cheaper places. Then there are the people who think it is "the thing" to be seen at these affairs and as snobbishness is a powerful motive in human actions these dear souls are very likely to be present. Then there are a few present of the large class who, so they will say, "passionately love music"—did ever a real music lover use the banal phrase?—but who are most conspicuous by their absence at musical performances where anything more than a nominal charge is made for admission. These people have multifarious excuses—somebody was ill in the family, they had a previous engagement, or, the old standby, somebody said there was not a seat to be had. The true reason is probably that the real musical appreciation of the "passionate lovers" is very tepid, and that a thousand uses for their money come ahead of the simple determination to buy a ticket for a good concert and let some other gratification go hang.

Private entertaining is often a potent enemy of public performances. A hostess, no matter how insignificant she may be, enjoys a certain distinction when she receives people in her home and offers them meat and drink. Except in circles, the most sophisticated, the host or hostess cannot be ignored, and with that unconscious and uncanny ability to seize the main chance, that characterizes most of human nature, the dear soul, passionately fond of music, spends her spare cash on a little entertainment where for a few brief hours she can be the one who cannot be ignored, the star, the centre of the stage. While many whom one would expect to be there last evening were conspicuous by their absence yet there was a large and enthusiastic audience present who awaited the new and famous conductor with interest, greeted him cordially and expressed much satisfaction in his splendid leadership.

Dr. Muck, tall and lithe, of alert significant action, with a tremondous profile—the profile of a real leader—led his band in the masterly way which his reputation had led one to expect, but in the selection of the programme of this particular concert he left something to be desired. To publics who have symphony concerts for many weeks each season, year in and year out, there is probably a certain relief in hearing an occasional symphony that must be called second best, for the sake of its novelty, but here in New Bedford while appreciative of, and ever craving novelty, we could wish it to be something not only previously unheard but very very good as well. Of course Sgambati's work has many points of excellence, it is graceful, not too facile, and charmingly scored, but scarcely the work to fill three-quarters of an hour of an evening that to many is an important and unusual event. The serenade, for instance, promised well; it was well constructed, there was the proper romantic preparation, the plucked strings, the flowing, diminishing tone, and then when the expected melody came, it seemed to have neither romantic inspiration nor classic elevation. It was like a curtain raised with great ceremony only to reveal an empty stage, and the allegro con fuoco into which the Serenata led was little more than well ordered and rythmic noise. We are told that this is the only Italian symphony played outside Italy. The fact that it is played shows the eagerness of conductors to get hold of meritorious works and that Italians in spite of their great work in opera, are not symphonists of the best class.

The second number , the overture, by Pfitzner began to be interesting only as it was ending and it was only in the Mozart Concerto that real pleasure began. This concerto, in spite of its stilted cadenzas with their obvious show-off qualities, contains some of the loveliness that is inseparable from Mozart's music, and its beautiful, clear-cut little melodies with their gaiety and hints of sadness, their beauty of outline and their crystalline delicacy of tone, made an excellent vehicle for the exhibition of Mr. Noank's finished playing. The player kept his interpretation steadily in line with the formal character of the music he played and won his auditors by the perfection of his work, a perfection that refused to stoop to any concert tricks or lapses of taste. He was warmly greeted by his fellows in the orchestra and equally warmly received by the audience.

There were a number of new players in the band and it was interesting as well as instructive to watch how carefully they followed the conductor's slightest motion, while among the more seasoned musicians there was not nearly so much nodding and glancing and smiling as formerly characterized them. A new broom is evidently to be respected, and for a final mixing of metaphors, let the new broom but call the flowers that form its bouquet and combine them with a little greater harmony of colors and delicacy of contrast, and all will be well.

MONITOR,
NOVEMBER 9,

George Proctor, pianist, will be the soloist at the fifth pair of concerts by the Boston Symphony orchestra Nov. 8 and 9. Mr. Proctor will be heard in Tschaikowsky's second piano concerto in G major. This work is named but once in the catalogue of performances which is kept in the orchestra library, having been presented at a concert of the season of 1897-98, when Alexander Siloti was the soloist. The first piano concerto of Tschaikowsky's, in B flat minor, is recorded in the catalogue as having been played on an average once a year.

The "Pathetic" symphony and the B minor concerto have come to be regarded as Tschaikowsky's most important contributions to music. They command the attention of an audience before which they are played in the same compelling way that Beethoven's fifth symphony and "Leonora" overture, No. 3, command it. No revival of the early symphonies of Tschaikowsky ever makes the public change its mind about the superior emotional value of his last achievement. On the other hand, no revival of the G major concerto is likely to lessen the popularity of the early B minor concerto. Freshness, elesticity and assurance of inspiration characterize the favorite piano work; correspondingly, nature insight, perfect command of technique and unerring style characterize the favorite orchestral work. But these are not good reasons for an organization that presents 24 programs a year neglecting Tschaikowsky's other efforts in the same forms of composition. For a composer's productions of the first order are understood only in their relation to those of the second order. A public that knows why the "Pathetic" symphony is a greater work than the Symphony No. 4 has the artistic advantage over one that only knows that the "Pathetic" is one in the best half dozen orchestral pieces ever written. A local artist could do no higher service than Mr. Proctor will do in enlarging the opportunity of Symphony listeners for comparative listening by his study of the neglected piano concerto.

Works named in association with the solo piece are the first symphony of Sibelius, which was presented by Dr. Muck, the only time it was ever given at the Symphony concerts in 1907; Glazounoff's "Overture sollennelle" and Charbrier's "Espana" rhapsody.

* * *

In making out the Wagner program for the first pension fund concert of the Boston Symphony orchestra, to be given in Symphony hall Sunday evening, Nov. 17, Dr. Muck has set aside the usual overture to "Tannhauser," and has taken the Paris version, which includes the introduction and bacchanale. He will present the Funeral music from "Goetterdaemmerung," the overtures to "Rienzi," and the "Flying Dutchman," and the Preludes to "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal."

* * *

The second concert by the Boston Symphony orchestra in Cambridge will be given Thursday evening, Nov. 14, in Sanders Theatre with Miss Florence Hinkle as soloist. Miss Hinkle will sing "Depuis le jour" from Charpentier's opera "Louise," and Micaela's air from the third act of "Carmen." The orchestral numbers will be Sgambati's symphony in D major, the "Siegfried Idyl" of Wa[illegible] and the "Euryanthe" overt[illegible]

AMERICAN-
NOVEMBER 10,

FIFTH SYMPHONY PROGRAM.

Selections from Tschaikowsky and Glazounoff This Week.

While the fifth Symphony program for the coming week to be played on Friday afternoon and Saturday evening is not entirely Slavic, it has a strong Northern tinge, for it contains a symphony by Sibelius, an overture by Glazounoff and a piano concerto by Tschaikowsky. These are offset by the final number, Chabrier's "Espana" Rhapsody.

Although none of the three works referred to will be new to Boston audiences, they are seldom played, and so long a time has elapsed since their last performances, that to a majority of the hearers they will come as novelties. The symphony in Sibelius's first in E-minor. This composition had its first and only performances in Boston under Dr. Muck on January 4 and 5, 1907.

Glazounoff will be represented by his "Ouverture Solennelle." He is today, since the death of Rimsky-Korsakoff, the foremost figure in Russian music, but it is said of him that he has not entirely justified the promise held out by his earlier works.

Tschaikowsky's Concerto for Piano in G-major, which Mr. Proctor, the soloist, has elected to play, has been on a Symphony program but once, and that fourteen years ago, so for the vast majority of patrons it will be absolutely new.

The order of the programme is as follows: Sibelius, Symphony No. 1 in E-minor; Glazounoff, [illegible] opus 73; Tschaikowsk[illegible] in G-major; [illegible]

Cambridge Symphony.

The second symphony concert in Cambridge will be given next Thursday evening in Sanders Theatre with Miss Florence Hinkle as soloist. Miss Hinkle is gratefully remembered by all those who heard the Mendelssohn Choir of Toronto last Winter for her exquisite singing of the solo part in the "Libera Me" of Verdi's 'Requiem." In Cambridge she will sing two numbers—first the charming air, "Depuis le jour," from Charpentier's opera "Louise," and second Micaela's air from the third act of "Carmen."

The orchestral numbers will be Sgambati's symphony in D-major, the "Siegfried Idyl" of Wagner, and "Euryanthe" overture of Weber. The Sgambeti Symphony, which Dr. Muck revived at the Boston concerts a few weeks ago, had unexpected success, and doubtless its reputation in Cambridge will attract to that concert a number of the regular Boston patrons who wish to hear it again. It was generally conceded that the "Siegfried Idyl" had never had a more beautiful performance than that given it by Dr. Muck. The concert in Cambridge begins at 8 o'clock.

BOSTON SYMPHONY LAUDED BY CRITIC

New Yorker Finds Much to Commend in Orchestra and Conductor Muck.

W. J. Henderson, the learned music critic of the New York Sun, has been saying some pleasant things about our own orchestra and its conductor, Dr. Muck. They follow:

> The return of Dr. Carl Muck to the post of conductor of the Boston Symphony Orchestra is one of the most pregnant incidents of the current season.
>
> Whether Dr. Muck has ever said it or not, he is credited with having whispered once in the inmost privacy of his domicile that in his humble opinion the Boston Symphony Orchestra was the best orchestra in the world. There are two or three other men in Europe who have had the hardihood to say this same thing when they have been where they were sure that no Berlin reporter could hear them. Of course, no one takes the trouble to say such a thing secretly in Paris, for there is no mortal power which can make a Frenchman believe that anything outside of his country is as good as anything inside of it.
>
> If it were to leak out that so eminent an authority as Dr. Muck had said that the Boston Symphony was the leading orchestra of the world the Berliners would be just a little worried, because they naturally think that there cannot possibly be anything to equal the Berlin Philharmonic under Arthur Nikisch.
>
> Nevertheless one may be reasonably sure that when Dr. Muck took up again the baton to direct a reheasal of the gentlemen of Boston, despite the fact that he missed some of the old faces and found some unfamiliar ones in front of him, his artistic soul experienced a splendid moment. For he found that old fountain of glorious musical tones yet fresh and generous, and he must have realized that it was within his grasp to fashion into perfect form the dreams of his musical imagination.
>
> As for the music lovers of this city they are to be warmly congratulated. Nothing in deprecation of the admirable conducting of Mr. Fiedler need be said. He earned and in this place he received plenty of warm praise. But it is an indisputable fact that the two greatest masters of the baton in Germany today are Nikisch and Muck, and it is therefore a cause for rejoicing that the Boston Symphony Orchestra, a truly American institution, is to be under the command of this brilliant and experienced general.

The Boston Symphony Orchestra is fortunate in many things. It is happy, secure and apparently perennial in its support by the open hand of Henry L. Higginson. This man has deserved well of his country. He served her in war, but peace has brought him a greater victory. In keeping the Boston Symphony Orchestra independent and wholly devoted to art he has bestowed upon his fellow countrymen a gift more precious than valor on the battlefield, for it is incontrovertible that a thing of beauty is a joy forever.

UNUSUAL OFFERINGS IN PENSION CONCERTS

Attractive Programs Arranged Every Year for Benefit of Symphony Pension Fund.

The pension fund of the symphony orchestra has had the warm support of the conductors of the orchestra since it was founded. Mr. Gericke, Dr. Muck, Mr. Fiedler and now again Dr. Muck have given their best efforts to the preparation of attractive programs. In consequence, the two annual pension fund concerts usually present some unusual features th[illegible] are missed in the regular series of Sym[illegible]phony Concerts. In Dr. Muck's first year here in 1906-7 he twice gave a Wagner program comprising various preludes and overtures to the different music dramas and each time Symph[illegible] was crowded to [illegible] utmost [illegible]

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other conductors may regard the subject, Dr. Muck's artistic conscience is against the idea of performing Wagner's music in the concert hall, yet again this year he has consented to make such a program for the reason of the great attraction it has for the general public. The program which will be played next Saturday evening virtually covers the whole field of Wagner's musical development from the Meyerbeerish stage of "Rienzi" to the unique position he occupied when he wrote "Parsifal."

The program differs only in one respect from that given in Dr. Muck's first year in Boston. Then he played the overtures to "Tannhauser," but next week he will play in place of this the much more attractive and thrilling Venusberg music preceded by the introduction.

When Wagner was arranging for the tragical performances of "Tannhauser" that were given in Paris in 1861 he was compelled by the conventions of the grand opera to insert a ballet. This he did in the first act, changing the formal overture into an introduction which ran directly into the Bacchanale which opens the opera.

This version is now commonly used in all except the most conservative opera houses of Germany and has not been played in this form by the Symphony Orchestra since the 31st of December, 1890, at a special Wagner concert under Arthur Nikisch. It has, of course, been heard here at the different performances of "Tannhauser" given by the Metropolitan Opera Company.

The program as arranged begins with the overture to "Rienzi," which will be followed by the overture to "The Flying Dutchman," and then the introduction and Bacchanale from "Tannhauser." The second part of the program will comprise the preludes to "Lohengrin," Tristan and Isolde" (but not the Liebestod and "The Mastersingers of Nuremberg," [illegible]neral music from "Gotterdamme[illegible] the prelude to "Parsifal."

NOVEMBER 10, HERALD,

PENSION FUND CONCERT

The concerts given in aid of the pension fund of the Symphony Orchestra assume each year a greater importance not only in respect to the orchestra itself but to its patrons in this city. Under the conditions existing in music today this pension fund is a factor which adds greatly to the ease with which the services of distinguished musicians from Europe are secured. The great orchestras of Germany and Austria have such funds, some of them supported by the government, others given by friends of the orchestra and in most cases the German orchestras (such as can be compared with the Boston Symphony) are much better off in this respect. The Toukuenstler Orchestra of Munich, for example, organized within the last four years and not to be compared with the Boston Symphony, has already a pension fund nearly double the size of the Boston fund, all of which has been given by friends of music in Munich. The Boston pension fund has received comparatively few gifts. It relies almost wholly on the two concerts given each year for its benefit and upon the assessments paid by the members of the orchestra themselves. Each year the number of pensioners must necessarily increase and from now on it will be a constant struggle to keep the fund in a healthy condition.

The pension fund has had the warm support of the conductors and of the orchestra since it was founded. In Dr. Muck's first year here in 1906-07 he gave twice a Wagner program comprising various preludes and overtures to the different music dramas and each time Symphony Hall was crowded to its utmost capacity. Dr. Muck's artistic conscience is against the idea of performing Wagner's music in a concert hall, yet again this year he has consented to make such a program for the reason of the great attraction it has for the general public. The program which will be played next Sunday evening virtually covers the whole field of Wagner's musical development from the Meyerbeerish stage of "Rienzi" to the position he occupied when he wrote "Parsifal."

The program will begin with the overture to "Rienzi," which will be followed by the overture to "The Flying Dutchman" and then the introduction and bacchanale from "Tannhauser." The second part of the [illegible] will comprise the prelude [illegible] "Lohengrin," "Tristan and Isolde" (but not the "Liebestod") and [illegible] Mastersingers of Nuremb[illegible] the funeral music from "[illegible]daemmerung" and the prelude to "Parsifal."

FIFTH SYMPHONY PROGRAM

While the Symphony program for the coming week to be played on Friday afternoon and Saturday evening is not entirely Slavic, it has a strong Northern tinge, for it contains a symphony by Sibelius, an overture by Glazounoff and a piano concerto by Tschaikowsky. These are offset by the final number, Chabrier's "Espana" rhapsody.

Although none of the three works referred to will be new to Boston audiences, they are so seldom played and so long a time has elapsed since their last performances, that, to a majority of the hearers they will come as novelties. The symphony is Sibelius's first in E minor. This composition had its first and only performances in Boston under Dr. Muck on Jan. 4 and 5, 1907. Mr. Fiedler played the second symphony which had already been played by Mr. Gericke, but he passed over the first which, in the opinion of many, is the greater of the two. The third and fourth symphonies are rated as failures.

Glazounoff will be represented by his "Ouverture Solennelle," which was written under the name of Festival overture for one of the series of Russian symphony concerts which a band of Russian composers gave in St. Petersburg through the nineties. Its only performance here was under Mr Gericke [illegible]

G major, which Mr. Proctor, the soloist, has elected to play, has been on a Symphony program but once and that 14 years ago, so for the vast majority of patrons it will be absolutely new. It was played here by Alexander Siloti, who, to the regret of many, never returned to this country. The repertoire of pianoforte concertos is not so large that it cannot bear additions of this kind. The order is as follows: Sibelius, Symphony No. 1 in E minor; Glazounoff, Overture Solennelle, opus 73; Tschaikowsky, concerto for pianoforte in G major; Chabrier, rhapsody for orchestra, "Espana."

SYMPHONY IN CAMBRIDGE

The second Symphony concert in Cambridge will be given next Thursday evening in Sanders Theatre, with Miss Florence Hinkle as soloist. She is gratefully remembered by all those who heard the Mendelssohn choir of Toronto last winter for her exquisite singing. In Cambridge she will sing "Depuis le jour" from "Louise" and Micaela's air from "Carmen." The orchestral numbers will be Sgambati's symphony in D-major, the "Siegfried Idyl" and "Euryanthe" overture. The Sgambati symphony which Dr. Muck revived at the Boston concerts a few weeks ago had unexpected success. It was generally conceded that the "Siegfried Idyl" had never had a more beautiful performance than that given it by Dr. Muck. The concert in Cambridge begins at 8 o'clock.

NOVEMBER 10 GLOBE

Unfamiliar Works At The Symphony Concerts

Dr Muck's numbers at the Symphony concerts this week will bear the guise of novelties, although they are not actually such. There will be three works from Northern composers: The first symphony in E Minor by Sebelius, Glazounoff's "Ouverture Solennelle" and Tschaikowsky's G Major concerto for piano played by George Proctor as soloist. The final number will be Chabrier's "Espana" Rhapsody.

Dr Muck gave the Sebelius symphony its first and only performances in Boston in January, 1907. Mr Fiedler, although liberal in his choice of Sibelius on his programs, did not repeat it, and it is said the more recent third and fourth symphonies are not considered successes.

The only performances of the Glazounow in Boston were under Mr Gericke in February, 1902. The piano concerto has been on a symphony program but once, and that 14 years ago, when it was played by the Russian pianist, Siloti. Abroad as in America the more popular concerto in B flat minor [illegible]perseded it.

All Wagner Program At Pension Fund Concert

The concerts given in aid of the pension fund of the Symphony Orchestra assume each year a greater importance not only in respect to the orchestra itself but to its patrons in this city. Under the conditions existing in music today this pension fund is a factor which adds greatly to the ease with which the services of distinguished musicians from Europe are secured. The great orchestras of Germany and Austria have such funds, some of them supported by the Government, others given by friends of the orchestra, and in most cases the German orchestras (such as can be compared with the Boston Symphony, are much better off in this respect.

The Ton Kunstler Orchestra at Munich, for example, organized within the last four years and not to be compared with the Boston Symphony, has already a pension fund nearly double the size of the Boston fund, all of which has been given by friends of music in Munich. The Boston pension fund has received comparatively few gifts and it must rely almost entirely upon the two concerts given each year for its benefit and upon the assessments paid by the members of the orchestra themselves. Each year the number of pensioners must necessarily increase and from now on it will be a constant struggle to keep the fund in a healthy condition.

The Pension Fund concerts usually present some unusual features that are missed in the regular series of Symphony concerts. In Dr Muck's first year here in, 1906-07, he gave twice a Wagner program comprising various preludes and overtures to the different music dramas and each time Symphony Hall was crowded to its utmost capacity. However other conductors may regard the subject, Dr Muck's artistic conscience is against the idea of performing Wagner's music in the concert hall, yet again this year he has consented to make such a program for the reason of the great attraction it has for the general public.

The program which will be played next Sunday evening virtually covers the whole field of Wagner's musical development from the Meyerbeerish stage of "Rienzi" to the unique position he occupied when he wrote "Parsifal." The program differs only in one respect from that given in Dr Muck's first year in Boston. Then he played the overture to "Tannhauser," but next week he will play in place of this the much more attractive and thrilling Venusberg music, preceded by the introduction.

When Wagner was arranging for the tragical performances of "Tannhauser" that were given in Paris in 1861 he was compelled by the conventions of the grand opera to insert a ballet. This he did in the first act, changing the formal overture into an introduction, which ran directly into the Bacchanale which opens the opera. This version is now commonly used in all except the most conservative opera houses of Germany and has not been played in this form by the Symphony Orchestra since the 31st of December, 1890, at a special Wagner concert, under Arthur Nikisch. It has, of course, been heard here at the different performances of "Tannhauser" given by the Metropolitan Opera Company.

The program as arranged begins with the overture to "Rienzi," which will be followed by the overture to "The Flying Dutchman" and then the introduction and Bacchanale from "Tannhauser." The second part of the program will comprise the preludes to "Lohengrin," "Tristan and Isolde" (but not the Liebestod) and "The Mastersingers of Nuremberg," the funeral music from "Gotterdammerung" and the prelude to "Parsifal."

SUNDAY POST, NOVMEBER 10,

The opening month of the concert season in Boston has been the most uneventful in many years. The coming week, however, offers a number of concerts of uncommon interest. This afternoon the New York Philharmonic Orchestra, with Mr. Stransky conducting, and Mischa Elman as a very popular soloist, will undoubtedly draw its audience, and for the following Sunday the pension fund concert of the Boston Symphony Orchestra, with a Wagner programme, will make its certain appeal. The Symphony programmes of the week are the most interesting that Dr. Muck has so far devised. The Symphony of Sibelius, No. 1, in E minor, has been heard only once in Boston. It is not so great a work as the second symphony, but it is a work full of talent and originality, even if that originality shows itself through a somewhat conventional mask, even if it is far from full-fledged.

In addition at the concerts this week Mr. George Proctor has had the laudable initiative to elect to play the little known second piano concerto of Tschaikowsky, a work not perhaps so great as the familiar concerto in B flat minor, but nevertheless full of color, melodic appeal, and concluding in a whirling finale. The Rhapsody of Chabrier, a work of remarkable genius, has not been heard here, unfortunately, since Dr. Muck left the city. To appear at its best this scintillating score requires exactly such a conductor for its greatest possible effect. With his finesse and the electric energy which Dr. Muck can infuse into his players, the Rhapsody on Spanish dance tunes will be remembered by those who hear it next Friday and Saturday.

PENSION FUND CONCERT

The concerts given in aid of the pension fund of the Symphony Orchestra assume each year a greater importance not only in respect to the orchestra itself, but to its patrons in this city. Under the conditions existing in music today this pension fund is a factor which adds greatly to the ease with which the services of distinguished musicians from Europe are secured. The great orchestras of Germany and Austria have such funds, some of them supported by the government, others given by friends of the orchestra, and in most cases the German orchestras (such as can be compared with the Boston Symphony) are much better off in this respect. The Ton Kunstler orchestra of Munich, for example, organized within the last four years, and not to be compared with the Boston Symphony, has already a pension fund nearly double the size of the Boston fund, all of which has been given by friends of music in Munich. The Boston pension fund has received comparatively few gifts, and it must rely almost entirely upon the two concerts given each year for its benefit and upon the assessments paid by the members of the orchestra themselves. Each year the number of pensioners must necessarily increase, and from now on it will be a constant struggle to keep the fund in a healthy condition.

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The programme as arranged begins with the overture to "Rienzi," which will be followed by the overture to "The Flying Dutchman" and then the introduction and bacchanale from "Tannhauser." The second part of the programme will offer the preludes to "Lohengrin," "Tristan and Isolde" (but not the Liebestod) and "The Mastersingers of Nuremberg"; the funeral music from "Gotterdammerung" and the prelude to "Parsifal."

NOVEMBER 8, EVENING SUN,

Music and Musicians

Why New York and U. S. Hat Boston's Orchestra.

Because some benighted folk still fanc Boston's virtuoso orchestra is carryin coal to Newcastle when it adds ten t New York's hundred symphony concert in a year, there was a special significanc in last night's royal welcome at Carnegi Hall to Karl Muck and the wise men o the East. The deluge beat upon tha house, yet every last seat was bought and paid for weeks ago for the entire season. Prolonged applause greeted Dr. Muck's entrance when W. H. Brennan, the business-like manager, at 8:17 o'clock precisely gave the signal from the outer doors. It was the personal sort of applause that rose, died down, and again swelled to mild tumult as the conductor turned and bowed. The first pause in Beethoven's "Hero" symphony was noisy with late comers and talk, and the leader had to rap cruelly on the open score with his baton to gain silence. The scherzo, like the play of shadows from tinted foliage on an unruffled pool, stirred the audience to applause for the orchestra players. The same happened mildly after the Berlioz "Roman Car[illegible]," and uproariously after the Lizst "Mazeppa's Ride," where all the king's horses came under the wire neck and neck by a hair. Such polyphony in perfect unison as marked the Wagner "Meistersinger" prelude at [illegible]

less impaired by the borrowing of prima donnas and kidnapping of tenors from its stage for an Italian opera régime in New York than by the threat of bringing the world's orchestral primacy overseas. With Muck and Weingartner, the two ablest minds of the age in their specialty, both in Boston at adjoining theatres this winter, musical Germany is keenly aware of the Hub of the Universe. It crops up in the annals of the Kaiser's merry musical wars like the world's sore thumb on another imperial majesty in the Balkans. There were those Philistines in New York last night who asked "How old is Dr. Muck?" The dignity of that spare and sensitive frame of his was amazing. He had just celebrated a birthday in Boston, it happens, and he was born at Wurzburg on Oct. 22, 1859. Muck led his first orchestra the year the Boston band was founded. He has served twenty-one seasons in Berlin alone, except the two of 1906-8 in Boston, and for a decade he has been persona grata at Bayreuth.

Every orchestra leader knows what the Boston Orchestra has done to stimulate the cultivation of symphonic music here. How far the Boston candle throws its beams is a growing wonder to other cities. The light that has never failed musical America at large, since the German revolutionaries of the '40s came to fill New York, Cincinnati, Chicago and the Northwest with melodies of the Fatherland, has found its leading luminary at the Hub, where the old Germania Orchestra furnished a nucleus of the Boston Symphony. Practically endowed by Mr. Higginson for thirty-three years, the premier band of 100 men gives fifty concerts in its home town annually, and sixty more in the cities of New York, Philadelphia, Washington and Baltimore, Cambridge, Providence and a dozen more.

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W. B. CHASE.

Cambridge Symphony.

The second symphony concert in Cambridge will be given next Thursday evening in Sanders Theatre with Miss Florence Hinkle as soloist. Miss Hinkle is gratefully remembered by all those who heard the Mendelssohn Choir of Toronto last Winter for her exquisite singing of the solo part in the "Libera Me" of Verdi's 'Requiem." In Cambridge she will sing two numbers—first the charming air, "Depuis le jour," from Charpentier's opera "Louise," and second Micaela's air from the third act of "Carmen."

The orchestral numbers will be Sgambati's symphony in D-major, the "Siegfried Idyl" of Wagner, and "Euryanthe" overture of Weber. The Sgambeti Symphony, which Dr. Muck revived at the Boston concerts a few weeks ago, had unexpected success, and doubtless its reputation in Cambridge will attract to that concert a number of the regular Boston patrons who wish to hear it again. It was generally conceded that the "Siegfried Idyl" had never had a more beautiful performance than that given it by Dr. Muck. The concert in Cambridge begins at 8 o'clock.

BOSTON SYMPHONY LAUDED BY CRITIC

New Yorker Finds Much to Commend in Orchestra and Conductor Muck.

W. J. Henderson, the learned music critic of the New York Sun, has been saying some pleasant things about our own orchestra and its conductor, Dr. Muck. They follow:

> The return of Dr. Carl Muck to the post of conductor of the Boston Symphony Orchestra is one of the most pregnant incidents of the current season.
>
> Whether Dr. Muck has ever said it or not, he is credited with having whispered once in the inmost privacy of his domicile that in his humble opinion the Boston Symphony Orchestra was the best orchestra in the world. There are two or three other men in Europe who have had the hardihood to say this same thing when they have been where they were sure that no Berlin reporter could hear them. Of course, no one takes the trouble to say such a thing secretly in Paris, for there is no mortal power which can make a Frenchman believe that anything outside of his country is as good as anything inside of it.
>
> If it were to leak out that so eminent an authority as Dr. Muck had said that the Boston Symphony was the leading orchestra of the world the Berliners would be just a little worried, because they naturally think that there cannot possibly be anything to equal the Berlin Philharmonic under Arthur Nikisch.
>
> Nevertheless one may be reasonably sure that when Dr. Muck took up again the baton to direct a rehearsal of the gentlemen of Boston, despite the fact that he missed some of the old faces and found some unfamiliar ones in front of him, his artistic soul experienced a splendid moment. For he found that old fountain of glorious musical tones yet fresh and generous, and he must have realized that it was within his grasp to fashion into perfect form the dreams of his musical imagination.
>
> As for the music lovers of this city they are to be warmly congratulated. Nothing in deprecation of the admirable conducting of Mr. Fiedler need be said. He earned and in this place he received plenty of warm praise. But it is an indisputable fact that the two greatest masters of the baton in Germany today are Nikisch and Muck, and it is therefore a cause for rejoicing that the Boston Symphony Orchestra, a truly American institution, is to be under the command of this brilliant and experienced general.
>
> The Boston Symphony Orchestra is fortunate in many things. It is happy, secure and apparently perennial in its support by the open hand of Henry L. Higginson. This man has deserved well of his country. He served her in war, but peace has brought him a greater victory. In keeping the Boston Symphony Orchestra independent and wholly devoted to art he has bestowed upon his fellow countrymen a gift more precious than valor on the battlefield, for it is incontrovertible that a thing of beauty is a joy forever.

UNUSUAL OFFERINGS IN PENSION CONCERTS

Attractive Programs Arranged Every Year for Benefit of Symphony Pension Fund.

The pension fund of the symphony orchestra has had the warm support of the conductors of the orchestra since it was founded. Mr. Gericke, Dr. Muck, Mr. Fiedler and now again Dr. Muck have given their best efforts to the preparation of attractive programs. In consequence the two annual pension fund concerts usually present some unusual features that are missed in the regular series of Symphony Concerts. In Dr. Muck's first year here in 1906-7 he twice gave a Wagner program comprising various preludes and overtures to the different music dramas and each time Symph[illegible] was crowded to [illegible]most

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[illegible] other conductors may regard the subject, Dr. Muck's artistic conscience is against the idea of performing Wagner's music in the concert hall, yet again this year he has consented to make such a program for the reason of the great attraction it has for the general public. The program which will be played next Saturday evening virtually covers the whole field of Wagner's musical development from the Meyerbeerish stage of "Rienzi" to the unique position he occupied when he wrote "Parsifal."

The program differs only in one respect from that given in Dr. Muck's first year in Boston. Then he played the overtures to "Tannhauser," but next week he will play in place of this the much more attractive and thrilling Venusberg music preceded by the introduction.

When Wagner was arranging for the tragical performances of "Tannhauser" that were given in Paris in 1861 he was compelled by the conventions of the grand opera to insert a ballet. This he did in the first act, changing the formal overture into an introduction which ran directly into the Bacchanale which opens the opera.

This version is now commonly used in all except the most conservative opera houses of Germany and has not been played in this form by the Symphony Orchestra since the 31st of December, 1890, at a special Wagner concert under Arthur Nikisch. It has, of course, been heard here at the different performances of "Tannhauser" given by the Metropolitan Opera Company.

The program as arranged begins with the overture to "Rienzi," which will be followed by the overture to "The Flying Dutchman," and then the introduction and Bacchanale from "Tannhauser." The second part of the program will comprise the preludes to "Lohengrin." Tristan and Isolde" (but not the Liebestod and "The Mastersingers of Nuremberg," [illegible]neral music from "Gotterdamme[illegible] the prelude to "Parsifal."

NOVEMBER 10,
HERALD,

PENSION FUND CONCERT

The concerts given in aid of the pension fund of the Symphony Orchestra assume each year a greater importance not only in respect to the orchestra itself but to its patrons in this city. Under the conditions existing in music today this pension fund is a factor which adds greatly to the ease with which the services of distinguished musicians from Europe are secured. The great orchestras of Germany and Austria have such funds, some of them supported by the government, others given by friends of the orchestra and in most cases the German orchestras (such as can be compared with the Boston Symphony) are much better off in this respect. The Toukuenstler Orchestra of Munich, for example, organized within the last four years and not to be compared with the Boston Symphony, has already a pension fund nearly double the size of the Boston fund, all of which has been given by friends of music in Munich. The Boston pension fund has received comparatively few gifts. It relies almost wholly on the two concerts given each year for its benefit and upon the assessments paid by the members of the orchestra themselves. Each year the number of pensioners must necessarily increase and from now on it will be a constant struggle to keep the fund in a healthy condition.

The pension fund has had the warm support of the conductors and of the orchestra since it was founded. In Dr. Muck's first year here in 1906-07 he gave twice a Wagner program comprising various preludes and overtures to the different music dramas and each time Symphony Hall was crowded to its utmost capacity. Dr. Muck's artistic conscience is against the idea of performing Wagner's music in a concert hall, yet again this year he has consented to make such a program for the reason of the great attraction it has for the general public. The program which will be played next Sunday evening virtually covers the whole field of Wagner's musical development from the Meyerbeerish stage of "Rienzi" to the position he occupied when he wrote "Parsifal."

The program will begin with the overture to "Rienzi," which will be followed by the overture to "The Flying Dutchman" and then the introduction and bacchanale from "Tannh[illegible]r." The second part of the [illegible] will comprise the prelude[illegible] Lohengrin," "Tristan and Isold[illegible]out not the "Liebestod") and [illegible]he Mastersingers of Nuremb[illegible] the funeral music from "[illegible]daemmerung" and the prelude [illegible]Parsifal."

FIFTH SYMPHONY PROGRAM

While the Symphony program for the coming week to be played on Friday afternoon and Saturday evening is not entirely Slavic, it has a strong Northern tinge, for it contains a symphony by Sibelius, an overture by Glazounoff and a piano concerto by Tschaikowsky. These are offset by the final number, Chabrier's "Espana" rhapsody.

Although none of the three works referred to will be new to Boston audiences, they are so seldom played and so long a time has elapsed since their last performances, that to a majority of the hearers they will come as novelties. The symphony is Sibelius's first in E minor. This composition had its first and only performances in Boston under Dr. Muck on Jan. 4 and 5, 1907. Mr. Fiedler played the second symphony which had already been played by Mr. Gericke, but he passed over the first which, in the opinion of many, is the greater of the two. The third and fourth symphonies are rated as failures.

Glazounoff will be represented by his "Ouverture Solennelle," which was written under the name of Festival overture for one of the series of Russian symphony concerts which a band of Russian composers gave in St. Petersburg through the nineties. Its [illegible] performance [illegible] was under Mr.

Tschaikowsky's concerto for piano in G major, which Mr. Proctor, the soloist, has elected to play, has been on a Symphony program but once and that 14 years ago, so for the vast majority of patrons it will be absolutely new. It was played here by Alexander Siloti, who, to the regret of many, never returned to this country. The repertoire of pianoforte concertos is not so large that it cannot bear additions of this kind. The order is as follows: Sibelius, Symphony No. 1 in E minor; Glazounoff, Overture Solennelle, opus 73; Tschaikowsky, concerto for pianoforte in G major; Chabrier, rhapsody for orchestra, "Espana."

SYMPHONY IN CAMBRIDGE

The second Symphony concert in Cambridge will be given next Thursday evening in Sanders Theatre, with Miss Florence Hinkle as soloist. She is gratefully remembered by all those who heard the Mendelssohn choir of Toronto last winter for her exquisite singing. In Cambridge she will sing "Depuis le jour" from "Louise" and Micaela's air from "Carmen." The orchestral numbers will be Sgambati's symphony in D-major, the "Siegfried Idyl" and "Euryanthe" overture. The Sgambati symphony which Dr. Muck revived at the Boston concerts a few weeks ago had unexpected success. It was generally conceded that the "Siegfried Idyl" had never had a more beautiful performance than that given it by Dr. Muck. The concert in Cambridge begins at 8 o'clock.

NOVEMBER 10
GLOBE

Unfamiliar Works At The Symphony Concerts

Dr Muck's numbers at the Symphony concerts this week will bear the guise of novelties, although they are not actually such. There will be three works from Northern composers: The first symphony in E Minor by Sebelius, Glazounoff's "Ouverture Solennelle" and Tschaikowsky's G Major concerto for piano played by George Proctor as soloist. The final number will be Chabrier's "Espana" Rhapsody.

Dr Muck gave the Sebelius symphony its first and only performances in Boston in January, 1907. Mr Fiedler, although liberal in his choice of Sibelius on his programs, did not repeat it, and it is said the more recent third and fourth symphonies are not considered successes.

The only performances of the Glazounow in Boston were under Mr Gericke in February, 1902. The piano concerto has been on a symphony program but once, and that 14 years ago, when it was played by the Russian pianist, Siloti. Abroad as in America the more popular concerto in B flat minor [illegible]perseded it.

All Wagner Program At Pension Fund Concert

The concerts given in aid of the pension fund of the Symphony Orchestra assume each year a greater importance not only in respect to the orchestra itself but to its patrons in this city. Under the conditions existing in music today this pension fund is a factor which adds greatly to the ease with which the services of distinguished musicians from Europe are secured. The great orchestras of Germany and Austria have such funds, some of them supported by the Government, others given by friends of the orchestra, and in most cases the German orchestras (such as can be compared with the Boston Symphony, are much better off in this respect.

The Ton Kunstler Orchestra at Munich, for example, organized within the last four years and not to be compared with the Boston Symphony, has already a pension fund nearly double the size of the Boston fund, all of which has been given by friends of music in Munich. The Boston pension fund has received comparatively few gifts and it must rely almost entirely upon the two concerts given each year for its benefit and upon the assessments paid by the members of the orchestra themselves. Each year the number of pensioners must necessarily increase and from now on it will be a constant struggle to keep the fund in a healthy condition.

The Pension Fund concerts usually present some unusual features that are missed in the regular series of Symphony concerts. In Dr Muck's first year here in, 1906-07, he gave twice a Wagner program comprising various preludes and overtures to the different music dramas and each time Symphony Hall was crowded to its utmost capacity. However other conductors may regard the subject, Dr Muck's artistic conscience is against the idea of performing Wagner's music in the concert hall, yet again this year he has consented to make such a program for the reason of the great attraction it has for the general public.

The program which will be played next Sunday evening virtually covers the whole field of Wagner's musical development from the Meyerbeerish stage of "Rienzi" to the unique position he occupied when he wrote "Parsifal." The program differs only in one respect from that given in Dr Muck's first year in Boston. Then he played the overture to "Tannhauser," but next week he will play in place of this the much more attractive and thrilling Venusberg music, preceded by the introduction.

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The program as arranged begins with the overture to "Rienzi," which will be followed by the overture to "The Flying Dutchman" and then the introduction and Bacchanale from "Tannhauser." The second part of the program will comprise the preludes to "Lohengrin," "Tristan and Isolde" (but not the Liebestod) and "The Mastersingers of Nuremberg," the funeral music from "Gotterdammerung" and the prelude to "Parsifal."

SUNDAY POST,
NOVMEBER 10,

The opening month of the concert season in Boston has been the most uneventful in many years. The coming week, however, offers a number of concerts of uncommon interest. This afternoon the New York Philharmonic Orchestra, with Mr. Stransky conducting, and Mischa Elman as a very popular soloist, will undoubtedly draw its audience, and for the following Sunday the pension fund concert of the Boston Symphony Orchestra, with a Wagner programme, will make its certain appeal. The Symphony programmes of the week are the most interesting that Dr. Muck has so far devised. The Symphony of Sibelius, No. 1, in E minor, has been heard only once in Boston. It is not so great a work as the second symphony, but it is a work full of talent and originality, even if that originality shows itself through a somewhat conventional mask, even if it is far from full-fledged.

In addition at the concerts this week Mr. George Proctor has had the laudable initiative to elect to play the little known second piano concerto of Tschaikowsky, a work not perhaps so great as the familiar concerto in B flat minor, but nevertheless full of color, melodic appeal, and concluding in a whirling finale. The Rhapsody of Chabrier, a work of remarkable genius, has not been heard here, unfortunately, since Dr. Muck left the city. To appear at its best this scintillating score requires exactly such a conductor for its greatest possible effect. With his finesse and the electric energy which Dr. Muck can infuse into his players, the Rhapsody on Spanish dance tunes will be remembered by those who hear it next Friday and Saturday.

PENSION FUND CONCERT

The concerts given in aid of the pension fund of the Symphony Orchestra assume each year a greater importance not only in respect to the orchestra itself, but to its patrons in this city. Under the conditions existing in music today this pension fund is a factor which adds greatly to the ease with which the services of distinguished musicians from Europe are secured. The great orchestras of Germany and Austria have such funds, some of them supported by the government, others given by friends of the orchestra, and in most cases the German orchestras (such as can be compared with the Boston Symphony) are much better off in this respect. The Ton Kunstler orchestra of Munich, for example, organized within the last four years, and not to be compared with the Boston Symphony, has already a pension fund nearly double the size of the Boston fund, all of which has been given by friends of music in Munich. The Boston pension fund has received comparatively few gifts, and it must rely almost entirely upon the two concerts given each year for its benefit and upon the assessments paid by the members of the orchestra themselves. Each year the number of pensioners must necessarily increase, and from now on it will be a constant struggle to keep the fund in a healthy condition.

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NOVEMBER 8,
EVENING SUN,

Music and Musicians

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From Portland, with a band of fifty in its second season, the Pacific coast points with pride to a wonderful second-year symphonic assembly under Henry Hadley at the Cort Theatre, while Berkeley, Cal., has its own university orchestra under Paul Steindorf. Los Angeles boasts sixteen years of symphonies led by Harley Hamilton.

The symphony orchestra as a department of American life has come to stay. It will never be known how the efforts of less enlightened communities have been inspired by the example of Major Higginson's princely generosity to the people of one New England town.

W. B. CHASE.

NOVEMBER 8 MAIL

DR. MUCK IS WARMLY WELCOMED ON RETURN

By EMILIE FRANCES BAUER.

After an absence of four years Dr. Karl Muck returned to America again to become the conductor of the Boston Symphony Orchestra. That he was not forgotten was evident from the royal welcome accorded him at Carnegie Hall as he entered, and at the close of the first number there was an ovation that expressed extreme delight of the large audience over his admirable offering.

After the first measures of the Beethoven "Eroica" it was obvious that the great orchestra had again come into its own former glory so far as elasticity and quality of tone were concerned, and the reading of this third symphony was one which delighted alike the most critical adherent to tradition and the most modern in spirit.

In direct contrast of effect was the prelude to "Die Meistersinger" in which all the themes were set forth with the greatest clarity and they rippled in and out of the masses of orchestration, in which a masterly balance was preserved. The other numbers were the "Roman Carnival" by Berlioz and the Liszt "Mazeppa" tone poem, in both of which there were wonderful masses of tone, superb nuances and innumerable details that were as charming as they were bewildering.

Dr. Muck is a great gift from Germany, one which places us under unqualified gratitude, for that country has nothing greater to give. The men played with evident inspiration and there was no trace of the fact that the personnel has been changed in not less than eighteen men, all of whom seem to fit directly into the ensemble of this wonderful body of musicians. There was no soloist, but there did not seem to be less interest in the concert for this reason. The auditorium was filled to its capacity, as it will be for the season, as all the seats have already been sold by subscription.

Charles Norman Granville, a local baritone, who has not sung in New York for several years, returned to the concert platform last night in Aeolian Hall, when he created a highly favorable impression by the excellence of many details which make for artistic singing. He has primarily a voice of agreeable quality, full and resonant, an unusually good diction and his interpretations were both interesting and musicianly.

Charles Gilbert Spross, who played his accompaniments, was also on the programme as composer of a song full of fire and vigor. This was a setting of "Lorraine, Lorraine Lorree," which earned the well-deserved applause of an audience of goodly size. In addition to two groups of English songs Mr. Granville's programme included numbers by Schumann, Schubert, Franz, Strauss, Ries and a group of old Italian and French numbers.

Kurt Schindler, organizer and conductor of the Schola Cantorum, until this season known as the MacDowell Chorus, gave an illustrated lecture this morning at the Hotel Plaza before a large and interested audience. This was the first of a series which will be given by Mr. Schindler and others to make clear certain technical phases of musical subjects.

Mr. Schindler spoke on the Russian opera, "Boris Godenoff," which will be one of the early offerings at the Metropolitan Opera House, and his illustrations at the piano were not the least attractive phases of his presentation. Moussorgsky as a song writer has been heard on the programmes of several singers and his orchestral works have been played by the Russian Symphony Orchestra upon numerous occasions.

STANDARD,
OCTOBER 30

THE SYMPHONY PLAYS.

DR. CARL MUCK'S GRACEFUL RETURN AT OPENING CONCERT.

Sylvain Noack, Violinist and Second Concert Master, Makes Masterly Denouement in Mozart's Concerto—Euryanthe Overture the Real Treat.

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> And took in strains that might create a soul
> Under the ribs of Death."

The Boston Symphony orchestra on Tuesday evening presented in New Bedford theatre the opening concert of the winter series. The thin audience which greeted the musicians, by its applause welcomed also the return to this country of Dr. Karl Muck, its former conductor, who begins again his old duties as preceptor of Boston's famous orchestra. He was received with enthusiasm, and was insistently recalled at the end of the first number and given what was for a New Bedford audience an ovation.

Upon the program for this opening concert appears the names of four composers: Sgambati, an Italian; Pfitzner, a Russian-German; and the more familar names of Mozart and Weber. The thin poetry of the opening number; the simplicity and mystery of the second, and the sudden proclamation of the full orchestra, introducing the soloist, Sylvain Noack, in the third, paved the way with melody for the final climax and mastery of the last number, the overture of Weber's most finished opera. It was as if the orchestra, returning to New Bedford for another season with a personnel so altered, wisely chose, like a man in a race, to husband its strength for the last, that the final impression might be all-in-all.

The soft stirring of many violas and clarinets, through and through which wound the violins, and oboes and flutes, whose liquid notes now mount, now fall, now die; then the crescendo of the full orchestra, followed by a call of horns and the pom-pom of kettledrums; and with these stirrings of melody that began with a sigh and passed through the crashing splendor of the full orchestra back to the chromatic sighing again, the minds of the audience, possessed by the music, forgot the gossip of the day, the petty wrangling of politics, the cares of the home, the lures of ambition,—forgot hope and the death of hope, sorrow and gladness, pain and health, labor and play.

The symphony sang to them with one voice. The walls of the theatre, trivial and ordinary enough, melted into pearl-gray oblivion. Time, for tor the moment, ceased. A hundred minds, leaving their egos, groped after the soul-stirring chords that moved them out of themselves. A canvas of dancing colors, prism-glowing, changing, immaterial, formless, seemed to be woven by the swinging shuttles of the bows; and music was the warp, crossed by melody, the theme. Now the full orchestra, having husbanded its strength, joined in shaking the night with a fanfarronade, and the mind returned to self, the canvas melted,—there stood the black, slim form of Dr. Muck among the 99 who moved obedient to his sceptre.

Sgambati himself never heard the Boston Symphony orchestra in the year of grace, 1912,—or he would be astonished at his own music. A poet, he wrote music and influenced the musical taste of Italy. But Giovanni Sgambati, pupil of Liszt and admirer of Wagner, would have last evening applauded more because of Dr. Muck and his musicians' skill, if he were honest, than his composition which they played.

"The Little Christ Elf" of Hans Pfitzner, opening so simply and gently, and passing through its element of mystery,—its fairy tones like the voice of the Christ Elf itself in haunted woods, caused the audience to forget self again. Now there was heard a flutter of cherubim wings; and the music seemed to be telling what Raphael's brush told in color,—a message of roseate clouds and winged heads of infants, and reaches of blue sky beyond,—with that intangible fancy, the Christ Elf, dancing like a sunbeam across the infinity. The silver cling-cling! of the triangle, the mellow notes of the horn, the sweet insistance of the strings,—and then two louder, sadder notes from the strings, and silence. Those who did not know the story went away each with a story of his own. What did it mean? What does the sunset mean? Or the hills of autumn? Or the flowers of spring?

Now a little man, smiling, dark-haired, stands out from the midst of the other musicians, and, younger than most of them, audaciously waves with the tip of his dancing bow such a graceful mesmerism, that all who watch and hear are hypnotized, and forget the sustaining concord. There is poetry, there is warmth, there is color, there is the admirable certainty of mastery in his pose, in the careless way with which he brings instrument and bow together, and distils from it a honey of sound. Sylvain Noack chose a sweet and [illegible] part for his wonderful violin, when he played in Mozart's Concerto in D major. His pose and his playing were flourishes, and the only romantic flourishes,—and the only ramantic touch he gave to his apearance was when, at his recall, he turned and impetuously gave his hand to Dr. Muck, while all the orchestra and the audience were applauding him.

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- II. Andante Mesto.
- III. Scherzo, Presto: Trio un poco meno.
- IV. Serenata: Andante.
- V. Finale: Allegro con fuoco.

Pfitzner—Overture to Das Christ-Elflein (The Little Christ-Elf), a Christmas Fairy Story in Three acts by lse von Stach, Op. 20.

Mozart—Concerto for Violin, in D Major, No. 4, (K. 218.)
- I. Allegro.
- II. Andante cantabile.
- III. Rondo. Andantino grazioso.

Weber—Overture to Euryanthe.

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Dr. Muck's entrance was the signal for applause from an audience filling every seat in the hall. Nor would the crowd permit the starting of the programme until it had fully expressed its satisfaction of again having the recent Berlin musical giant at his old post after a three years' absence.

There was no marked change in the methods or accomplishments of this distinguished leader. His old-time authority was once more a conspicuous factor, and he used it to still the conversation that sprang up between the first and second movements of the opening composition.

But it is doubtful if this splendid musical organization has been heard to better advantage since Dr. Muck departed for Europe than in last evening's programme, which included the Beethoven "Eroica" symphony, Berlioz's "Le Carnaval Romain" overture, Liszt's symphonic poem "Mazeppa," and the prelude to "Die Meistersinger."

There seemed to be more life and vitality in the work of the orchestra men—the probable reflection of the returned director—and a unity of effort in technical precision beyond reproach.

Reasonable music lovers could not wish for better orchestral playing or conducting than that found at Carnegie Hall last night. Only the finicky would discover unimportant flaws

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NEW YORK HERALD.
NOVEMBER 8, 1912.

Musical Populace Heartily Greets Dr. Muck Again

Finds Little Change in Famous German Conductor When He Returns with Boston Orchestra.

Three thousand concert goers in Carnegie Hall last night seemed to be of the uniform opinion that the German Emperor had lost a remarkable conductor and that the Boston Symphony had gained one. It was the first concert here this season of the Boston Symphony Orchestra and the first appearance here, after an absence of four years, of Dr. Karl Muck, conductor.

Dr. Muck swung the baton over this noted orchestra from Boston when enjoying a leave of absence granted by the German Emperor several years ago, but four years ago his duties to the Berlin Roya Opera called him there again Not until this summer did he obtain his release i Berlin, and now he is the "permanent" conductor of the Boston Symphony Orchestra, at least for five years.

A notable audience raised its hands t applaud when Dr. Muck stepped out o the platform. Mr. Henry L. Higginson founder of the orchestra, had travelle from Boston for the occasion. Miss Geraldine Farrar represented the Metropolita opera contingent and was most enthusiastic. Musicians, lovers of music, musica critics and Mr., Mrs. and Miss Concer Goer, they were all there last night. I was a night not to be missed by any on in "Who's Who in Music." And in th intermission the lobby that leads to th artists' room was lined with the army o devotees of music, puffing cigarettes an discussing "reading," "tempo" and the lik and all singing praise of orchestra an conductor.

Little Change in Dr. Muck.

To the eye Dr. Muck has not aged a da in his absence; to the ear he seems t have broadened. His quick, elastic trea the slim body, the military bearing "at attention" and the eagle like glance that h casts over audience and orchestra—thes were familiar traits of the eminent Germa conductor. Nor has he changed at all i his manner of conducting. The movements of his baton are still small, th baton itself is moderately short and ver slender, but he commands his men in ever detail.

There were times in the "Meistersinger prelude last night when he stopped beating entirely and permitted the orchestr to play alone, then catching it again wit his baton, he would dictate every nuanc by an eloquent gesture of hand or wand. Still there was never anything spectacular. He conducted always for the benefit of the orchestra and not for the audience.

Rousing applause at his entrance, even more after the Beethoven symphony, in acknoweldging which Dr. Muck asked ovation at the close—these were the chief ovation at the close, these were the chief expressions of approval by the audience.

Temperature Too High.

It was a muggy night and Carnegie Hall was a sultry place, and the audience and orchestra mopped brows. These conditions doubtless had a tendency to dampen enthusiasm to some extent, but they affected no one's enjoyment of the orchestra's playing. Since last season several new players have been added to the ensemble. Almost every choir had its newcomers. The result is that the Boston Orchestra last night played even better than in past years. The delicacy with which it played the scherzo of the Beethoven "Eroica" sympathy was breathtaking and its clarity was exquisite. The "Funeral March" was charged with sentiment but free of exaggerations, and the close of the symphony was jubilation itself.

Berlioz's "Roman Carnival" was brilliantly done, as was the somewhat bana Liszt "Mazeppa." The final number was Wagner's "Meistersinger" prelude, beautifully played and conducted.

In the intermission friends streamed back to congratulate the conductor. He appeared overwhelmed and voiced his sentiments by remarking:—

"All I can say is that I am very, very happy to be back in America."

There was a real and heartfelt rejoi last evening in Carnegie Hall, expre with unmistakable enthusiasm, when Karl Muck appeared upon the platfo conduct the Boston Symphony Orch at the first concert of its twenty-seve season in New York. There was an eno mous audience, as large a one as th will accommodate, most of whose m bers had memories of the two season which Dr. Muck was previously at th head of the Boston orchestra—those 1906-7 and 1907-8. Their memories m them justly eager to welcome him b to the position which he filled then w such pre-eminent distinction. It is a familiar story how, after his two year leave of absence in Boston, he was summoned by royal authority back to Berli to fulfill his contract as conductor of Royal Opera House there; and how, the expiration of that contract, he found the way back to Boston and Mr. Higginson's superb orchestra tempting and easy. He had shown his power to raise that organization to its highest technical efficiency and to employ its powers to the finest ends; he had revealed his wide musical sympathies, his readiness to assimilate music of the most diverse tendencies, his devotion to the interests of the composer in bringing his work to the fullest realization, his eagerness to expend all his skill to that effect, even when his own personal likings were not wholly engaged. Always he stood as an interpreter of the composer's work, never as one displaying himself, his personality, his temperament, or impressing them upon the music, or endeavoring to find in it something that no one else had found, or anything that the composer had not put there.

Such Dr. Muck showed himself again last evening to be; and in some of these respects he differs markedly from some other modern conductors. He is now, as he was then, a man of power and authority, a musician of subtle and sensitive feeling, a conductor of the highest skill, a wonder worker with the marvelous instrument he controls. The orchestra itself showed a few new forces; but its quality has not changed.

In the programme last evening there was no soloist, and nothing to divert the attention of the audience from its performance. The music was familiar: Beethoven's "Eroica" Symphony, Berlioz's overture, "Le Carnival Romain"; Liszt's symphonic poem, "Mazeppa," and Wagner's prelude to "Die Meistersinger." The performance of the symphony was of splendid virility, breadth, and eloquence. It revealed nothing new; but it revealed the "Eroica" Symphony. It was nobly proportioned, dignified, full of poetry and marked by exquisite finish, finesse, and innumerable subtleties of accent, phrasing, and dynamics. One of its most notable qualities was its rhythmic vitality. Dr. Muck was free in his modifications of the tempo, and in the symphony, as in the other works on the programme, he did not hestitate to let loose the full power of the orchestra. But these things were all for a purpose, and the purpose was superbly fulfilled.

Berlioz's "Roman Carnival" overture sounds a little dryer in its melodic invention and its harmonic quality every time it is heard; but its orchestration holds its own in brilliancy, and the performance let none of its brilliancy be lost. A stirring effect was given to Liszt's "Mazeppa," and its wearisome thundering in the index, its intolerably long preparations to say something, were made to seem almost significant. The performance of the symphony deeply stirred the audience. Dr. Muck was again and again recalled, and he finally caused the whole orchestra to rise and share the applause with him.

NOVEMBER 8,
THE SUN,

KARL MUCK RETURNS WITH BOSTON ORCHESTRA

Old Conductor's Influence Is Perceptible at Once in Velvety Tones.

SUPERB IN BEETHOVEN

Directs the "Eroica" Symphony With Sincerity and Affection.

The Boston Symphony Orchestra gave the first concert of its current season in this city at Carnegie Hall last night. Despite the uproarious misbehavior of Jupiter Pluvius there was an audience which stretched the walls of the building and there were all those manifestations of real pleasure which are customarily associated with the visits of this organization.

The interest of the evening was intensified by the reappearance in this city of Dr. Karl Muck, the distinguished conductor, who was formerly at the head of this orchestra, but was recalled to his post at the Berlin Opera by royal and imperial mandate.

Dr. Muck made his last previous appearances here at the concerts of March 19 and 21, 1909. At the former of these he con[illegible]ucted Frederick S. Converse's dramatic [illegible]nes entitled "Joan of Arc," Charles [illegible]tin Loeffler's "Pagan Poem" for or[illegible]ra, piano, English horn and three [illegible]ts obligato, and Edward MacDow[illegible]dian Suite." At the final matinee [illegible]ed Haydn's "Surprise" symphony, [illegible] "Nozze di Figaro" overture and [illegible] Fourth symphony. Dr. Muck [illegible]d in the following November [illegible], who retained the post till [illegible]ason.

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NOVEMBER 8.
TIMES.

FIRST CONCERT OF BOSTON ORCHESTRA

Dr. Karl Muck Returns as Its Conductor and Is Greeted Enthusiastically.

PROGRAMME WITHOUT SOLOS

Fine Performances of Beethoven's Eroica Symphony and Pieces by Berlioz, Liszt, and Wagner.

NOVEMBER 8 **MAIL**

DR. MUCK IS WARMLY WELCOMED ON RETURN

By EMILIE FRANCES BAUER.

After an absence of four years Dr. Karl Muck returned to America again to become the conductor of the Boston Symphony Orchestra. That he was not forgotten was evident from the royal welcome accorded him at Carnegie Hall as he entered, and at the close of the first number there was an ovation that expressed extreme delight of the large audience over his admirable offering.

After the first measures of the Beethoven "Eroica" it was obvious that the great orchestra had again come into its own former glory so far as elasticity and quality of tone were concerned, and the reading of this third symphony was one which delighted alike the most critical adherent to tradition and the most modern in spirit.

In direct contrast of effect was the prelude to "Die Meistersinger" in which all the themes were set forth with the greatest clarity and they rippled in and out of the masses of orchestration, in which a masterly balance was preserved. The other numbers were the "Roman Carnival" by Berlioz and the Liszt "Mazeppa" tone poem, in both of which there were wonderful masses of tone, superb nuances and innumerable details that were as charming as they were bewildering.

Dr. Muck is a great gift from Germany, one which places us under unqualified gratitude, for that country has nothing greater to give. The men played with evident inspiration and there was no trace of the fact that the personnel has been changed in not less than eighteen men, all of whom seem to fit directly into the ensemble of this wonderful body of musicians. There was no soloist, but there did not seem to be less interest in the concert for this reason. The auditorium was filled to its capacity, as it will be for the season, as all the seats have already been sold by subscription.

Charles Norman Granville, a local baritone, who has not sung in New York for several years, returned to the concert platform last night in Aeolian Hall, when he created a highly favorable impression by the excellence of many details which make for artistic singing. He has primarily a voice of agreeable quality, full and resonant, an unusually good diction and his interpretations were both interesting and musicianly.

Charles Gilbert Spross, who played his accompaniments, was also on the programme as composer of a song full of fire and vigor. This was a setting of "Lorraine, Lorraine Lorree," which earned the well-deserved applause of an audience of goodly size. In addition to two groups of English songs Mr. Granville's programme included numbers by Schumann, Schubert, Franz, Strauss, Ries and a group of old Italian and French numbers.

Kurt Schindler, organizer and conductor of the Schola Cantorum, until this season known as the MacDowell Chorus, gave an illustrated lecture this morning at the Hotel Plaza before a large and interested audience. This was the first of a series which will be given by Mr. Schindler and others to make clear certain technical phases of musical subjects.

Mr. Schindler spoke on the Russian opera, "Boris Godenoff," which will be one of the early offerings at the Metropolitan Opera House, and his illustrations at the piano were not the least attractive phases of his presentation. Moussorgsky as a song writer has been heard on the programmes of several singers and his orchestral works have been played by the Russian Symphony Orchestra upon numerous occasions.

STANDARD,
OCTOBER 30

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NEW YORK HERALD.
NOVEMBER 8, 1912.

Musical Populace Heartily Greets Dr. Muck Again

Finds Little Change in Famous German Conductor When He Returns with Boston Orchestra.

Three thousand concert goers in Carnegie Hall last night seemed to be of the uniform opinion that the German Emperor had lost a remarkable conductor and that the Boston Symphony had gained one. It was the first concert here this season of the Boston Symphony Orchestra and the first appearance here, after an absence of four years, of Dr. Karl Muck, conductor.

Dr. Muck swung the baton over this noted orchestra from Boston when enjoying a leave of absence granted by the German Emperor several years ago, but four years ago his duties to the Berlin Royal Opera called him there again. Not until this summer did he obtain his release in Berlin, and now he is the "permanent" conductor of the Boston Symphony Orchestra, at least for five years.

A notable audience raised its hands to applaud when Dr. Muck stepped out on the platform. Mr. Henry L. Higginson, founder of the orchestra, had travelled from Boston for the occasion. Miss Geraldine Farrar represented the Metropolitan opera contingent and was most enthusiastic. Musicians, lovers of music, music critics and Mr., Mrs. and Miss Concert Goer, they were all there last night. It was a night not to be missed by any one in "Who's Who in Music." And in the intermission the lobby that leads to the artists' room was lined with the army of devotees of music, puffing cigarettes and discussing "reading," "tempo" and the like and all singing praise of orchestra and conductor.

Little Change in Dr. Muck.

To the eye Dr. Muck has not aged a day in his absence; to the ear he seems to have broadened. His quick, elastic tread, the slim body, the military bearing "at attention" and the eagle like glance that he casts over audience and orchestra—these were familiar traits of the eminent German conductor. Nor has he changed at all in his manner of conducting. The movements of his baton are still small, the baton itself is moderately short and very slender, but he commands his men in every detail.

There were times in the "Meistersinger" prelude last night when he stopped beating entirely and permitted the orchestra to play alone, then catching it again with his baton, he would dictate every nuance by an eloquent gesture of hand or wand. Still there was never anything spectacular. He conducted always for the benefit of the orchestra and not for the audience.

Rousing applause at his entrance, even more after the Beethoven symphony, in acknoweldging which Dr. Muck asked ovation at the close—these were the chief ovation at the close, these were the chief expressions of approval by the audience.

Temperature Too High.

It was a muggy night and Carnegie Hall was a sultry place, and the audience and orchestra mopped brows. These conditions doubtless had a tendency to dampen enthusiasm to some extent, but they affected no one's enjoyment of the orchestra's playing. Since last season several new players have been added to the ensemble. Almost every choir had its newcomers. The result is that the Boston Orchestra last night played even better than in past years. The delicacy with which it played the scherzo of the Beethoven "Eroica" symphony was breathtaking and its clarity was exquisite. The "Funeral March" was charged with sentiment but free of exaggerations, and the close of the symphony was jubilation itself.

Berlioz's "Roman Carnival" was brilliantly done, as was the somewhat bana

Liszt "Mazeppa." The final number was Wagner's "Meistersinger" prelude, beautifully played and conducted.

In the intermission friends streamed back to congratulate the conductor. He appeared overwhelmed and voiced his sentiments by remarking:—

"All I can say is that I am very, very happy to be back in America."

NOVEMBER 8.
TIMES.

FIRST CONCERT OF BOSTON ORCHESTRA

Dr. Karl Muck Returns as Its Conductor and Is Greeted Enthusiastically.

PROGRAMME WITHOUT SOLO

Fine Performances of Beethoven's Eroica Symphony and Pieces by Berlioz, Liszt, and Wagner.

There was a real and heartfelt rejoi last evening in Carnegie Hall, expressed with unmistakable enthusiasm, when Dr. Karl Muck appeared upon the platform to conduct the Boston Symphony Orchestra at the first concert of its twenty-seventh season in New York. There was an enormous audience, as large a one as the hall will accommodate, most of whose members had memories of the two seasons in which Dr. Muck was previously at the head of the Boston orchestra—those of 1906-7 and 1907-8. Their memories made them justly eager to welcome him back to the position which he filled then with such pre-eminent distinction. It is a familiar story how, after his two years leave of absence in Boston, he was summoned by royal authority back to Berlin to fulfill his contract as conductor of the Royal Opera House there; and how, at the expiration of that contract, he found the way back to Boston and Mr. Higginson's superb orchestra tempting and easy. He had shown his power to raise that organization to its highest technical efficiency and to employ its powers to the finest ends; he had revealed his wide musical sympathies, his readiness to assimilate music of the most diverse tendencies, his devotion to the interests of the composer in bringing his work to the fullest realization, his eagerness to expend all his skill to that effect, even when his own personal likings were not wholly engaged. Always he stood as an interpreter of the composer's work, never as one displaying himself, his personality, his temperament, or impressing them upon the music, or endeavoring to find in it something that no one else had found, or anything that the composer had not put there.

Such Dr. Muck showed himself again last evening to be; and in some of these respects he differs markedly from some other modern conductors. He is now, as he was then, a man of power and authority, a musician of subtle and sensitive feeling, a conductor of the highest skill, a wonder worker with the marvelous instrument he controls. The orchestra itself showed a few new forces; but its quality has not changed.

In the programme last evening there was no soloist, and nothing to divert the attention of the audience from its performance. The music was familiar: Beethoven's "Eroica" Symphony, Berlioz's overture, "Le Carnival Romain"; Liszt's symphonic poem, "Mazeppa," and Wagner's prelude to "Die Meistersinger." The performance of the symphony was of splendid virility, breadth, and eloquence. It revealed nothing new; but it revealed the "Eroica" Symphony. It was nobly proportioned, dignified, full of poetry and marked by exquisite finish, finesse, and innumerable subtleties of accent, phrasing, and dynamics. One of its most notable qualities was its rhythmic vitality. Dr. Muck was free in his modifications of the tempo, and in the symphony, as in the other works on the programme, he did not hesitate to let loose the full power of the orchestra. But these things were all for a purpose, and the purpose was superbly fulfilled.

Berlioz's "Roman Carnival" overture sounds a little dryer in its melodic invention and its harmonic quality every time it is heard; but its orchestration holds its own in brilliancy, and the performance let none of its brilliancy be lost. A stirring effect was given to Liszt's "Mazeppa," and its wearisome thundering in the index, its intolerably long preparations to say something, were made to seem almost significant. The performance of the symphony deeply stirred the audience. Dr. Muck was again and again recalled, and he finally caused the whole orchestra to rise and share the applause with him.

NOVEMBER 8,
THE SUN,

KARL MUCK RETURNS WITH BOSTON ORCHESTRA

Old Conductor's Influence Is Perceptible at Once in Velvety Tones.

SUPERB IN BEETHOVEN

Directs the "Eroica" Symphony With Sincerity and Affection.

The Boston Symphony Orchestra gave the first concert of its current season in this city at Carnegie Hall last night. Despite the uproarious misbehavior of Jupiter Pluvius there was an audience which stretched the walls of the building and there were all those manifestations of real pleasure which are customarily associated with the visits of this organization.

The interest of the evening was intensified by the reappearance in this city of Dr. Karl Muck, the distinguished conductor, who was formerly at the head of this orchestra, but was recalled to his post at the Berlin Opera by royal and imperial mandate.

Dr. Muck made his last previous appearances here at the concerts of March 19 and 21, 1909. At the former of these he conducted Frederick S. Converse's dramatic scenes entitled "Joan of Arc," Charles Martin Loeffler's "Pagan Poem" for orchestra, piano, English horn and three trumpets obligato, and Edward MacDowell's "Indian Suite." At the final matinée he directed Haydn's "Surprise" symphony, Mozart's "Nozze di Figaro" overture and Beethoven's Fourth symphony. Dr. Muck was succeeded in the following November by Max Fiedler, who retained the post till the end of last season.

The eminent master of the baton was received last evening in a manner which could have left him with no doubt as to New York's regard for him.

The programme which he offered for the pleasure of his admirers consisted of Beethoven's "Eroica" symphony, Berlioz's "Carneval Romain" overture, Liszt's symphonic poem; "Mazeppa" and Wagner's "Meistersinger" prelude. These four numbers formed a series which swept the opulent field of orchestral development from the last days of the purely classic to the full splendor of the modern romantic.

It was, however, not a programme in which perfect evenness of interest was present, for the two middle numbers fell considerably below the other two in merit. Liszt's "Mazeppa" can hardly be regarded as a work of heroic proportions and the wild horse was assuredly not a "Tartar of the Ukraine breed." It might therefore be wise to fall back on a learned discussion of the conductor's reading of the "Eroica." But to what end?

If a director makes of a Beethoven symphony a field for the parade of his idiosyncrasies or the exhibition of his especial feats in distortion of inner passages in order to disclose "hitherto unsuspected beauties," perhaps there would be excellent reason for an application of the whip of analysis. But when he respects the letter of the text and indulges only in a few characteristic accentuations, not at all revolutionary, the summary of thematter must be that he discharged his duties honorably.

Dr. Muck was never a sensationalist. Whatever he does bears the stamp of culture, of scholarly sincerity. His reading of the "Eroica" was above all things honest. He takes the funeral march very slowly and he dwells with affection on the broad phrases of the finale, but from beginning to end his reading is consistent and is subservient to the general plan of the composer.

The orchestra naturally lacked a trifle of its wonted brilliancy of tone last night, but on the other hand every melodic fragment in the score was brought out with perfect clearness. The finish, the elegance, the smooth certainty of the performance all brought delight to the hearts of music lovers. The audience was not slow to recognize the beauty of this symphonic song and there was an abundance of applause.

The "Roman Carnival" overture is one of the brilliant products of the pen of Berlioz and it was played admirably last evening. Most noticeable was the delicacy of the delivery of the string passages, while in the sonorous pages given to the brass there was a splendid resonance entirely free of blatancy. Similar qualities were found in the presentation of Liszt's pretentious and banal composition. It was treated much better than it deserved to be.

It was apparent that under the guidance of Dr. Muck the orchestra had set out toward a recovery of that peculiarly velvety quality of tone which it used to have and which was partly obscured under the ardent outreachings of the spirit of Mr. Fiedler. It will perhaps be needful to wait yet a little before we hear the old tone in all its nobility, but much of the exquisite finesse of the orchestra was already in evidence last night. The transparency of the tutti passages showed the presence of the hand of a great master.

It is good to have Dr. Muck back. He is one of the foremost musical minds of this time.

NOVEMBER 8.

NEW YORK PRESS.

DR. MUCK BACK WITH BOSTON SYMPHONY

Conductor's Personality Has Made Big Change in Organization.

MUSIC LOVERS WELCOME HIM

Orchestra Gives a Deeply Impressive Rendition of Wagner and Beethoven.

An audience that filled Carnegie Hall completely, despite the weather, welcomed Dr. Karl Muck back to New York last night as head of the Boston Symphony Orchestra. There was nothing boisterous in the reception accorded to the famous conductor. Subscribers to the Boston orchestra's concerts do not display their feelings in that way, and Dr. Muck is not the kind of man to invite such demonstrations. Yet there can be no doubt that the great majority of those who applauded the man when he made his first entrance and induced him to bow two or three times after every number meant what their hands expressed sincerely and deeply.

After an absence of several years as musical director in the Berlin Opera House, where he was held by the Emperor's will, though he himself longed to be in America, Dr. Muck at last had returned to the orchestra with which he was so brilliantly identified in the past. The men from Boston needed him, as was shown by their performance last night. The musical public of this city also needed him—needed his quiet yet forceful influence, so opposed to everything sensational. No wonder every one last night felt happy.

Possibly Dr. Muck might have chosen a better programme for the Boston Symphony Orchestra's first concert in New York this season, though the absence of a soloist was distinctly agreeable. Something more substantial than Berlioz's "Carnaval Romains" overture, which was grouped with Liszt's symphonic poem "Mezeppa" and Wagner's "Meistersinger" overture in the second part of the evening, would have been welcome. The beautiful reading Dr. Muck gave of Beethoven's "Eroica" symphony, however, and the finely sonorous and dignified performance of the "Meistersinger" overture, which closed the programme, offered ample compensation.

It was to be expected that Dr. Muck would impress his artistic personality on the Boston Symphony Orchestra before long. So great a change at the very beginning of the season as one observed last night, however, came as a surprise.

There had been a tendency in the past few years, it must be confessed, to break away from the best traditions, to sacrifice euphony, clearness, precision, for rude vigor or emotional effusiveness. That tendency, evidently, Dr. Muck has stopped short. More still, in the brief time he has had the orchestra in hand since his return he seems to have eradicated the damage done during his absence. Smoothness of tone, transparency, delicacy of phrasing, unanimity—those were the leading characteristics of the orchestra's playing last night, as they were of yore.

Dr. Karl Muck is far from old-fashioned in his interpretations. Our forefathers, no doubt, would have been shocked at his reading of the "Eroica" symphony. A man of culture and refinement, however, the German conductor never seems to have the temptation to be over-emphatic, to indulge in rude exaggerations. It is easy to understand that this reserve—so unusual in this age—might create the impression of coldness. Yet though Dr. Muck does not permit his passions to flare up and steers clear of all effects which could be construed as vulgar, his nature is not cold. Surely the reading he gave of the Funereal movement of the Beethoven symphony, which he took at an unusually slow pace, lacked nothing in pathos. It was deeply and convincingly moving—not a complaint but a tragedy.

It was the scherzo of the symphony, though, played with exquisite delicacy and finish, that delighted the auditors most. They had heard it given with more rollicking humor, perhaps, but hardly with more contagious merriment and charm.

Among those who visited Dr. Muck in the intermission were Geraldine Farrar, who, of course, has sung under the conductor's baton in Berlin. The Boston Orchestra's next concert will take place on Thursday evening, December 5.

EVENING POST:

NOVEMBER 8, 1912.

MUSIC AND DRAMA

Boston Symphony Orchestra.

Boston rejoices once more in the possession of a conductor of the very first rank. Neither in the concert hall nor the opera house (except for a few weeks) has she owned one in recent years. But now Dr. Carl Muck is back at the head of the Symphony Orchestra, and everybody rejoices. It is an open secret that under his predecessor this orchestra, which is one of the best in the world, had lost some of its polish. Dr. Muck will doubtless soon restore its full lustre; last night, already, a change was noticeable, although the depressingly damp atmosphere, which made the auditors feel as if they were all taking a Turkish bath, prevented the orchestra from displaying its usual brilliancy.

The opening piece was Beethoven's colossal "Eroica" symphony—a work which has done so much good and so much harm in the musical world. The good it has done consists in the delight it has given to millions of true music lovers during the hundred and six years since it was first performed, and in the inspiration it gave to the great masters that came after him by its wealth of new melodies, rhythms, and forms. The harm it has done was due to its excessive length. Haydn and Mozart had written symphonies of just about the right dimensions. Beethoven doubled and trebled the duration, and while he himself, with his consummate genius, was able to paint a picture on such a huge canvas, those who came after him deemed it necessary to follow his example, the result being that nine-tenths of all symphonic works written since the "Eroica" are too long. "Less would have been more" is true of all of them; and for this Beethoven is to blame. Even his works would gain by being edited; certainly the "Eroica" would; there are tiresome stretches in it which it would be well to eliminate. All theatrical managers shorten and edit the plays of Shakespeare, and the operas of Wagner are greatly improved by being shortened in the way Anton Seidl did it. The day will doubtless come when Beethoven's symphonies will also get the benefit of the judicious editing of an Anton Seidl of the future.

The performance of the "Eroica" last night had the good qualities to be expected of the Boston Orchestra; it was smooth, accurate, delicate, and vigorous in turn, nicely colored, and altogether in the approved classical style. There was little reading between the lines; the most academically-minded could find no reason to complain on that score. Yet the emotional side was not neglected, and in the funeral march there was a grand climax of grief eloquently voiced.

Dr. Muck is one of the regular conductors at Bayreuth, and in the "Meistersinger" prelude, at the close of the programme, he was therefore quite at home. Between the Beethoven and the Wagner the band played Berlioz's "Roman Carnival" overture, which gave it a chance to display its brilliant virtuosity, and Liszt's splendid "Mazeppa," which contains stirring ideas as well as brilliancy (and also some moments of dulness). This symphonic poem was one of the works which impressed Wagner by their "extraordinary wealth of musical productive power," and the mere reading of which caused him to be "overwhelmed with emotion and joy," to use his own words. Both Wagner and Liszt would have embraced Dr. Muck for the eloquent way in which he brought out the tragedy of this masterwork, of which Wagner further wrote: "I was quite out of breath after reading it through the first time. I feel sorry, too, for the poor horse: how cruel are nature and the world." It is to be hoped that Dr. Muck will give us some more of his fine Liszt interpretations during the season. He and Josef Stransky, the leader of our Philharmonic, are close friends, and one of their bonds of friendship is their love of Liszt.

"Snow White."

~~The boys and girls of the city—the little boys and girls—have been long and strangely overlooked in the general theatrical scheme of Christmas entertainment, and doubtless will rejoice greatly in the fairy tale of "Snow White," which Mr. Winthrop Ames, following the example of the German Theatre, has put on the stage of his Little Theatre for their especial delectation. Most of them doubtless are more or less familiar with the popular Grimm story, or, rather, stories, of which it is an expansion. The adaptor is Jesse Braham White, whose work will doubtless prove entirely satisfactory from the juvenile point of view, although it is not enriched by any special graces of imagination. It is emphatically a show for children, not including those of larger growth. A special audience, Wednesday afternoon, consisted largely of diminutive youngsters, whose intense interest in and amazement at some of the ancient stage illusions were delightful to watch. They were aghast at the vengeful jealousy of the wicked queen, enthralled by the enchantments wrought by the ugly old witch and enthusiastic in their sympathy with the pretty little heroine in her tribulations and ultimate triumph. Nothing pleased them more than the impunity with which the witch sat upon a flaming brazier, and it is possible that the impression created by this particular illusion may lead to perilous domestic experiments in the future. The most successful scenes, perhaps, were those which occurred in the abode of the seven dwarfs where the simplicity and naturalness of the incidents were more productive of illusion than the more pretentious supernatural business. But the juvenile audience evidently saw everything with the eyes of perfect faith, and doubtless profited by the spectacle of defeated vice and victorious virtue. The piece is prettily staged and well enough acted, the children players having been diligently trained and entering into their parts with unflagging spirits. There is nothing in it to call for serious comment, but the show is a good one of its kind, fulfils its obvious purpose, and deserves to be and probably will be prosperous.~~

Rent for the Barber London House.

~~WASHINGTON, November [illegible]—Executors of the late Amzi L. Barber, a leading figure in the Asphalt trade, are confronted with a bill of $50,35[illegible] for rent of the Barber London house. William Henry Colbran has brought suit, based on a twenty-[illegible] lease of the house to Barber, who, after paying for three years, failed to comply with the terms of the lease. The annual rental, according to Colbran, was to have been $7,819. The executors will fight the claim.~~

NEW-YORK TRIBUNE,

NOVEMBER 8.

THE BOSTON ORCHESTRA

A Welcome for Dr. Muck at Carnegie Hall.

The greeting which the Boston Orchestra received at its first concert for this season in Carnegie Hall last night could have been no heartier had the country's metropolis had a proprietary interest in the orchestra instead of New England's capital. But this is characteristic of New York. Civic pride plays no part in its appreciation of artistic offerings. It cares nothing for the native habitat of those who contribute to its enjoyment and refuses to believe that it is a duty to affect to admire the mediocre because it is of home production, or to give small measure of appreciation to the excellent because it is not. And yet without appeal to the sentiment which is preached in so many places as an essential to culture it manages to maintain a pretty high standard of appreciative interest in art. In nothing is this demonstrated more convincingly than in its delight in the Boston Orchestra. With a hundred other orchestra concerts to listen to every season it makes a gala occasion out of every visit of Major Higginson's organization. It accepts its programmes without murmur, even when they repeat compositions which have just been heard from local orchestras, and rejoices unaffectedly and wholeheartedly in every manifestation of remarkable skill by the leader or his men. And its opportunities to do so are frequent, largely because the performances have always been kept free from vagaries or strivings after sensational effect. Neither the performances of the bandsmen nor the readings of their leaders have become mannerisms here, and so without yielding their privilege to discriminate the people of New York have noted the phases through which the Boston Orchestra has passed in the course of more than a quarter of a century, placed an estimate upon them all and frankly and enthusiastically paid tribute to all which made appeal to its æsthetic judgment. The achievements of the men have received as full a recognition as that given to their leaders, from Gericke to Fiedler. All of the conductors live in the admiration of New York's music lovers, none more puissantly than Dr. Muck, whose return was celebrated last night. There was no artificial effusiveness in the welcome extended to him, for the audiences of the Boston Orchestra are lovers of music, not worshippers of men; but Dr. Muck was made to feel that musical New York was glad of his presence and of the assurance which that presence gave of refined pleasures, haply for a long time to come.

The gracious ceremony over, the audience settled down to present enjoyment. It came in more than expected measure in spite, or perhaps because, of the familiarity of all the music on the programme. In a way the list might have been described as conventional as well as familiar. A tribute to the great symphonist—him who was, who is and who shall be, let us hope, in sæcula sæculorum—Beethoven, began it. Dr. Muck gave us the "Heroic" symphony. Then the men must show their "virtuosity" in Berlioz's overture "Carnaval Romaine" and Liszt's "Mazeppa," and to bring back an appreciation of the sound and healthy in the art the prelude to "Die Meistersinger." When the ideal day comes for orchestral music it may be that a symphony by Beethoven will be permitted to stand for an evening's enjoyment alone, or with only an introductory piece to attune the mind for its appreciation. Then such beauties as marked last night's performance of the "Eroica" will be carried away as a lovely memory to be dwelt on with joy and to be cherished as an uplifting experience. What was there in all the glitter of the Berlioz and Liszt music to match the music of the symphony which Dr. Muck evoked for its own sake rather than to exploit the skill of the musicians? Was there anywhere such exquisite pathos as that which spoke out of the concluding measures of the funeral march when the music apparently borders on childishness in its simplicity, and then seizes upon heart and imagination as it grows until one feels the falling clods and joins in the lamentations and the choked sighs? Here was the emotional climax of last night's music. Before it the ear had been ravished with the purity of the instrumental tone, and, in the first movement especially, with the transparency of the harmonies, each instrument contributing its quality, but leaving the balance undisturbed; also with the exquisite finesse of the dynamic effects, the delightful propulsion of the dainty sforzatos, the equability in quantity and quality with which interrupted phrases were taken up and continued by an instrumental companion, but in the coda of the march poetical expression was supreme, and there, to many, perhaps, was the climax of the evening, despite the pure loveliness of the scherzo and the glorious flight in the concluding variations.

There did not seem to be an unoccupied chair in the great hall. H. E. K.

BROOKLYN EDIT

From HERALD
Address: New York
Date NOV 3 - 1912
Estab

Brooklyn will welcome Dr. Karl Muck, who will return with the Boston Symphony Orchestra after an absence of two years, Friday evening in the opera house of the Academy of Music, for the first concert of the season. The concert will be in the nature of a welcome to Dr. Muck and there will be no soloist. This programme will be given:—

Symphony No. 8, F major, op. 93; allegro vivace e con brio, allegretto scherzando, tempo di menuetto, allegro vivace. Beethoven
Overture, "Le Carnaval Romain," op. 9 .. Berlioz
"Mazeppa," symphonic poem No. 9 (after Victor Hugo) .... Liszt
Prelude to "Die Meistersinger von Nurnberg" .... Wagner

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From TIMES
Address Brooklyn, N.Y.
Date NOV 4 1912
Esta ... 38

MUSIC AND MUSICIANS

On Friday evening November 8 the first of the five concerts by the Boston Symphony Orchestra in the Academy will have a special character in that Mr. Fiedler's successor, Dr. Karl Muck will conduct. The programme includes the Beethoven Symphony No. 8, the Berlioz "Carnaval Romain" op 9, Liszt's symphonic poem "Mazeppa" and the prelude to "Die Meistersinger von Nurnberg." Dr. Muck is acknowledged as one of the really great conductors of the musical world. His qualities are known and appreciated here. A warm welcome awaits him.

From SUN
Address: New York
Date NOV 8 - 1912
Estab ... 34

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The programme which he offered for the pleasure of his admirers consisted of Beethoven's "Eroica" symphony, Berlioz's "Carneval Romain" overture, Liszt's symphonic poem "Mazeppa" and Wagner's "Meistersinger" prelude. These four numbers formed a series which swept the opulent field of orchestral development from the last days of the purely classic to the full splendor of the modern romantic.

It was, however, not a programme in which perfect evenness of interest was present, for the two middle numbers fell considerably below the other two in merit. Liszt's "Mazeppa" can hardly be regarded as a work of heroic proportions and the wild horse was assuredly not a "Tartar of the Ukraine breed." It might therefore be wise to fall back on a learned discussion of the conductor's reading of the "Eroica." But to what end?

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It is good to have Dr. Muck back. He is one of the foremost musical minds of this time.

CALL

From
Address: New York City
Date NOV 8 - 1912
Esta ... 34

THE BOSTON SYMPHONY ORCHESTRA WILL GIVE ITS FIRST CONCERT THIS EVENING AT THE BROOKLYN ACADEMY.

The first concert of the Boston Symphony Orchestra, of which Dr. Karl Muck is the conductor, will be given this evening at the Brooklyn Academy of Music. The program:

Symphony No. 8, F Major, Op. 93 .. Beethoven
  Allegro vivace e con brio
  Allegretto scherzando
  Tempo di menuetto
  Allegro vivace
Overture, "Le Carnaval Romain," Op. 9, Berlioz
"Mazeppa," Symphonic Poem No. 6 ..... Liszt
Prelude to "The Meistersinger" .... Wagner

There will be a ten-minute intermission after the symphony.

The operatic department of the Von Ende School of Music, at 58 West 90th street, announces the engagement of Maestro Fernando Tanara, in association with Ludwig Hess, the famous German tenor, teacher of voice placement, German opera and German lieder; Mme. Adrienne Remenyi, the eminent French soprano, teacher of voice culture, French diction, style and interpretation, and Miss Beatrice McCue, the well known contralto, teacher of voice culture and English diction.

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From STAATS-ZEITUNG
Address: New York.
Date NOV 8 1912
Est ... 84

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NOV 8 - 1912

Muck Again Leader of the Boston Orchestra

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From TOWN & COUNTRY
Address: New York City.
Date NOV 9 1912
Establi

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BROOKLYN EDI

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Date NOV 3 - 1912
Estab

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From TIMES
Address Brooklyn, N. Y.
Date NOV 1 1912
Esta 38

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From SUN
Address: New York
Date NOV 8 - 1912
Establ 34

KARL MUCK RETURNS WITH BOSTON ORCHESTRA

Old Conductor's Influence Is Perceptible at Once in Velvety Tones.

SUPERB IN BEETHOVEN

Directs the "Eroica" Symphony With Sincerity and Affection.

The Boston Symphony Orchestra gave the first concert of its current season in this city at Carnegie Hall last night. Despite the uproarious misbehavior of Jupiter Pluvius there was an audience which stretched the walls of the building and there were all those manifestations of real pleasure which are customarily associated with the visits of this organization.

The interest of the evening was intensified by the reappearance in this city of Dr. Karl Muck, the distinguished conductor, who was formerly at the head of this orchestra, but was recalled to his post at the Berlin Opera by royal and imperial mandate.

Dr. Muck made his last previous appearances here at the concerts of March 19 and 21, 1909. At the former of these he conducted Frederick S. Converse's dramatic scenes entitled "Joan of Arc," Charles Martin Loeffler's "Pagan Poem" for orchestra, piano, English horn and three trumpets obligato, and Edward MacDowell's "Indian Suite." At the final matinée he directed Haydn's "Surprise" symphony, Mozart's "Nozze di Figaro" overture and Beethoven's Fourth symphony. Dr. Muck was succeeded in the following November by Max Fiedler, who retained the post till the end of last season.

The eminent master of the baton was received last evening in a manner which could have left him with no doubt as to New York's regard for him.

The programme which he offered for the pleasure of his admirers consisted of Beethoven's "Eroica" symphony, Berlioz's "Carneval Romain" overture, Liszt's symphonic poem "Mazeppa" and Wagner's "Meistersinger" prelude. These four numbers formed a series which swept the opulent field of orchestral development from the last days of the purely classic to the full splendor of the modern romantic.

It was, however, not a programme in which perfect evenness of interest was present, for the two middle numbers fell considerably below the other two in merit. Liszt's "Mazeppa" can hardly be regarded as a work of heroic proportions and the wild horse was assuredly not a "Tartar of the Ukraine breed." It might therefore be wise to fall back on a learned discussion of the conductor's reading of the "Eroica." But to what end?

If a director makes of a Beethoven symphony a field for the parade of his idiosyncrasies or the exhibition of his especial feats in distortion of inner passages in order to disclose "hitherto unsuspected beauties," perhaps there would be excellent reason for an application of the whip of analysis. But when he respects the letter of the text and indulges only in a few characteristic accentuations, not at all revolutionary, the summary of the matter must be that he discharged his duties honorably.

Dr. Muck was never a sensationalist. Whatever he does bears the stamp of culture, of scholarly sincerity. His reading of the "Eroica" was above all things honest. He takes the funeral march very slowly and he dwells with affection on the broad phrases of the finale, but from beginning to end his reading is consistent and is subservient to the general plan of the composer.

The orchestra naturally lacked a trifle of its wonted brilliancy of tone last night, but on the other hand every melodic fragment in the score was brought out with perfect clearness. The finish, the elegance, the smooth certainty of the performance all brought delight to the hearts of music lovers. The audience was not slow to recognize the beauty of this symphonic song and there was an abundance of applause.

The "Roman Carnival" overture is one of the brilliant products of the pen of Berlioz and it was played admirably last evening. Most noticeable was the delicacy of the delivery of the string passages, while in the sonorous pages given to the brass there was a splendid resonance entirely free of blatancy. Similar qualities were found in the presentation of Liszt's pretentious and banal composition. It was treated much better than it deserved to be.

It was apparent that under the guidance of Dr. Muck the orchestra had set out toward a recovery of that peculiarly velvety quality of tone which it used to have and which was partly obscured under the ardent outreachings of the spirit of Mr. Fiedler. It will perhaps be needful to wait yet a little before we hear the old tone in all its nobility, but much of the exquisite finesse of the orchestra was already in evidence last night. The transparency of the tutti passages showed the presence of the hand of a great master.

It is good to have Dr. Muck back. He is one of the foremost musical minds of this time.

From
Address: New York City
Date NOV 8
Esta 34

THE BOSTON SYMPHONY ORCHESTRA WILL GIVE ITS FIRST CONCERT THIS EVENING AT THE BROOKLYN ACADEMY.

The first concert of the Boston Symphony Orchestra, of which Dr. Karl Muck is the conductor, will be given this evening at the Brooklyn Academy of Music. The program:

Symphony No. 8, F Major, Op. 93...Beethoven
  Allegro vivace e con brio
  Allegretto scherzando
  Tempo di menuetto
  Allegro vivace
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"Mazeppa," Symphonic Poem No. 6......Liszt
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NOV 8 - 1912

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From TOWN & COUNTRY
Address: New York City.
Date 1912
Establi

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Directs the "Eroica" Symphony With Sincerity and Affection.

The Boston Symphony Orchestra gave the first concert of its current season in this city at Carnegie Hall last night. Despite the uproarious misbehavior of Jupiter Pluvius there was an audience which stretched the walls of the building and there were all those manifestations of real pleasure which are customarily associated with the visits of this organization.

The interest of the evening was intensified by the reappearance in this city of Dr. Karl Muck, the distinguished conductor, who was formerly at the head of this orchestra, but was recalled to his post at the Berlin Opera by royal and imperial mandate.

Dr. Muck made his last previous appearances here at the concerts of March 19 and 21, 1909. At the former of these he conducted Frederick S. Converse's dramatic scenes entitled "Joan of Arc," Charles Martin Loeffler's "Pagan Poem" for orchestra, piano, English horn and three trumpets obligato, and Edward MacDowell's "Indian Suite." At the final matinée he directed Haydn's "Surprise" symphony, Mozart's "Nozze di Figaro" overture and Beethoven's Fourth symphony. Dr. Muck was succeeded in the following November by Max Fiedler, who retained the post till the end of last season.

The eminent master of the baton was received last evening in a manner which could have left him with no doubt as to New York's regard for him.

The programme which he offered for the pleasure of his admirers consisted of Beethoven's "Eroica" symphony, Berlioz's "Carneval Romain" overture, Liszt's symphonic poem "Mazeppa" and Wagner's "Meistersinger" prelude. These four numbers formed a series which swept the opulent field of orchestral development from the last days of the purely classic to the full splendor of the modern romantic.

It was, however, not a programme in which perfect evenness of interest was present, for the two middle numbers fell considerably below the other two in merit. Liszt's "Mazeppa" can hardly be regarded as a work of heroic proportions and the wild horse was assuredly not a "Tartar of the Ukraine breed." It might therefore be wise to fall back on a learned discussion of the conductor's reading of the "Eroica." But to what end?

If a director makes of a Beethoven symphony a field for the parade of his idiosyncrasies or the exhibition of his especial feats in distortion of inner passages in order to disclose "hitherto unsuspected beauties," perhaps there would be excellent reason for an application of the whip of analysis. But when he respects the letter of the text and indulges only in a few characteristic accentuations, not at all revolutionary, the summary of the matter must be that he discharged his duties honorably.

Dr. Muck was never a sensationalist. Whatever he does bears the stamp of culture, of scholarly sincerity. His reading of the "Eroica" was above all things honest. He takes the funeral march very slowly and he dwells with affection on the broad phrases of the finale, but from beginning to end his reading is consistent and is subservient to the general plan of the composer.

The orchestra naturally lacked a trifle of its wonted brilliancy of tone last night, but on the other hand every melodic fragment in the score was brought out with perfect clearness. The finish, the elegance, the smooth certainty of the performance all brought delight to the hearts of music lovers. The audience was not slow to recognize the beauty of this symphonic song and there was an abundance of applause.

The "Roman Carnival" overture is one of the brilliant products of the pen of Berlioz and it was played admirably last evening. Most noticeable was the delicacy of the delivery of the string passages, while in the sonorous pages given to the brass there was a splendid resonance entirely free of blatancy. Similar qualities were found in the presentation of Liszt's pretentious and banal composition. It was treated much better than it deserved to be.

It was apparent that under the guidance of Dr. Muck the orchestra had set out toward a recovery of that peculiarly velvety quality of tone which it used to have and which was partly obscured under the ardent outreachings of the spirit of Mr. Fiedler. It will perhaps be needful to wait yet a little before we hear the old tone in all its nobility, but much of the exquisite finesse of the orchestra was already in evidence last night. The transparency of the tutti passages showed the presence of the hand of a great master.

It is good to have Dr. Muck back. He is one of the foremost musical minds of this time.

Newspaper

From
Address: **New York City**
Date

THE BOSTON SYMPHONY ORCHESTRA WILL GIVE ITS FIRST CONCERT THIS EVENING AT THE BROOKLYN ACADEMY.

Esta 34

The first concert of the Boston Symphony Orchestra, of which Dr. Karl Muck is the conductor, will be given this evening at the Brooklyn Academy of Music. The program:

Symphony No. 8, F Major, Op. 93...Beethoven
  Allegro vivace e con brio
  Allegretto scherzando
  Tempo di menuetto
  Allegro vivace
Overture, "Le Carnaval Romain," Op. 9. Berlioz
"Mazeppa," Symphonic Poem No. 6......Liszt
Prelude to "The Meistersinger"........Wagner

There will be a ten-minute intermission after the symphony.

The operatic department of the Von Ende School of Music, at 58 West 90th street, announces the engagement of Maestro Fernando Tanara, in association with Ludwig Hess, the famous German tenor, teacher of voice placement, German opera and German lieder; Mme. Adrienne Remenyi, the eminent French soprano, teacher of voice culture, French diction, style and interpretation, and Miss Beatrice McCue, the well known contralto, teacher of voice culture and English diction.

Tanara has conducted cipal opera houses of Covent Garden of Lon ceum of Barcelona, House of Buenos Aire Opera Company, the Ma Company, and for thre Sig. Toscanini at the Opera House. He is th Tamagno, Caruso, Bo Slezak, Martin, Jadlowk John, Geraldine Farrar, Gadski, Alma Gluck, Louise Homer, Marie R Ruffo, Amato, Dinh Sammarco, Putnam Gris Hinshaw, Didur and othe

Tanara will specialize in classical interpretation of Italian and French grand opera, voice placement, preparation for the stage, diction and mise-en-scene.

From **STAATS-ZEITUNG**
Address: **New York.**
Date

Esta 84

Dr. Muck und die Boſtoner.

Dr. Karl Muck, der neue Dirigent der Boſtoner, der zum Glück eine gute alte Bekanntſchaft iſt — hat er das Meiſterorcheſter doch ſchon früher zwei Jahre lang mit Ehren angeführt — ſtellte ſich dem New Yorker Publikum geſtern Abend in Carnegie Hall vor gänzlich beſetztem Saal zum erſten Mal vor. Sich und ſein Orcheſter, das damit den Reigen der Symphonie-Konzerte in der eben begonnenen Saiſon eröffnete. Mit vollem Glanz eröffnete, wie gleich geſagt ſein ſoll, und woran wohl Niemand gezweifelt hatte. Ein warmer, immer wieder anſchwellender Applaus empfing den Dirigenten bei ſeinem erſten Erſcheinen, und den ganzen Abend über wurden ihm und ſeinem herrlichen Orcheſter die rauſchendſten Ovationen dargebracht.

Muck hatte ein höchſt intereſſantes Programm gewählt. Er begann mit Beethoven's „Eroica“, einem der genialſten und ſtimmungsvollſten Werke, das je geſchrieben wurde. Es war eine große Leiſtung, wenn man auch nicht in allem und jedem mit dem Dirigenten einverſtanden ſein mochte. Für meinen Geſchmack z. B. nahm Muck den erſten Satz anfangs gleich zu heldenhaft, während das erſte Thema recht weich und ſanft und auch das zweite ſchmeichelnd genommen werden ſoll, um das Erheben des trotzigen Jupiterhauptes ſpäter wirkungsvoller erſcheinen zu laſſen. Das heldenhafte Ringen und Siegen fand den Dirigenten in wundervollſter Stimmung. Der Trauermarſch gelang in ſtiller ſchmerzhaft-düſterem Kolorit überaus eindrucksvoll, erhebend wirkte das troſtvolle Aufblicken in das Jenſeits, und wenn zum Schluß das Hauptthema gleichſam in ſeine Beſtandtheile zerfällt, da glich es halb erſtickten Thränen. Das Scherzo athmete ſtatt der frohen Zuverſicht, wie ſie ſo häufig angedeutet wird in Muck's Auffaſſung mehr düſteren Humor und phantaſtiſches Leben, und zwar nicht zum Nachtheil des Ganzen, wie mich dünken will. Wundervoll gelangen da die ſchwierigen, kriegeriſchen Hörnerrufe, wie denn die Bläſer geſtern überhaupt ihren großen Tag hatten. Das Glücksgefühl der beruhigten Seele, die Variationen des letzten Satzes und die Dankſagungen im Fugate beſchloſſen die Darbietung in beſter Weiſe.

Unerhörte Virtuoſität entfalteten Dirigent und Orcheſter in den drei Nummern der zweiten Abtheilung, Belioz' „Römiſcher Karneval“-Ouverture, Liſzt's „Mazeppa“ und dem Vorſpiel zu den „Meiſterſingern“. Die pikante Melodik, di ſprudelnde Luſtigkeit und der galliſch Eſprit der Berlioz'ſchen Ouverture wurd mit bewunderungswürdiger Klarheit und lebensvollem Schwung gegeben. In Liſzt's Kompoſition entfaltete das Orcheſter berauſchende Klangfülle, und Dr. Muck ſtandirte das Heldengedicht mit warmer Hingabe und Farbenreichthum. Die Krone des Konzerts aber war das unſterbliche „Meiſterſinger“-Vorſpiel, deſſen freudiger C-Dur-Klang großzügig und ſchlicht, innig und brillant durch den Saal brauſte, in allen ſeinen Phaſen meiſterhaft geſtaltet und von rauſchendem Jubelklang gekrönt.

Muck iſt „der Alte“ geblieben, und das iſt das größte Lob, das man ihm ſpenden kann. Dieſelbe Kombination von Temperament und ſorgſam abwägendes und ausgleichendes Formgefühl, derſelbe Reſpekt vor dem Kunſtwerk, der doch d gelegentlich eigene Heraustreten nicht au ſchließt. Dieſelbe Durchſichtigkeit d Gewebes, die gewohnte liebevolle Herau ſtreichung des Melos und dieſelbe federn Eleganz und Elaſtizität der Techn Womöglich noch gewachſen iſt ſeine Rhyt mik, die größere Freiheit dem Tempo genüber zeigt. Die ſparſame und gante Gebärdenſprache wirbt noch den vornehmen, gezügelten Muſiker. war ein großer Anfang. Die Boſton werden uns unter ſolcher Führung d pelt willkommen ſein.

H.

From **EVG. WORLD**
Address: **New York**
Date NOV - 1912

Established: Lon

Dr. Muck Again As Leader of the Boston Orchestra

BY SYLVESTER RAWLING.

THERE was a warm welcome for Dr. Karl Muck at Carnegie Hall last night as he entered upon the stage to conduct the first concert of the Boston Symphony Orchestra's twenty-seventh season in New York. Many of the boxes were empty at the time and there were vacant places on the orchestra floor. No matter what hour may be fixed for the beginning of a concert in New York, a number of subscribers are sure to be late. After the first movement of the symphony, however, every seat was occupied. Long ago, in fact, the house was sold out. It is four years since Dr. Muck directed the superb body of players that constitute this orchestra. Recalled to Berlin by the German Emperor, his reign had been all too brief. His worth had been acknowledged everywhere and regret for his departure was universal. Now he is returned for a long engagement and great things are expected of him.

Dr. Muck selected Beethoven's great third symphony, "The Eroica," for his reappearance. Perhaps it was due to the effect of the weather upon the strings, but in the first movement undue prominence seemed to be given to the brasses. At any rate, the playing of it was not entirely satisfactory. With the funeral march, however, the spell of these musicians reasserted itself, and by the time the finale was reached everybody was under its influence. The rest of the programme consisted of Berlioz's overture, "Le Carnaval Romain," Liszt's symphonic poem, "Mazeppa," and Wagner's prelude to "Die Meistersinger," each and all played with the compelling power and brilliancy to which this orchestra has accustomed us.

From TOWN & COUNTRY
Address: **New York City.**
Date

Establi

Mr. Philip Hale

In writing of musical criticism, Mr. Henry Krehbiel says: "There never was a time when musical criticism stood higher in the United States than it does to-day. The reviewers for the daily newspapers of Boston, Philadelphia, Chicago and New York, as a rule, are men of learning, taste, good judgment and honesty, who know what they are writing about and who present the fruits of their trained knowledge attractively, pleasantly, without arrogance and without fear. A critic who is fortunate in being able to extend his influence far beyond the circle of his newspaper readers," continues Mr. Krehbiel, "is Mr. Philip Hale." This is apropos of Mr. Hale's historical and descriptive notes for the programs of the Boston Symphony Orchestra. Mr. Hale is the critic for the Boston *Herald.* He was born in 1854 in Norwich, Vt., and he was graduated at Yale and admitted to the Bar at Albany. His musical studies were made in Berlin, Munich, Stuttgart and Paris.

From **EVG. SUN**
Address: **New York**
Date NOV 7 - 1912

Those clever Greeks of the Athens of America, the Boston Symphony Orchestra, come bearing Beethoven to Carnegie Hall at the revival of music there this evening. The symphony, as already announced, is the "Eroica."

That Dr. Muck may have the welcome to himself, the Boston manager, C. A. Ellis, announces there will be "no soloist."

Hermann Bischoff's symphony, once heard, is a semi-novelty for Carnegie Hall's Saturday matinée, with Wagner's "Siegfried Idyl" and Weber's overture to "Euryanthe."

k, 1884

From **PRESS**
Address: **New York**
Date NOV 8

Established:

DR. MUCK BACK WITH BOSTON SYMPHONY

Conductor's Personality Has Made Big Change in Organization.

MUSIC LOVERS WELCOME HIM

Orchestra Gives a Deeply Impressive Rendition of Wagner and Beethoven.

An audience that filled Carnegie Hall completely, despite the weather, welcomed Dr. Karl Muck back to New York last night as head of the Boston Symphony Orchestra. There was nothing boisterous in the reception accorded to the famous conductor. Subscribers to the Boston orchestra's concerts do not display their feelings in that way, and Dr. Muck is not the kind of man to invite such demonstrations. Yet there can be no doubt that the great majority of those who applauded the man when he made his first entrance and induced him to bow two or three times after every number meant what their hands expressed sincerely and deeply.

After an absence of several years as musical director in the Berlin Opera House, where he was held by the Emperor's will, though he himself longed to be in America, Dr. Muck at last had returned to the orchestra with which he was so brilliantly identified in the past. The men from Boston needed him, as was shown by their performance last night. The musical public of this city also needed him—needed his quiet yet forceful influence, so opposed to everything sensational. No wonder every one last night felt happy.

INFORMATION OBSCURED

Possibly Dr. Muck might have chosen a better programme for the Boston Symphony Orchestra's first concert in New York this season, though the absence of a soloist was distinctly agreeable. Something more substantial than Berlioz's "Carnaval Romains" overture, which was grouped with Liszt's symphonic poem "Mezeppa" and Wagner's "Meistersinger" overture in the second part of the evening, would have been welcome. The beautiful reading Dr. Muck gave of Beethoven's "Eroica" symphony, however, and the finely sonorous and dignified performance of the "Meistersinger" overture, which closed the programme, offered ample compensation.

It was to be expected that Dr. Muck would impress his artistic personality on the Boston Symphony Orchestra before long. So great a change at the very beginning of the season as one observed last night, however, came as a surprise.

There had been a tendency in the past few years, it must be confessed, to break away from the best traditions, to sacrifice euphony, clearness, precision, for rude vigor or emotional effusiveness. That tendency evidently, Dr. Muck has stopped short. More still, in the brief time he has had the orchestra in hand since his return he seems to have eradicated the damage done during his absence. Smoothness of tone transparency, delicacy of phrasing unanimity—those were the leading characteristics of the orchestra's playing last night, as they were of yore.

Dr. Karl Muck is far from old-fashioned in his interpretations. Our forefathers, no doubt, would have been shocked at his reading of the "Eroica" symphony. A man of culture and refinement, however, the German conductor never seems to have the temptation to be over-emphatic, to indulge in rude exaggerations. It is easy to understand that this reserve—so unusual in this age—might create the impression of coldness. Yet though Dr. Muck does not permit his passions to flare up and steers clear of all effects which could be construed as vulgar, his nature is not cold. Surely the reading he gave of the Funereal movement of the Beethoven symphony, which he took at an unusually slow pace, lacked nothing in pathos. It was deeply and convincingly moving—not a complaint but a tragedy.

It was the scherzo of the symphony, though, played with exquisite delicacy and finish, that delighted the auditors most. They had heard it given with more rollicking humor, perhaps, but hardly with more contagious merriment and charm.

Among those who visited Dr. Muck in the intermission were Geraldine Farrar, who, of course, has sung under the conductor's baton in Berlin. The Boston Orchestra's next concert will take place on Thursday evening, December 5.

From **TRIBUNE**
Address: **New York.**
Date NOV 8

THE BOSTON ORCHESTRA

A Welcome for Dr. Muck at Carnegie Hall.

The greeting which the Boston Orchestra received at its first concert for this season in Carnegie Hall last night could have been no heartier had the country's metropolis had a proprietary interest in the orchestra instead of New England's capital. But this is characteristic of New York. Civic pride plays no part in its appreciation of artistic offerings. It cares nothing for the native habitat of those who contribute to its enjoyment and refuses to believe that it is a duty to affect to admire the mediocre because it is of home production, or to give small measure of appreciation to the excellent because it is not. And yet without appeal to the sentiment which is preached in so many places as an essential to culture it manages to maintain a pretty high standard of appreciative interest in art. In nothing is this demonstrated more convincingly than in its delight in the Boston Orchestra. With a hundred other orchestra concerts to listen to every season it makes a gala occasion out of every visit of Major Higginson's organization. It accepts its programmes without murmur, even when they repeat compositions which have just been heard from local orchestras, and rejoices unaffectedly and wholeheartedly in every manifestation of remarkable skill by the leader or his men. And its opportunities to do so are frequent, largely because the performances have always been kept free from vagaries or strivings after sensational effect. Neither the performances of the bandsmen nor the readings of their leaders have become mannerisms here, and so without yielding their privilege to discriminate the people of New York have noted the phases through which the Boston Orchestra has passed in the course of more than a quarter of a century, placed an estimate upon them all and frankly and enthusiastically paid tribute to all which made appeal to its æsthetic judgment. The achievements of the men have received as full a recognition as that given to their leaders, from Gericke to Fiedler. All of the conductors live in the admiration of New York's music lovers, none more puissantly than Dr. Muck, whose return was celebrated last night. There was no artificial effusiveness in the welcome extended to him, for the audiences of the Boston Orchestra are lovers of music, not worshippers of men; but Dr. Muck was made to feel that musical New York was glad of his presence and of the assurance which that presence gave of refined pleasures, haply for a long time to come.

The gracious ceremony over, the audience settled down to present enjoyment. It came in more than expected measure in spite, or perhaps because, of the familiarity of all the music on the programme. In a way the list might have been described as conventional as well as familiar. A tribute to the great symphonist—him who was, who is and who shall be, let us hope, in sæcula sæculorum—Beethoven, began it. Dr. Muck gave us the "Heroic" symphony. Then the men must show their "virtuosity" in Berlioz's overture "Carnaval Romaine" and Liszt's "Mazeppa," and to bring back an appreciation of the sound and healthy in the art the prelude to "Die Meistersinger.". When the ideal day comes for orchestral music it may be that a symphony by Beethoven will be permitted to stand for an evening's enjoyment alone, or with only an introductory piece to attune the mind for its appreciation. Then such beauties as marked last night's performance of the "Eroica" will be carried away as a lovely memory to be dwelt on with joy and to be cherished as an uplifting experience. What was there in all the glitter of the Berlioz and Liszt music to match the music of the symphony which Dr. Muck evoked for its own sake rather than to exploit the skill of the musicians? Was there anywhere such exquisite pathos as that which spoke out of the concluding measures of the funeral march when the music apparently borders on childishness in its simplicity, and then seizes upon heart and imagination as it grows until one feels the falling clods and joins in the lamentations and the choked sighs? Here was the emotional climax of last night's music. Before it the ear had been ravished with the purity of the instrumental tone, and, in the first movement especially, with the transparency of the harmonies, each instrument contributing its quality, but leaving the balance undisturbed; also with the exquisite finesse of the dynamic effects, the delightful propulsion of the dainty sforzatos, the equability in quantity and quality with which interrupted phrases were taken up and continued by an instrumental companion, but in the coda of the march poetical expression was supreme, and there, to many, perhaps, was the climax of the evening, despite the pure loveliness of the scherzo and the glorious flight in the concluding variations.

There did not seem to be an unoccupied chair in the great hall. H. E. K.

From **TIMES**
Address: **New York**
Date

FIRST CONCERT OF BOSTON ORCHESTR

Dr. Karl Muck Returns as Conductor and Is Greeted Enthusiastically.

PROGRAMME WITHOUT SOLC

Fine Performances of Beethoven Eroica Symphony and Pieces by Berlioz, Liszt, and Wagner.

There was a real and heartfelt rejoicing last evening in Carnegie Hall, expressed with unmistakable enthusiasm, when Dr. Karl Muck appeared upon the platform to conduct the Boston Symphony Orchestra at the first concert of its twenty-seventh season in New York. There was an enormous audience, as large a one as the hall will accommodate, most of whose members had memories of the two seasons in which Dr. Muck was previously at the head of the Boston orchestra—those of 1906-7 and 1907-8. Their memories made them justly eager to welcome him back to the position which he filled then with such pre-eminent distinction. It is a familiar story how, after his two years' leave of absence in Boston, he was summoned by royal authority back to Berlin to fulfill his contract as conductor of the Royal Opera House there; and how, at the expiration of that contract, he found the way back to Boston and Mr. Higginson's superb orchestra tempting and easy. He had shown his power to raise that organization to its highest technical efficiency and to employ its powers to the finest ends; he had revealed his wide musical sympathies, his readiness to assimilate music of the most diverse tendencies, his devotion to the interests of the composer in bringing his work to the fullest realization, his eagerness to expend all his skill to that effect, even when his own personal likings were not wholly engaged. Always he stood as an interpreter of the composer's work, never as one displaying himself, his personality, his temperament, or impressing them upon the music, or endeavoring to find in it something that no one else had found, or anything that the composer had not put there.

Such Dr. Muck showed himself again last evening to be; and in some of these respects he differs markedly from some other modern conductors. He is now, as he was then, a man of power and authority, a musician of subtle and sensitive feeling, a conductor of the highest skill, a wonder worker with the marvelous instrument he controls. The orchestra itself showed a few new forces; but its quality has not changed.

In the programme last evening there was no soloist, and nothing to divert the attention of the audience from its performance. The music was familiar: Beethoven's "Eroica" Symphony, Berlioz's overture, "Le Carnival Romain"; Liszt's symphonic poem, "Mazeppa," and Wagner's prelude to "Die Meistersinger." The performance of the symphony was of splendid virility, breadth, and eloquence. It revealed nothing new; but it revealed the "Eroica" Symphony. It was nobly proportioned, dignified, full of poetry and marked by exquisite finish, finesse, and innumerable subtleties of accent, phrasing, and dynamics. One of its most notable qualities was its rhythmic vitality. Dr. Muck was free in his modifications of the tempo, and in the symphony, as in the other works on the programme, he did not hestitate to let loose the full power of the orchestra. But these things were all for a purpose, and the purpose was superbly fulfilled.

Berlioz's "Roman Carnival" overture sounds a little dryer in its melodic invention and its harmonic quality every time it is heard; but its orchestration holds its own in brilliancy, and the performance let none of its brilliancy be lost. A stirring effect was given to Liszt's "Mazeppa," and its wearisome thundering in the index, its intolerably long preparations to say something, were made to seem almost significant. The performance of the symphony deeply stirred the audience. Dr. Muck was again and again recalled, and he finally caused the whole orchestra to rise and share the applause with him.

4

From **WORLD**
Address: **New York**
Date 1912

DR. MUCK HAS TRIPH AT SYMPHONY CO

Boston Orchestra Shows Improvement in Playing Under Returned Conductor.

The Boston Symphony Orchestra gave its first New York concert of the season in Carnegie Hall last night and for once was momentarily relegated to secondary importance. Dr. Karl Muck, one of the half dozen great symphonic conductors of his time, was responsible for the visiting band's subordination and no one would have had it otherwise.

Dr. Muck's entrance was the signal for applause from an audience filling every seat in the hall. Nor would the crowd permit the starting of the programme until it had fully expressed its satisfaction of again having the recent Berlin musical giant at his old post after a three years' absence.

There was no marked change in the methods or accomplishments of this distinguished leader. His old-time authority was once more a conspicuous factor, and he used it to still the conversation that sprang up between the first and second movements of the opening composition.

But it is doubtful if this splendid musical organization has been heard to better advantage since Dr. Muck departed for Europe than in last evening's programme, which included the Beethoven "Eroica" symphony, Berlioz's "Le Carnaval Romain" overture, Liszt's symphonic poem "Mazeppa," and the prelude to "Die Meistersinger."

There seemed to be more life and vitality in the work of the orchestra men—the probable reflection of the returned director—and a unity of effort in technical precision beyond reproach.

Reasonable music lovers could not wish for better orchestral playing or conducting than that found at Carnegie Hall last night. Only the finicky would discover unimportant flaws.

From **EVENING TELEGRAM**
Address: **New York.** NOV 8 - 1912
Date

IT must have taken even damper weather than that of last night to discourage the music lovers of this city from turning out to welcome the great orchestra from Boston.

Besides, there was a double inducement that helped to crowd Carnegie Hall. Dr. Karl Muck after an absence of several years made his reappearance at the head of the Boston Symphony Orchestra.

As formerly, he is the least affected and most effective of leaders. He conducts as Charles Dana Gibson used to draw—with the elimination of all superfluous lines. A glance from Dr. Muck's eye and the violins take their cue. A quick staccato gesture from his left hand and a choir that has been unduly increasing its dynamics subsides.

The best music of the evening opened and closed the programme—Beethoven's Heroic Symphony, given with a unanimity such as only the Boston players know, and Wagner's Mastersinger Prelude, so familiar that in one or two places Dr. Muck gave up any pretence at conducting.

Nay, more, his able reading lent dignity even to the banalities of Liszt's "Mazeppa." Berlioz's overture, "The Roman Carnival," with Berliozian wealth of orchestral color, was the only other number on the programme.

As usual, the orchestra played with great wealth of tone and presented a superb ensemble.

And it was a particularly bad night for fiddle strings!

From **EAGLE**
Address: **Brooklyn, N. Y.** NOV 7 1912

The Brooklyn Concert Season.

Those who have been rasped by the asperities or defeats of politics can turn for consolation to "music, heavenly maid,' who has never bloomed with more effulgence or allurement in Brooklyn in all the long history of the town than this winter.

Opera singers make more noise and they take up more space in the newspapers at this season, when they are about to emphasize their triumphal return to the Metropolitan Opera House and to the Brooklyn Academy, than all other musical artists put together. But the judicious find their highest enjoyment in orchestral concerts, which are to precede the opera singers in their joyous return "to our midst." The Boston Symphony Orchestra, which will make its bow tomorrow night, has become a Brooklyn institution whose welcome is only limited by the size of our Academy of Music. Every seat for its series of five concerts has been sold for some weeks now, and for the most part the same families gather year after year to rest their tired spirits in its harmonies. This week the concert will have a special significance in the return of Karl Muck, a conductor who was greatly liked during the seasons when he led this orchestra. The programme which Dr. Muck has selected is especially suited to a festival occasion, opening with the Eighth, the most sparkling and joyous of the Beethoven symphonies, and containing Berlioz's "Roman Carnival," Liszt's "Mazeppa" and Wagner's prelude to "Die Meistersinger." As a prelude to a brilliant season nothing could be better than this.

But if the Boston Orchestra is the head and front of our musical feast, it does not offer anything like the whole menu. The New York Symphony, under Walter Damrosch, which follows it on Saturday afternoon, has made also a warm place for itself in the affections of Brooklyn. It will open its season this week with a memorial concert to Massenet, the composer who has done so much to win a following in this city for French operas. This concert, unlike that from Boston, will employ soloists, and the programme will include airs which the opera companies have made popular. A little later we shall have Sunday afternoon concerts by the New York Philharmonic Orchestra, under the militant young Russian, Stransky, and, better yet, concerts by the Brooklyn Philharmonic, under the energetic Mr. Glasson. This last is the ideal fruit of our musical enthusiasm. When we are able to build up not merely audiences for musicians from abroad, but to support an organization of our own, devoted to making the best music familiar, Brooklyn can indeed boast of a sturdy musical life. That is the happy period of development upon which we are about to enter.

From **MORNING TELEGRAPH**
Address: **New York.**
Date

BOSTON SYMPHONY OPENS ITS N. Y. SEASON

Warm Welcome for the Director, Dr. Carl Muck, So Favorably Known Here.

The Boston Symphony Orchestra gave the first concert of its New York season last night at Carnegie Hall. The occasion signalized the return of Dr. Carl Muck, as conductor. He has taken the place of Dr. Fiedler for a term of five years. The programme contained works by Beethoven, Liszt, Berlioz and Wagner, so no less than four schools of musical thought were fully satisfied.

Dr. Muck's interpretations of Beethoven are poetical though not over-exciting. The orchestra, which has been called an orchestra of virtuosos, was also at its best in the Eroica Symphony. The Berlioz Roman Carnival number was played with a neatness and finish that might have been devoted to it by a French orchestra of great merit and experience. The Mazeppa of Liszt is a glittering and superficial composition of no significance, and might well have been omitted in favor of another and more valuable number, which music lovers have little opportunity of hearing.

The concert concluded with a spirited rendering of the overture to "Die Meistersinger," with which audiences are getting rather familiar.

Dr. Muck was warmly welcomed back to New York. The house was crowded and enthusiastic.

From AMERICAN
Address: New York
Date NOV 8 - 1912
Established:

MUCK BACK WITH BOSTON SYMPHONY

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Last night when the Boston Symphony organization gave its first concert of the season, at Carnegie Hall, every seat had long been sold. It might be difficult to say with truth whether this was more a tribute to the Boston Orchestra or to its present head. Perhaps it would be safe, though, to assume that it did honor to them both.

On his appearance Dr. Muck was welcomed back with every mark of sympathy. He has not greatly changed in looks since his departure from these shores three years ago. He still reminds one very forcibly of Loge, the fleet god of tricks and fire. He is as expressive when he lifts his baton as he used to be, and as compelling in his personal appeal.

Yet in his rendering of some parts of the "Eroica," with which he opened the first concert of the Bostonian season in New York, there were moments when the writer did not find him quite as impressive as when he was seen here last. The weather, to be sure, was most depressing. And this—besides some mood—may have explained a certain want of vividness and eloquence which was observable in his interpretation of some passages in the Beethoven symphony.

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During the concert Dr. Muck had many proofs of the esteem and admiration he deserves. He will no doubt have many more before, five years from now, he leaves his present post—if he should leave it.

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W. B. CHASE.

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A notable audience raised its hands to applaud when Dr. Muck stepped out on the platform. Mr. Henry L. Higginson, founder of the orchestra, had travelled from Boston for the occasion. Miss Geraldine Farrar represented the Metropolitan opera contingent and was most enthusiastic. Musicians, lovers of music, musical critics and Mr., Mrs. and Miss Concert Goer, they were all there last night. It was a night not to be missed by any one in "Who's Who in Music." And in the intermission the lobby that leads to the artists' room was lined with the army of devotees of music, puffing cigarettes and discussing "reading," "tempo" and the like and all singing praise of orchestra and conductor.

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From CITIZENS
Address Brooklyn, N. Y.
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Esta

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Louis C. Elson and Alfred De Voto, of Boston, interpreted in lecture recital in Lecture Hall, Academy of Music, yesterday afternoon, the programme which the Boston Symphony Orchestra is to give this evening in the opera house of that building. It was the first lecture recital this season in the series which for several years has accompanied the concerts, and is, like them, under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. In this series Messrs. Elson and De Voto have a number of times appeared.

"Beethoven's postcript is like that to a woman's letter. It often holds the best of the matter," said Mr. Elson in commenting on the codas in the composer's Eighth Symphony, which is that in F major, opus 93: "I should call this a contra bass, bassoon and kettle drum symphony," he said, in telling over the list of instruments in the "classical" orchestra which is employed in giving it, a list that is much shorter than is required for modern compositions. The symphony itself takes but half an hour in the playing, a delightful fact which composers of over-long modern symphonies were urged to observe. It was written as the result of Beethoven's falling in love. He had a habit of falling in love—a love that was platonic, pure, idealistic—and this always resulted in beautiful music. Mr. Elson said that Dr. Muck will not try to individualize in his reading of this symphony to-night, but will employ the old reading, as presumably that which Beethoven favored.

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Address
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Est

Unter Leitung des Dr. Karl Muck hiel geſtern das Boſton Symphonie Orcheſte in der Carnegie Hall das erſte Konzert in der 27. Saiſon in New York ab. Die Halle war bis auf den letzten Platz gefüllt und die ausgezeichneten Vorträge wurden vom Publikum herzlich und enthuſiaſtiſch aufgenommen.

1884

STANDARD UNION
Address: Brooklyn, N. Y.
NOV 8 1912

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New York, Oct. 30, 1912.

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Address PROVIDENCE,
Date

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One might well doubt if the scherzo and the finale of the "Eroica" symphony were ever before in a long history of performances played here so superbly. Liszt's "Mazeppa" was a tour de force. ~~It should have marked the Liszt centenary. And how glad one was to hear the "Mazeppa," played thus! It has its faults, but less of them than some of the better known symphonic poems and, performed as it was last night you forgot about faults.~~ Superbly played, too, were the Berlioz and the Wagner pieces. There is no need of going into details. It was an occasion for general rejoicing. We count on Dr. Muck and his men from Boston to give us many more such in the years to come.

PITTS SANBORN.

3

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One might well doubt if the scherzo and the finale of the "Eroica" symphony were ever before in a long history of performances played here so superbly. Liszt's "Mazeppa" was a tour de force. ~~It should have marked the Liszt centenary. And how glad one was to hear the "Mazeppa" played thus! It has its faults, but less of them than some of the better known symphonic poems and, performed as it was last night you forgot about faults.~~ Superbly played, too, were the Berlioz and the Wagner pieces. There is no need of going into details. It was an occasion for general rejoicing. We count on Dr. Muck and his men from Boston to give us many more such in the years to come.

PITTS SANBORN.

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[74]

From **POST**
Address: **New York**
Date NOV 8 1912

MUSIC AND DRAMA

Boston Symphony Orchestra.

Boston rejoices once more in the possession of a conductor of the very first rank. Neither in the concert hall nor the opera house (except for a few weeks) has she owned one in recent years. But now Dr. Carl Muck is back at the head of the Symphony Orchestra, and everybody rejoices. It is an open secret that under his predecessor this orchestra, which is one of the best in the world, had lost some of its polish. Dr. Muck will doubtless soon restore its full lustre; last night, already, a change was noticeable, although the depressingly damp atmosphere, which made the auditors feel as if they were all taking a Turkish bath, prevented the orchestra from displaying its usual brilliancy.

The opening piece was Beethoven's colossal "Eroica" symphony—a work which has done so much good and so much harm in the musical world. The good it has done consists in the delight it has given to millions of true music lovers during the hundred and six years since it was first performed, and in the inspiration it gave to the great masters that came after him by its wealth of new melodies, rhythms, and forms. The harm it has done was due to its excessive length. Haydn and Mozart had written symphonies of just about the right dimensions. Beethoven doubled and trebled the duration, and while he himself, with his consummate genius, was able to paint a picture on such a huge canvas, those who came after him deemed it necessary to follow his example, the result being that nine-tenths of all symphonic works written since the "Eroica" are too long. "Less would have been more" is true of all of them; and for this Beethoven is to blame. Even his works would gain by being edited; certainly the "Eroica" would; there are tiresome stretches in it which it would be well to eliminate. All theatrical managers shorten and edit the plays of Shakespeare, and the operas of Wagner are greatly improved by being shortened in the way Anton Seidl did it. The day will doubtless come when Beethoven's symphonies will also get the benefit of the judicious editing of an Anton Seidl of the future.

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From **EAGLE**
Address: **Brooklyn, N. Y.**
NOV 8 1912

BEETHOVEN SUBJECT OF LECTURE RECITAL

With Other Members by Boston Symphony Orchestra, This Evening, at Academy.

CONCERTS IN MANHATTAN.

Charles Norman Granville Strong in [illegible] Work—Beatrice Wain-

Louis C. Elson and Alfred De Voto of Boston interpreted in lecture recital in the lecture hall in the Academy of Music yesterday afternoon the programme which the Boston Symphony Orchestra is to give this evening in the opera house of the Academy. It was the first lecture recital, this season, in the series which for years has accompanied the Boston Symphony's concerts, under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

"Beethoven's postscript is like that to a woman's letter. It often holds the best of the matter," said Mr. Elson, when commenting on the codas in that master's "Eighth Symphony," which is that in F major, opus. 93. "I should call this a contra bass, bassoon and kettle-drum symphony," he said, in giving the list of instruments in the "classical" orchestra which is to give it—a list much shorter than that which is required for modern compositions. The symphony requires half an hour in the playing, a fact which composers of over-long modern symphonies were urged to observe. It was written as the result of Beethoven's falling in love. He had a habit of falling in love—a love that was platonic, pure, idealistic—and it always resulted in beautiful music. Mr. Elson said that Dr. Muck will not try to individualize in his reading of this symphony, but will employ the old reading, as presumably that which Beethoven favored.

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While Mr. Elson gave the first presentation of the themes, Mr. De Voto, on another piano, played their enlargement and many passages from the numbers, all of which gave much pleasure.

From **RECORD**
Address: **Philadelphia, Pa.**
Date NOV 5 1912

BOSTON SYMPHONY

Dr. Karl Muck Again at the Head of Famous Organization.

At the opening concert of the Philadelphia series, given at the Academy of Music last evening, Dr. Karl Muck, the masterly leader of the Boston Symphony Orchestra, managed to combine within a program of five numbers three musical selections which must have been somewhat trying to the old-fashioned music-lovers not particularly enamored of instruments of percussion.

The symphony itself, with which the concert opened, must have appealed to all, for it was the "Eroica" of Beethoven, played in superb fashion; but the second part of the program consisted of compositions by Berlioz, Liszt and Wagner, a group which produces pretty strong pabulum for the musically inclined.

"Le Carnival Romain" was the Belioz selection, the chief thematic material of which was taken by the composer from his opera of "Benvenuto Cellini." The beginning of this Roman carnival music is beautiful, but the continuation, with its scraps of dance music and the hurly-burly of the development, is not particularly interesting, save, strangely enough, by the fact that some of the scraps of melody call to mind the more recent "Jewels of the Madonna." As for Liszt's musical version of Victor Hugo's poem, "Mazeppa," it is an orchestral tour de force which excites admiration rather than liking, despite the magnificence of the triumphal concluding march. Compared to the Vorspiel of Wagner's "Die Meistersinger," with which the program concluded, the Berlioz and the Liszt numbers sink into insignificance.

One of the most melodious of the German master's compositions, with its exquisite lyrical episodes, especially that which expresses Walther's love for Eva, it has always been a favorite with concert goers. It was played last evening in a manner which would have satisfied the composer himself and which brought enthusiastic applause from the audience.

The Beethoven symphony, as has been said already, was played superbly. Particularly appreciated was the second movement, the funeral march, given with both strength and tenderness, with a refinement of rendering which made the listener hold his breath and produced almost a feeling of awe. There is no better interpreter of Beethoven than Dr. Muck and he lived up to his reputation last evening. His return to the post of conductor of the Boston Orchestra should be a matter of felicitation for all those interested in the continued musical

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From **NORTH AMERICAN**
Address: **Philadelphia, Pa.**
NOV 5 - 1912

BOSTON SYMPHONY IS HEARD, WITH DR. MUCK

Orchestra Under His Leadership Plays Superbly and With Freedom

A 'STANDARD' PROGRAM

Supreme Beauties of Beethoven's 'Eroica' Revealed by the Players

THE large audience at the Academy of Music last evening welcomed an old friend in Dr. Carl Muck, who has returned to his distinguished post as director of the Boston Symphony Orchestra. Doctor Muck has been absent in Germany for several years, during which period his position was assumed by Max Fiedler. Imperial permission to come back having been at last secured, the gifted conductor once more graces the realm of American instrumental music.

In former years the conductor, for all his incontrovertible ability was accused of a sort of unyielding militarism of method that opposed the most poetic interpretation of musical imaginative masterpieces. The old precision, the impeccable, authoritative methods, are still present, but side by side with them is richer and more varied conception of his art than was previously revealed.

Last night's program, which was distinctly of "standard" composition, gave repeated evidence of this. The orchestra, under Doctor Muck's baton, played superbly, of course, but it played, as well, with a freeedom and splendid intensity that easily justified the management in re-engaging the erstwhile leader.

There were no novelties in the concert, and the symmetry of the program was happily not compromised by the presence of a soloist. Beethoven's "Eroica" symphony opened the proceedings. It is idle word-spilling to write analytically of Beethoven's first great symphonic work today. The Boston players left nothing of its supreme beauties unrevealed, emphasizing with compelling beauty the dignity of the funeral march, the airy grace of the scherzo, the melodic charm of the allegro and the joyful gaiety of the finale. It was a reading eminently worthy of the subject matter in hand, and higher praise cannot be written.

Carl Pohlig used to give Liszt's stirring symphonic poem, "Mazeppa," based upon Victor Hugo's poem, tracing back to Byron and older legend, but the work, graphically romantic, in the best spirit of its composer, has not been offered here by the Boston orchestra in some years. It was eloquently interpreted.

Berlioz's bright, but not especially notable, overture, "Carnaval Romaine," derived from themes from his renaissance opera, "Benuenuto Cellini," and the indestructible "Meistersinger" prelude, were the other numbers of a most attractive concert.

From **RECORD**
Address: **Philadelphia, Pa.**
Date

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. Old-time friends of the orchestra will note a number of changes in the personnel, as there are 16 new members. Of course, the centre of attraction will be Dr. Karl Muck, who makes his first appearance here after an absence of four years. Judging from the reception the orchestra has had in Boston, new life and brilliancy have come under the leadership of Dr. Muck. The term of his service will be at least five years.

At this first concert in Philadelphia Dr. Muck will play the program which opened the season in Boston. It comprises the "Eroica" Symphony of Beethoven, the "Roman Carnival" overture of Berlioz, the "Mazeppa" symphonic poem of Liszt and the Prelude to "The Mastersingers of Nuremberg." All of these are familiar except the Liszt symphonic poem. It is the sixth of a series of symphonic poems by that composer, and was composed in 1836 as a study for piano. This study was enlarged in 1837 and 1841, and about 1850 was arranged and orchestrated by the composer. It was inspired not by Byron's poem, but by Victor Hugo's poem of the same name, which was written in 1828 and was published in "Les Orientales" in 1829. The first performance of the work was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre, at Weimar, at a charity concert of the Court Orchestra. Liszt conducted from manuscript. It is a work characteristic of the composer, and in merit ranks high among compositions of its class.

From **PRESS**
Address **Philadelphia, Pa.**
Date NOV 5 - 1912

BOSTON SYMPHONY OPENS ITS SEASON

First Appearance of Dr. Muck After Four Years' Absence Pleasantly Welcomed.

PROGRAM.
Beethoven—Symphony No. 3 in E Flat Major, "Eroica."
Berlioz—Overture, "Le Carnival Romain."
Liszt—"Mazeppa," Symphonic Poem, No. 6.
Wagner—Prelude to "Die Meistersinger."
Conductor, Dr. Karl Muck.

It was the inevitable that the beginning of the twenty-eighth season of the Boston Symphony Orchestra in Philadelphia, marking as it did the return of Dr. Karl Muck, should find the Academy nearly filled with an audience whose manifest pleasure over the return of one whom it had come to regard in the two years that he was here before—from 1906 to 1908—as a sterling conductor, fitted for the task of leading the pioneer virtuoso orchestra in the United States, was tempered with a proper decorum.

Dr. Muck's program was made up of numbers that naturally revealed the Boston players at their best, the one curious feature of the program being the "Mazeppa" symphonic poem of Liszt, which Dr. Muck announced sometime ago he intended to play this year "as one of a number of important but neglected works which he believed should be restored to modern programs." The work has not been as much neglected in Philadelphia as apparently it has been in Boston, since it figured in the Philadelphia Orchestra programs of October 14-15, 1910, and again this past year on March 8-9, in connection with the Liszt anniversary program. However, a rehearing of it, even when revived by Dr. Muck, does not change the general estimate in which the composition is held, of being one of Liszt's interesting but not particularly inspired works.

Program Ran Easily.

The complete orchestral program being a repetition of the first concert given in Boston four weeks ago, naturally ran off the reel very easily. One can always see the things that have been suggested or what one is looking for, and great claims have been made in Boston that the return of Dr. Muck has meant a remaking and a revivification of the orchestral band in all particulars. Curiously enough, the extremists in the matter of the Bostonians often praise it for absolutely opposed conditions; it is held up to be an essentially unchanging unit, when, as a matter of fact, there are constant changes in its personnel; while, on the other hand, its relatively frequent change of conductors and concertmeisters is pointed out as a virtue.

Serene and Blithe.

All these things may be reconciled perhaps, and, of course, with the Bostonians, as is the case with the Philadelphia Orchestra, one is dealing with one of the leading orchestras in the world, while Dr. Muck as an authoritative leader has a unique position, even if at times he seems to be one upon whom the Prussian military spirit has more or less, to paraphrase an old remark, "stamped its iron heel." Dr. Muck, however, is probably more serene and blithe, genial and spontaneous, more poetic and more temperamental than certain features of his conducting would suggest, and it is always agreeable to hear an organization, especially after twenty-eight years of development, that assumes authority in all lines, even if in all particulars one cannot admit every claim.

As for the symphony, the second movement, the funeral march, had a singularly unpoetic reading and the whole seemed "icily regular, faultlessly fine," in a somewhat balanced pianoistic, metronomic idiom. Pohlig had small excuse, Muck less, for the "Mazeppa" resurrection, and the "Carnival Romain" had more of the North German than the Gallic or Latin spirit; it did not smack of the Corso or the "Piazza Venezia." The orchestral tone and volume in the "Meistersinger" were rich and cumulative in the climaxes, but the audience was not overwhelmed or transported.

BULLETIN
From
Address PHILADELPHIA, PA.
Date NOV 1912

The first local concert of the season by the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening next. The orchestra this year has sixteen new members, and Dr. Karl Muck will make his first appearance here after an absence of four years.

At this concert Dr. Muck will play the same program with which he opened the season in Boston. It comprises the "Eroica" symphony of Beethoven, the "Roman Carnival" overture of Berlioz, the symphonic poem "Mazeppa" of Liszt and the prelude to "The Mastersingers of Nuremberg." All of these are familiar except to the Liszt number, which has been played very seldom in this country, but which is said to be highly characteristic of the composer.

From POST
Address: New York
Date NOV 8 1912

MUSIC AND DRAMA

Boston Symphony Orchestra.

Boston rejoices once more in the possession of a conductor of the very first rank. Neither in the concert hall nor the opera house (except for a few weeks) has she owned one in recent years. But now Dr. Carl Muck is back at the head of the Symphony Orchestra, and everybody rejoices. It is an open secret that under his predecessor this orchestra, which is one of the best in the world, had lost some of its polish. Dr. Muck will doubtless soon restore its full lustre; last night, already, a change was noticeable, although the depressingly damp atmosphere, which made the auditors feel as if they were all taking a Turkish bath, prevented the orchestra from displaying its usual brilliancy.

The opening piece was Beethoven's colossal "Eroica" symphony—a work which has done so much good and so much harm in the musical world. The good it has done consists in the delight it has given to millions of true music lovers during the hundred and six years since it was first performed, and in the inspiration it gave to the great masters that came after him by its wealth of new melodies, rhythms, and forms. The harm it has done was due to its excessive length. Haydn and Mozart had written symphonies of just about the right dimensions. Beethoven doubled and trebled the duration, and while he himself, with his consummate genius, was able to paint a picture on such a huge canvas, those who came after him deemed it necessary to follow his example, the result being that nine-tenths of all symphonic works written since the "Eroica" are too long. "Less would have been more" is true of all of them; and for this Beethoven is to blame. Even his works would gain by being edited; certainly the "Eroica" would; there are tiresome stretches in it which it would be well to eliminate. All theatrical managers shorten and edit the plays of Shakespeare, and the operas of Wagner are greatly improved by being shortened in the way Anton Seidl did it. The day will doubtless come when Beethoven's symphonies will also get the benefit of the judicious editing of an Anton Seidl of the future.

The performance of the "Eroica" last night had the good qualities to be expected of the Boston Orchestra; it was smooth, accurate, delicate, and vigorous in turn, nicely colored, and altogether in the approved classical style. There was little reading between the lines; the most academically-minded could find no reason to complain on that score. Yet the emotional side was not neglected, and in the funeral march there was a grand climax of grief eloquently voiced.

Dr. Muck is one of the regular conductors at Bayreuth, and in the "Meistersinger" prelude, at the close of the programme, he was therefore quite at home. Between the Beethoven and the Wagner the band played Berlioz's "Roman Carnival" overture, which gave it a chance to display its brilliant virtuosity, and Liszt's splendid "Mazeppa," which contains stirring ideas as well as brilliancy (and also some moments of dulness). This symphonic poem was one of the works which impressed Wagner by their "extraordinary wealth of musical productive power," and the mere reading of which caused him to be "overwhelmed with emotion and joy," to use his own words. Both Wagner and Liszt would have embraced Dr. Muck for the eloquent way in which he brought out the tragedy of this masterwork, of which Wagner further wrote: "I was quite out of breath after reading it through the first time. I feel sorry, too, for the poor horse: how cruel are nature and the world." It is to be hoped that Dr. Muck will give us some more of his fine Liszt interpretations during the season. He and Josef Stransky, the leader of our Philharmonic, are close friends, and one of their bonds of friendship is their love of Liszt.

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Address: Brooklyn, N. Y.
NOV 8 1912

BEETHOVEN SUBJECT OF LECTURE RECITAL

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CONCERTS IN MANHATTAN.

Charles Norman Granville Strong in Dramatic Work—Beatrice Wainwright in Coloratura.

Louis C. Elson and Alfred De Voto of Boston interpreted in lecture recital in the lecture hall in the Academy of Music yesterday afternoon the programme which the Boston Symphony Orchestra is to give this evening in the opera house of the Academy. It was the first lecture recital, this season, in the series which for years has accompanied the Boston Symphony's concerts, under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

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Date

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NOV 5 - 1912

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Address: Philadelphia, Pa.
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* * *

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. Old-time friends of the orchestra will note a number of changes in the personnel, as there are 16 new members. Of course, the centre of attraction will be Dr. Karl Muck, who makes his first appearance here after an absence of four years. Judging from the reception the orchestra has had in Boston, new life and brilliancy have come under the leadership of Dr. Muck. The term of his service will be at least five years.

At this first concert in Philadelphia Dr. Muck will play the program which opened the season in Boston. It comprises the "Eroica" Symphony of Beethoven, the "Roman Carnival" overture of Berlioz, the "Mazeppa" symphonic poem of Liszt and the Prelude to "The Mastersingers of Nuremberg." All of these are familiar except the Liszt symphonic poem. It is the sixth of a series of symphonic poems by that composer, and was composed in 1836 as a study for piano. This study was enlarged in 1837 and 1841, and about 1850 was arranged and orchestrated by the composer. It was inspired not by Byron's poem, but by Victor Hugo's poem of the same name, which was written in 1828 and was published in "Les Orientales" in 1829. The first performance of the work was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre, at Weimar, at a charity concert of the Court Orchestra. Liszt conducted from manuscript. It is a work characteristic of the composer, and in merit ranks high among compositions of its class.

* * *

From PRESS
Address Philadelphia, Pa.
Date 5 - 1912

BOSTON SYMPHONY OPENS ITS SEASON

First Appearance of Dr. Muck After Four Years' Absence Pleasantly Welcomed.

PROGRAM.
Beethoven—Symphony No. 3 in E Flat Major, "Eroica."
Berlioz—Overture, "Le Carnival Romain."
Liszt—"Mazeppa," Symphonic Poem, No. 6.
Wagner—Prelude to "Die Meistersinger."
Conductor, Dr. Karl Muck.

It was the inevitable that the beginning of the twenty-eighth season of the Boston Symphony Orchestra in Philadelphia, marking as it did the return of Dr. Karl Muck, should find the Academy nearly filled with an audience whose manifest pleasure over the return of one whom it had come to regard in the two years that he was here before—from 1906 to 1908—as a sterling conductor, fitted for the task of leading the pioneer virtuoso orchestra in the United States, was tempered with a proper decorum.

Dr. Muck's program was made up of numbers that naturally revealed the Boston players at their best, the one curious feature of the program being the "Mazeppa" symphonic poem of Liszt, which Dr. Muck announced sometime ago he intended to play this year "as one of a number of important but neglected works which he believed should be restored to modern programs." The work has not been as much neglected in Philadelphia as apparently it has been in Boston, since it figured in the Philadelphia Orchestra programs of October 14-15, 1910, and again this past year on March 8-9, in connection with the Liszt anniversary program. However, a rehearing of it, even when revived by Dr. Muck, does not change the general estimate in which the composition is held, of being one of Liszt's interesting but not particularly inspired works.

Program Ran Easily.

The complete orchestral program being a repetition of the first concert given in Boston four weeks ago, naturally ran off the reel very easily. One can always see the things that have been suggested or what one is looking for, and great claims have been made in Boston that the return of Dr. Muck has meant a remaking and a revivification of the orchestral band in all particulars. Curiously enough, the extremists in the matter of the Bostonians often praise it for absolutely opposed conditions; it is held up to be an essentially unchanging unit, when, as a matter of fact, there are constant changes in its personnel; while, on the other hand, its relatively frequent change of conductors and concertmeisters is pointed out as a virtue.

Serene and Blithe.

All these things may be reconciled perhaps, and, of course, with the Bostonians, as is the case with the Philadelphia Orchestra, one is dealing with one of the leading orchestras in the world, while Dr. Muck as an authoritative leader has a unique position, even if at times he seems to be one upon whom the Prussian military spirit has more or less, to paraphrase an old remark, "stamped its iron heel." Dr. Muck, however, is probably more serene and blithe, genial and spontaneous, more poetic and more temperamental than certain features of his conducting would suggest, and it is always agreeable to hear an organization, especially after twenty-eight years of development, that assumes authority in all lines, even if in all particulars one cannot admit every claim.

As for the symphony, the second movement, the funeral march, had a singularly unpoetic reading and the whole seemed "icily regular, faultlessly fine," in a somewhat balanced pianoistic, metronomic idiom. Pohlig had small excuse, Muck less, for the "Mazeppa" resurrection, and the "Carnival Romain" had more of the North German than the Gallic or Latin spirit; it did not smack of the Corso or the "Piazza Venezia." The orchestral tone and volume in the "Meistersinger" were rich and cumulative in the climaxes, but the audience was not overwhelmed or transported.

From
Address PHILA
Date

The first local concert of the season by the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening next. The orchestra this year has sixteen new members, and Dr. Karl Muck will make his first appearance here after an absence of four years.

At this concert Dr. Muck will play the same program with which he opened the season in Boston. It comprises the "Eroica" symphony of Beethoven; the "Roman Carnival" overture of [illegible]; the symphonic poem "Mazeppa" of Liszt and the prelude to "The Mastersingers of Nuremberg." All of these are familiar except to the Liszt number, which has been played very seldom in this country, but which is said to be highly characteristic of the composer.

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date NOV 5 - 1912

BOSTON SYMPHONY OPENS SEASON HERE

Dr. Karl Muck Leads Orchestra for First Time in Three Years.

WORK OF STRINGS FINE

PROGRAMME.

Symphony No. 3, Eroica	Beethoven
Overture, "Carnaval Romain"	Berlioz
Symphonic Poem, "Mazeppa"	Liszt
Prelude, "Meistersinger"	Wagner

The Boston Symphony Orchestra gave the first of this season's series of concerts here last evening, under its distinguished conductor, Dr. Karl Muck. Doctor Muck has returned to resume the leadership of the Boston Orchestra after a three years' absence in Germany. He was cordially welcomed on his appearance.

Doctor Muck is pre-eminently the scholar among musicians, and is recognized as such in all the musical centres of Europe. As might be expected, his rendering of the Beethoven Symphony was unanswerable. There is but one way to play Beethoven and Doctor Muck plays him in that way. The first movement was taken by him in a rather more rapid tempo than that to which we have been accustomed, which gave it a most spirited effect. Perhaps the most noticeable feature in the rendering of the second movement—the funeral march—was the oboe of M. Longy, whose marvelous phrasing and tone it is always a delight to hear. The scherzo was perfectly played, but in no way different from what is would have been by our own orchestra.

Indeed, the idea of certain quasi-musical people that the Boston Orchestra is vastly superior to our own is entirely without substantial foundation.

The rendition of the Berlioz overture was more perfect than inspiring. The "Mazeppa" symphonic poem, seldom heard in Philadelphia, was not interesting by reason of the obvious influence it had upon the third act of Wagner's "Tristan," which was being composed at the time Wagner received the score from Liszt. Some portions of the "Ride of the Valkyries" also bear a striking resemblance to it. The greatness of Liszt as a composer consisted rather in what he suggested to others than in what he accomplished himself. The first part was played without the wild fervor suggested by the accompanying poem. The "Meistersinger" prelude was played faster than usual, and the brass at the end was so held down that the effect of the climax was somewhat lost.

The string instruments in this orchestra, particularly the first violins, have always been remarkable for beauty and breadth of tone and perfect and delicate phrasing. This was particularly noticeable in the rapid contrapuntal passages in the last movement of the symphony.

From
Address PHILADELPHIA
Date

BOSTON SYMPHONY ORCHESTRA

Before an audience which filled the Academy of Music and demonstrated its cordiality by repeated applause, the Boston Symphony Orchestra, once more under the leadership of Dr. Karl Muck, opened the first of the season's series of concerts last night with a notable presentation of Beethoven's "Eroica" Symphony.

During the past three years, in which Dr. Muck filled a contract with the Royal Opera in Berlin, the orchestra has been conducted by Max Fiedler. But with the expiration of the contract and the Emperor's express consent, Dr. Muck returns to take a permanent place in the realm of American instrumental music.

The program last night, which included "Le Carnival Romain" of Berlioz; Liszt's symphonic poem, "Mazeppa," and Wagner's "Die Meistersinger," was one which supplied in nobility of theme and superb rendition what it lacked in novelty.

The symphony which the composer described tersely in the one word "Buonparte," on the title page, looms colossal among the compositions of all time.

Dr. Muck's interpretation of Beethoven, which the hypercritical might describe as somewhat pedantic, though adhering rigidly to preconceived standards, was marked with a splendid intensity and read with an intellectual appreciation that won deserved tribute at the end of each movement.

The quickened tempo of the Allegro gave it a most spirited effect. The second movement—the funeral march—was not particularly well done, the contrapuntal developments dragging somewhat under the rigidly imposed interpretation of the director. The oboe passages of M. Longy were commendable, both for phrasing and perfect tone. The light, rippling sherzo, however, was beautifully played, showing the strings in their full perfection, while the inspiring climaxes of the finale swept up to the heights of joyous ecstacy.

Berlioz, unlightened by any particular qualities of temperament or imagination, on the part of Dr. Muck, held no musical message of import in "Le Carnival Romain." "Mazeppa," on the other hand, rich in brass effects, tinkling away to a rhythm suggestive of the rhapsodies and reminiscent in parts of the Wagner school, was well received. The magnificent triumphal march with which it concludes brought forth much applause. But "Die Meistersinger," which rounded out the program, at once melodious and tender, full of the lyric love of Walther for Eva, was so exquisitely played that both Liszt and Berlioz dwindled into insignifi

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From PUBLIC LEDGER
Address Philadelphia, Pa.
Date NOV 5

at their town house, 1006 Clinton street.

Mrs. Karl Muck and Mrs. William M. Baugh were entertained by Mr. and Mrs. Richard Y. Cook in their box at the Boston Symphony concert at the Academy of Music last night.

From INQUIRER
Address. Philadelphia, Pa.
Date

THE BOSTON SYMPHONY ORCHESTRA

Its First Concert for the Season at the Academy Last Evening

The Boston Symphony Orchestra gave its first concert for the season at the Academy of Music last night in the presence of one of those brilliant and crowded audiences such as it used years ago to attract. Dr. Karl Muck's reappearance on the conductor's stand was the feature of the occasion. He had a reception whose heartiness indicated the prevailing satisfaction at his return, and under his inspiring leadership the playing of the orchestra was more than ever eloquent in expression, beautiful in tone and dazzling in brilliancy. The principal number on the program was the "Eroica" symphony of Beethoven, which was interpreted with a keenly penetrative insight and a splendidly illuminative power. Other selections were Berlioz's "Carnival Romain," Liszt's tone poem of "Mazeppa" and Wagner's "Meistersinger" overture.

From TELEGRAPH
Address Philadelphia, Pa.
Date NOV 5 - 1912

Concert by Boston Symphony.

That admirable aggregation of musicians, the Boston Symphony Orchestra, opened its twenty-eighth season in Philadelphia last night in the Academy of Music. Dr. Karl Muck, after an absence of several years, reappeared as wielder of the baton so recently yielded by Max Fiedler, and the applause of the audience seemed to be as much a greeting to the conductor as an appreciation of the excellent music.

Beethoven's wonderful symphony No. 3, the "Eroica," was the chief feature of the program. Dr. Muck followed the advice of Beethoven, given in the Italian introduction to the original, that this symphony should be used to open a concert rather than as a middle or closing number. Consequently this number led the program, and the overture took second place.

There are plenty of purists, musical "standpatters," who have had fits of horror over alleged "personal" readings of Beethoven selections in the past. Perhaps Dr. Muck gave a personal tinge last night to parts of the symphony; it is hard to say, as the average concert patron does not memorize the musical ands and buts for the purpose of seeing if any are left out. Suffice it to say that the great symphony, supposed to typify Napoleon the Great, was given in a manner worthy of its legendary subject and of its author, the Shakespeare of music.

All the old-time smoothness of the orchestra was again apparent, all the delicacy of touch and phrasing which has been so noticeable in past work of the Boston musicians was again displayed. The second movement, with its funeral march, and the third movement, which sounds almost like an inspiration for Mendelssohn's "Midsummer Night's Dream," were magnificently done. These passages alone, with their characters so radically different, and with their renditions, each so fine of its kind, give an index to the capacity of the orchestra under Dr. Muck.

The overture was Berlioz's "Le Carnaval Romain," and while almost anything tastes flat after the profound harmonies of Beethoven, the full possibilities of the piece were well brought out. Rattle and smash were added to the program by Liszt's symphonic poem, "Mazeppa," and the vorspiel to Wagner's "Meistersinger" completed the list.

Address Washington, D. C.
Date NOV 6 - 1912

SOCIETY IN FO BOSTON SYMP

THE German Ambassador and Countess von Bernstorff, who have taken a box for the season for the Boston Symphony concerts at the National Theater, had among their guests yesterday Mrs. Beekman Winthrop, Mrs. Norman Williams, Capt. Boy-Ed, of the embassy staff, and Mr. Masirevich, of the Austro-Hungarian embassy.

Miss May Williams occupied a box, and had among her guests the French Ambassador and Mme. Jusserand, Mrs. Robert Hitt, Mrs. Reynolds Hill, and Baroness von Reibnitz, of the German embassy.

In Mrs. Leiter's box were Mrs. Howard Reeside, Dr. and Mrs. Buckner Randolph, Mrs. Walter Tuckerman, and Mr. and Mrs. Randolph, of Baltimore.

Mrs. Calderon Carlisle had as guests in her box Mrs. Sanger, Mrs. Bruce Howe, and Mrs. Mandeville Carlisle.

In Mrs. I. T. Mann's box were Mr. and Mrs. Charles Campbell, Mrs. Brinton Stone, the Misses Hickey, and Mme. de Quesada.

The Rev. and Mrs. Ward F. Denys occupied the President's box. Their guests were Mrs. Henry E. Pellew and Mrs. Ralph Cross Johnson and their daughters, Miss Dorothea Denys and Miss Gwendolyn Denys.

Mr. and Mrs. A. Lisner had as their guests in their box Mrs. Daniel Thew Wright, Mrs. D. Percy Hickling, and Mrs. Earl Ambrose.

Elsewhere in the audience were the British Ambassador and Mrs. Bryce, the Minister of the Netherlands and Mme. Loudon, the Attorney General and Mrs. Wickersham, the Swedish Minister and Mrs. Ekengren, Mrs. Charles Nagel, the bishop of Washington, Mrs. Nicholas Anderson, Mr. and Mrs. Arnold Hague, th Rev. Dr. and Mrs. Randolph McKim, Dr and Mrs. Ralph Jenkins, Mrs. Howlan Chase, Mrs. Ten Eyck Wendell, Mrs George Howard, Miss Audenried, Miss Sophy Siebert, Miss Letterman, Miss Squire Miss Isabelle Hagner, Mrs. Alexande Britton, Miss Margaret Britton, Mrs. M Lewis Clark, Mrs. Richard Weightman Mrs. W. H. Wilmer, Mrs. Livingston Hunt, Mr. William Bowie Clark, Mrs Hennen Jennings, Miss Jennings, Miss Dorothy Williams, Mrs. Robert Hinckley, Miss Hinckley, Mrs. Theodore Noyes, Mrs. Corbin, Mrs. A. F. Magruder, Mme. de Kraft, Mrs. Charles B. Howry, Mr. and Mrs. Christian Hemmick, the Rev. William A. Hemmick, Mrs. Krogstad, Miss Brodie, the Misses Sedgely, Mrs. George Bettis, Miss Ruth R. Patterson, Miss Millan, Mr. Justice and Mrs. McKenna, Mrs. Gordon Cumming, Mrs. Gould Lincoln, Mrs. Henry H. Ward, Mrs. John Hay, Miss Mabel Boardman, Mrs. Robert Ely, Mr. and Mme. Okabi, of the Japanese embassy; Mrs. William F. Dennis, Countess de Chambrun, Mrs. James Lowndes, Miss Laurette Ellward Smith, Mrs. Nichols Anderson, the Misses Dove, Admiral Brownson, Miss Mary McCauley, Mrs. Carl Droop, Mrs. Emile Montgomery, and Mr. John B. Henderson, jr.

TIMES
Washington, D. C.
NOV 6 - 19

OSTON SYMPHONY DRAWS SOCIETY TO NATIONAL THEATER

Dr. Karl Muck Leads Famous Orchestra to Satisfaction of Big Audience.

Musical Washington cordially welcomed Dr. Karl Muck back to the directorship of the Boston Symphony Orchestra yesterday afternoon in the National Theater, a brilliant and fashionable audience filling the house. Two great masters of music divided honors in position on the program, a Beethoven symphony having the conventional place and a Wagner number being placed as a concluding number. Berlioz and Liszt were the composers of the intervening numbers.

The Eighth Symphony has won its way slowly, being less characteristic than other symphonic compositions of Beethoven, but it is now well established in the favor of musicians. As given yesterday the volume and resonance were admirably adapted to the size of the theater, more so than when, a few years since, I heard the same composition in the Academy of Music in Philadelphia, when the strains were rather too delicate for the space in which it was played.

The second movement of the Eighth Symphony is the most novel, while the minuet which was played yesterday in the tempo of symphonies—faster than that of the dance—was pleasing through its pretty air and the pizzicato accompaniment. Prolonged applause greeted the conclusion of the symphony from an audience made up of members of the official and diplomatic circles and many young women.

Carnival Music.

In Berlioz's 'Overture to the Roman Carnival" three is accorded a Frenchman's conception of a dance and a love song, combined with the confusion incidental to a masked ball on Shrove Tuesday in Rome. Needless to say, the music surpasses the period and it was enhanced by a perfect rendition yesterday.

Listz's "Mazeppa" is descriptive music, pure, but not simple. Everyone ought to know the story of Mazeppa and suffice it to say that he was a miscreant bound on the back of an untamed horse which carried him, suffering, to a far country, of which he ultimately became the king. Victor Hugo and Bryon have given the story poetic form and the Abbe Franz expresses it on the piano.

Later, it was divided among the instruments of an orchestra. Every scherzo and rondo is outdone if the tempo employed to represent the flying horse, and diminished sevenths and an almost involved theme indicate the agony of the rider and the mad gait of the horse. The later royalty of the rider is also suitably expressed. Listz treated the story as an allegory, calling the rider "Genius," who comes off conqueror after much buffeting and many struggles.

Wagnerian Prelude.

The opening chord of Wagner's Prelude to "Die Meistersinger von Nurnberg" seems a herald's call, and successive measures a grand procession, so sonorous and martial are they. As Dr. Muck led his men through the mighty Wagnerian harmonies yesterday it occurred to one to ask that if Beethoven is called the master of absolute music—music intelligible to music lovers the world over—what we ought to call Wagner, who to his own noble words set such music, so expressive of mighty deeds, mindful the while of the underlying allegory.

If the supremacy in the East of the Boston Symphony Orchestra has been threatened in recent times by rivals, the return of Dr. Muck, as evinced by yesterday's concert, seems the best step its friends could wish.

JULIA MURDOCK.

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rom HERALD
ddress: Washington, D. C.
ate V 6 - 12

The Boston Symphony Orchestra gave its first concert of the season to a capacity audience in the National Theater yesterday afternoon. The German Ambassador and the Countess von Bernstorff entertained the Assistant Secretary of Commerce and Labor and Mrs. Nagel, Brig. Gen. Crozier, Mrs. Reynolds Hitt, and Mme. Jusserand, wife of the French Ambassador. Dr. and Mrs. Buckner Randolph had as their guests in their box Mrs. Walter Tuckerman, and Mr. and Mrs. Howard Randolph of Baltimore. Mrs. Calderon Carlisle and her daughter, Mrs. Walter Howe, occupied one of the stage boxes. Mr. and Mrs. Charles Campbell, Mrs. Brinton Stone, and Miss Belle Hagner were also in the boxes. Mr. and Mrs. Abraham Listner entertained a box party.

Among the many appreciative music lovers in the audience were Mrs. John Hay, Mr. and Mrs. Christian Hemmick, Dr. and Mrs. Randolph McKim, Mr. and Mrs. Duncan McKim, Miss Mabel Boardman, Mrs. Hennen Jennings, Mr. and Mrs. Ralph Jenkins, Mrs. Robert Hinckley, Miss Gladys Hinckley, Miss Angelica Remey, Rear Admiral O'Neal, U. S. N., retired, Mr. Antoine de Geoffroy, Mr. George Appleby, and Mr. William Bowie Clarke.

[76]

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date NOV 5 - 1912

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Dr. Karl Muck Leads Orchestra for First Time in Three Years.

WORK OF STRINGS FINE

PROGRAMME.

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Overture, "Carnaval Romain"	Berlioz
Symphonic Poem, "Mazeppa"	Liszt
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Beethoven's wonderful symphony No. 3, the "Eroica," was the chief feature of the program. Dr. Muck followed the advice of Beethoven, given in the Italian introduction to the original, that this symphony should be used to open a concert rather than as a middle or closing number. Consequently this number led the program, and the overture took second place.

There are plenty of purists, musical "standpatters," who have had fits of horror over alleged "personal" readings of Beethoven selections in the past. Perhaps Dr. Muck gave a personal tinge last night to parts of the symphony; it is hard to say, as the average concert patron does not memorize the musical ands and buts for the purpose of seeing if any are left out. Suffice it to say that the great symphony, supposed to typify Napoleon the Great, was given in a manner worthy of its legendary subject and of its author, the Shakespeare of music.

All the old-time smoothness of the orchestra was again apparent, all the delicacy of touch and phrasing which has been so noticeable in past work of the Boston musicians was again displayed. The second movement, with its funeral march, and the third movement, which sounds almost like an inspiration for Mendelssohn's "Midsummer Night's Dream," were magnificently done. These passages alone, with their characters so radically different, and with their renditions, each so fine of its kind, give an index to the capacity of the orchestra under Dr. Muck.

The overture was Berlioz's "Le Carnaval Romain," and while almost anything tastes flat after the profound harmonies of Beethoven, the full possibilities of the piece were well brought out. Rattle and smash were added to the program by Liszt's symphonic poem, "Mazeppa," and the vorspiel to Wagner's "Meistorsinger" completed the list.

Address Washington, D. C.
Date NOV 6 - 1912

SOCIETY IN FO BOSTON SYMP

THE German Ambassador and Countess von Bernstorff, who have taken a box for the season for the Boston Symphony concerts at the National Theater, had among their guests yesterday Mrs. Beekman Winthrop, Mrs. Norman Williams, Capt. Boy-Ed, of the embassy staff, and Mr. Masirevich, of the Austro-Hungarian embassy.

Miss May Williams occupied a box, and had among her guests the French Ambassador and Mme. Jusserand, Mrs. Robert Hitt, Mrs. Reynolds Hitt and Baroness von Reibnitz, of the German embassy.

In Mrs. Leiter's box were Mrs. Howard Reeside, Dr. and Mrs. Buckner Randolph, Mrs. Walter Tuckerman, and Mr. and Mrs. Randolph, of Baltimore.

Mrs. Calderon Carlisle had as guests in her box Mrs. Sanger, Mrs. Bruce Howe, and Mrs. Mandeville Carlisle.

In Mrs. I. T. Mann's box were Mr. and Mrs. Charles Campbell, Mrs. Brinton Stone, the Misses Hickey, and Mme. de Quesada.

The Rev. and Mrs. Ward F. Denys occupied the President's box. Their guests were Mrs. Henry E. Pellew and Mrs. Ralph Cross Johnson and their daughters, Miss Dorothea Denys and Miss Gwendolyn Denys.

Mr. and Mrs. A. Lisner had as their guests in their box Mrs. Daniel Thew Wright, Mrs. D. Percy Hickling, and Mrs. Earl Ambrose.

Elsewhere in the audience were the British Ambassador and Mrs. Bryce, the Minister of the Netherlands and Mme. Loudon, the Attorney General and Mrs. Wickersham, the Swedish Minister and Mrs. Ekengren, Mrs. Charles Nagel, the bishop of Washington, Mrs. Nicholas Anderson, Mr. and Mrs. Arnold Hague, Rev. Dr. and Mrs. Randolph McKim, and Mrs. Ralph Jenkins, Mrs. How Chase, Mrs. Ten Eyck Wendell, George Howard, Miss Audenried, Miss phy Siebert, Miss Letterman, Miss Squ Miss Isabelle Hagner, Mrs. Alexan Britton, Miss Margaret Britton, Mrs. Lewis Clark, Mrs. Richard Weightm Mrs. W. H. Wilmer, Mrs. Livingst Hunt, Mr. William Bowie Clark, Hennen Jennings, Miss Jennings, M Dorothy Williams, Mrs. Robert Hin ley, Miss Hinckley, Mrs. Theod Noyes, Mrs. Corbin, Mrs. A. F. gruder, Mme. de Kraft, Mrs. Cha B. Howry, Mr. and Mrs. Chris Hemmick, the Rev. William A. H mick, Mrs. Krogstad, Miss Brodie, Misses Sedgely, Mrs. George Bettis, Ruth R. Patterson, Miss Millan, Mr. Justice and Mrs. McKenna, Mrs. Gordon Cumming, Mrs. Gould Lincoln, Mrs. Henry H. Ward, Mrs. John Hay, Miss Mabel Boardman, Mrs. Robert Ely, Mr. and Mme. Okabi, of the Japanese embassy; Mrs. William F. Dennis, Countess de Chambrun, Mrs. James Lowndes, Miss Laurette Ellward Smith, Mrs. Nichols Anderson, the Misses Dove, Admiral Brownson, Miss Mary McCauley, Mrs. Carl Droop, Mrs. Emile Montgomery, and Mr. John B. Henderson, jr.

From TIMES
Address: Washington, D. C.
Date NOV 6 - 19

BOSTON SYMPHONY DRAWS SOCIETY TO NATIONAL THEATER

Dr. Karl Muck Leads Famous Orchestra to Satisfaction of Big Audience.

Musical Washington cordially welcomed Dr. Karl Muck back to the directorship of the Boston Symphony Orchestra yesterday afternoon in the National Theater, a brilliant and fashionable audience filling the house. Two great masters of music divided honors in position on the program, a Beethoven symphony having the conventional place and a Wagner number being placed as a concluding number. Berlioz and Liszt were the composers of the intervening numbers.

The Eighth Symphony has won its way slowly, being less characteristic than other symphonic compositions of Beethoven, but it is now well established in the favor of musicians. As given yesterday the volume and resonance were admirably adapted to the size of the theater, more so than when, a few years since, I heard the same composition in the Academy of Music in Philadelphia, when the strains were rather too delicate for the space in which it was played.

The second movement of the Eighth Symphony is the most novel, while the minuet which was played yesterday in the tempo of symphonies—faster than that of the dance—was pleasing through its pretty air and the pizzicato accompaniment. Prolonged applause greeted the conclusion of the symphony from an audience made up of members of the official and diplomatic circles and many young women.

Carnival Music.

In Berlioz's 'Overture to the Roman Carnival" three is accorded a Frenchman's conception of a dance and a love song, combined with the confusion incidental to a masked ball on Shrove Tuesday in Rome. Needless to say, the music surpasses the period and it was enhanced by a perfect rendition yesterday.

Listz's "Mazeppa" is descriptive music, pure, but not simple. Everyone ought to know the story of Mazeppa and suffice it to say that he was a miscreant bound on the back of an untamed horse which carried him, suffering, to a far country, of which he ultimately became the king. Victor Hugo and Bryon have given the story poetic form and the Abbe Franz expresses it on the piano.

Later, it was divided among the instruments of an orchestra. Every scherzo and rondo is outdone if the tempo employed to represent the flying horse, and diminished sevenths and an almost involved theme indicate the agony of the rider and the mad gait of the horse. The later royalty of the rider is also suitably expressed. Listz treated the story as an allegory, calling the rider "Genius," who comes off conqueror after much buffeting and many struggles.

Wagnerian Prelude.

The opening chord of Wagner's Prelude to "Die Meistersinger von Nurnberg" seems a herald's call, and successive measures a grand procession, so sonorous and martial are they. As Dr. Muck led his men through the mighty Wagnerian harmonies yesterday it occurred to one to ask that if Beethoven is called the master of absolute music —music intelligible to music lovers the world over—what we ought to call Wagner, who to his own noble words set such music, so expressive of mighty deeds, mindful the while of the underlying allegory.

If the supremacy in the East of the Boston Symphony Orchestra has been threatened in recent times by rivals, the return of Dr. Muck, as evinced by yesterday's concert, seems the best step its friends could wish.

JULIA MURDOCK.

From HERALD
Address: Washington, D. C.
Date V 6 - 12

The Boston Symphony Orchestra gave its first concert of the season to a capacity audience in the National Theater yesterday afternoon. The German Ambassador and the Countess von Bernstorff entertained the Assistant Secretary of Commerce and Labor and Mrs. Nagel, Brig. Gen. Crozier, Mrs. Reynolds Hitt, and Mme. Jusserand, wife of the French Ambassador. Dr. and Mrs. Buckner Randolph had as their guests in their box Mrs. Walter Tuckerman, and Mr. and Mrs. Howard Randolph of Baltimore. Mrs. Calderon Carlisle and her daughter, Mrs. Walter Howe, occupied one of the stage boxes. Mr. and Mrs. Charles Campbell, Mrs. Brinton Stone, and Miss Belle Hagner were also in the boxes. Mr. and Mrs. Abraham Listner entertained a box party.

Among the many appreciative music lovers in the audience were Mrs. John Hay, Mr. and Mrs. Christian Hemmick, Dr. and Mrs. Randolph McKim, Mr. and Mrs. Duncan McKim, Miss Mabel Boardman, Mrs. Hennen Jennings, Mr. and Mrs. Ralph Jenkins, Mrs. Robert Hinckley, Miss Gladys Hinckley, Miss Angelica Remey, Rear Admiral O'Neal, U. S. N., retired, Mr. Antoine de Geoffroy, Mr. George Appleby, and Mr. William Bowie Clarke.

From TIMES
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From HERALD
Address: Washington, D. C.
Date

BOSTON ORCHESTRA GIVES CONCERT

Under Renewed Leadership of Dr. Muck, Boston Organization Is Warmly Welcomed.

The first Boston Symphony concert of the season was given yesterday afternoon at the National Theater under the management of Mrs. Katie Wilson-Greene.

Dr. Muck, who has returned to the leadership of the orchestra after an absence of several years, was warmly greeted.

It is not to be supposed, however, that the high plane of the orchestra had lowered during his absence. Mr. Fiedler is a consummate musician, and a leader of great precision and finish. He may have wanted a certain magic of personality with which Dr. Muck is endowed, but he undoubtedly made up in careful drill and truthful readings of his programmes.

Dr. Muck is powerful in imaginative and subtly poetic interpretation. His renewed regime is looked forward to with much interest.

The personnel of the orchestra, as must have been apparent to old-timers, has undergone some changes. A dozen or more of the old musicians are replaced by new. Mr. Schroeder, the 'cellist, is one of those who will be most regreted.

The season opened with a diversified programme. The Berlioz Carnival Romain is interesting, as material beautifully worked over from the themes of his opera, "Cellini." The symphonic poem of Liszt, one of a set of tremendously difficult piano etudes, arranged for orchestra, was played with vivacity. After the wild, unusual mazeppa music the beautiful Meistersinger music was grateful to the ear.

Beethoven's eighth symphony presents perilous opportunity for display of "temperament," but Dr. Muck is too sound an artist to indulge in excentricities.

The first movements was played with a skill of treatment which proves a healthy sense in both orchestra and leader of its humor. The Scherzando is dominated by the persistent tick, tick, tick rhythm characteristic of a metronome. Those concert-goers who like to have their music descriptive of something or other may, if they like, speak of this beautiful Scherzando as the Maelzel canon. The most striking movement of this symphony is the finale, dominated by a gay theme in triple rhythm. The menuetto is exquisitely lovely.

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Dr. Karl Muck, Conductor, Cordially Welcomed by Capacity Audience.

An audience which filled every seat in the National Theater and utilized much of the standing room on the main floor, welcomed the return of Dr. Karl Muck as the conductor of the Boston Symphony Orchestra on the occasion of the organization's first concert of the season yesterday afternoon.

Even more quiet and reserved in his methods than when last seen at the head of this splendidly homogeneous body of musicians, Dr. Muck increased the esteem in which he is held by Washington music lovers for his scholastic attainments, his depth of feeling, and his rich imagination. Under Dr. Muck's direction the Boston Symphony should speedily regain the ascendant over rival organizations, which during the last three years have risen, under the leadership of the Pohligs, the Mahlers, the Stranskys, and the Oberhoffers, to positions threatening the supremacy of the brilliant group from the Hub.

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In view of the lateness of the hour at which the Washington concerts begin, yesterday's program was of ideal length, the audience being dismissed a few moments after 6. It is to be hoped that Dr. Muck can arrange his future programs as satisfactorily, even when he has a soloist.

From HERALD
Address: Washington, D. C.
Date NOV 3 1912

The Boston Symphony Orchestra will give the first of a series of five concerts for this season, at the National Theater next Tuesday afternoon at 4:30 o'clock, under the local management of Mrs. Wilson-Greene.

It is now thirty-one years since the Boston Symphony Orchestra was founded, by Henry Higginson. The first twenty years was a hard struggle for existence and Mr. Higginson has many times gone down into his pocket to wipe out a deficit in the treasury. In a prospectus, issued by this organization in 1909, it is declared that the orchestra "provides music of the highest class in the most perfect manner possible," and that it is "without a peer in this country and without a superior in the world." This proud position has been attained by this organization in the space of much less than thirty years, for it has been for many years on its present high plane. The orchestra gives twenty-four public rehearsals and twenty-four concerts in Boston every season, and in addition some sixty or seventy concerts in other Eastern cities.

The chief number of the programme to be given by the orchestra next Tuesday afternoon, Beethoven's eighth symphony, was, apart from the great choral symphony, his pet work, although it was not for many years well received. The first and fourth movements are full of the spirit of frolic, and of a wild mood that increase in intensity, until, in the finals it becomes a boisterious mixture of tragedy, comedy, and farce. The second and third movements are serene and beautiful, the allegretto exceptionally lovely.

Following is the complete programme: Beethoven, Symphony No. 8, F major, Op. 93—I, Allegro vivace e con brio; II, Allegretto scherzando; III, Tempo di menuetto; IV, Allegro vivace; Berlioz, Overture, "Le Carnaval Romain," Op. 9; Liszt, "Mazeppa," Symphonic Poem No. 6 (after Victor Hugo); Wagner, Prelude to "Die Meistersinger von Nurnberg.

Address Washington, D. C.
Date

The first concert of the season by the Boston Symphony Orchestra will be given in the National Tuesday afternoon at 4:30 o'clock.

Old-time friends of the orchestra will note a number of changes in the personnel, for this year it has sixteen new members, and, of course, the center of attraction will be Dr. Karl Muck, who makes his first appearance here after an absence of four years.

Judging from the reception the work of the orchestra has received in Boston, it has gained new life and brilliancy under the skilled leadership of Dr. Muck, and during the term of his service, which will be at least for five years, it may be fair to assume that the Boston orchestra will reach greater artistic heights than ever before.

At this first concert in Washington Dr. Muck will play a most interesting program. It comprises in order the Symphony No. 8 of Beethoven, the "Roman Carnival" overture of Berlioz, the "Mazeppa" symphony poem of Liszt, and the prelude to "The Meistersingers of Nuremberg."

From EVG. STAR
Address: Washington, D. C.
Date NOV 6 - 1912

AMUSEMENTS.

Boston Symphony Concert.

A large audience attended the first concert of the season given yesterday afternoon at the National Theater by the Boston Symphony Orchestra. The program, which was unusually brief, included Beethoven's Eighth Symphony, Berlitz's overture, "Le Carnival Romain"; "Mazeppa," Liszt's symphonic poem, and the prelude to "Die Meistersinger von Nuremberg," and made up in merit what it lacked in length. An enthusiastic audience greeted the return of Dr. Karl Muck, the conductor.

From SUN
Address: Baltimore, Md.
Date NOV 3 - 1912

* * *

Three musical entertainments, each equally important in its particular "line," are scheduled to take place in Baltimore this week—a symphony concert, a chamber-music recital and the opera. The first of these will be the first of the current season's Boston Symphony concerts, made particularly notable by the return of Dr. Karl Muck at the conductor's desk. There are a number of changes in the personnel of the orchestra this season, 16 new players being included in the great band, and it is intimated that the organization has taken on a new brilliancy under Dr. Muck's enthusiastic leadership.

The program selected for the first concert, which takes place at the Lyric on Wednesday evening, includes no soloist, but will be devoted to three striking compositions representing the modern and romantic schools. The major portion of the evening will be given over to the playing of the Bischoff symphony in E major, No. 16, a work which the new conductor is said to regard as one of the most important compositions that the musical world of modern Germany has produced. It is not unknown in this country, Dr. Muck having played it before during the season of 1907 and 1908.

* * *

While the symphony is not "program music" in the strict sense of the word, there being no explanatory argument included in the score, yet the composer says that while he was writing it he had in mind a young man who, after living a life of the wildest debauchery, finally meets with pure happiness when he is no longer worthy of it and cannot, therefore, possess it. From which it will be seen that the great work is rather tragic in its intent. That it will prove an entirely modern work may be gathered from the fact that Bischoff has been closely associated with Richard Strauss for a number of years in the reading of scores and the discussion of modern musical ideas. It may be said, however, that Bischoff never studied with Strauss. He is now 43 years old, but while he was a student at the Leipzig Conservatory he first heard a Strauss composition. This was in 1887 and it made a very deep impression on him and probably influenced him greatly. At the moment Bischoff is living in Munich.

From EVG. NEWS
Address: Baltimore, Md.
Date - 1912

BOSTON SYMPHONY CONCERT TONIGHT

Big Crowd Expected At The Lyric To Greet Dr. Karl Muck.

Dr. Karl Mack, successor to Max Fiedler as director of the Boston Symphony Orchestra, will be greeted by an audience that, from present indications, will fill every seat, boxes included, of the Lyric, when he returns to Baltimore tonight to conduct the initial local performance of the Orchestra this season.

Dr. Muck is by no means a stranger in Baltimore, having frequently visited the city when he was with the Orchestra from 1906 to 1908, during which time he became a general favorite. It is considered that a large portion of the interest in tonight's concert is due to the fact that it will mark Dr. Muck's first appearance here since he was appointed to succeed Mr. Fiedler, although the Boston Symphony has an enormous following in Baltimore, where it is regarded, as it is in other places, as one of the world's greatest orchestras.

The symphony of the evening will be a decided novelty, being Bischoff's in E major, Op. 16, a work that is held in high esteem, but which has never been presented in this city. It was brought to America several years ago by Dr. Muck and given under his direction in Boston, New York and Philadelphia, making a good impression each time. Other numbers tonight will be the "Siegfried Idyl" of Wagner, and the "Euryanthe" overture of Weber. As it is the introductory concert of the year, there will be no soloist.

EVG. NEWS
Baltimore, Md.
NOV 2 - 1912

BOSTON ORCHESTRA IN HAPPY PROGRAM

Dr. Muck Selects Some New Features And Some Old Favorites.

The first concert of the Boston Symphony Orchestra of the present season will be given in the Lyric next Wednesday evening at 8.15. The Orchestra will bring its entire strength of 100, and in its personnel patrons of the Orchestra will notice several new faces, as some rather radical changes have been made in the membership since last fall.

Interest will be centered in Dr. Muck, who reappears after an absence of four years. From all accounts that have preceded him from Boston, Dr. Muck is even a greater conductor than he was when he was here before, and under his skillful leadership the Boston Symphony Orchestra is playing as it has never played in the past.

For his first program in Baltimore he has chosen a symphony in E major by Hermann Bischoff, which will be a novelty here; the "Siegfried Idyl" of Richard Wagner and the "Euryanthe" overture of Weber. The Bischoff symphony was brought to this country as a novelty by Dr. Muck five years ago, and was played by him twice in Boston, once in Philadelphia and once in New York, and the following year Mr. Stock did it with the Theodore Thomas Orchestra in Chicago. At all of these performances the work had a sensational success.

The lovely "Siegfried Idyl" of Wagner and the "Euryanthe" overture of Weber are so familiar to the musical public of Baltimore that they need no comment.

From EVG. SUN
Address: Baltimore, Md.
Date 7 - 1912

AN OLD FRIEND WITH A NEW HEAD

What really rises to the dignity of an "event" in the musical world is the return of Dr. Karl Muck to the conductor's desk of the Boston Symphony Orchestra, as described in this morning's SUN. The Boston Symphony Orchestra has, of course, long been "the fashion," like grand opera, and its appearance is a signal to society as well as to people who love music and understand music. It is in a sense a distinction to be seen at a Boston Symphony Orchestra performance, just as it is to be seen in the company of a great man. It suggests certain desirable qualities or aspirations in the auditor, and embraces him in the general glory and inspiration.

Nevertheless, the Boston Orchestra, specially with a man of marked power and individuality at its head, is something more and better than the fashion. Baltimore has been in training for years in a musical way as well as in many others, and the Peabody Institute School has been a centre of musical education, as the Hopkins has for general educational uplift. Its musical training and influence have been felt in every quarter of the city, and every opera or symphony audience numbers not a few competent critics, as well as hundreds who can follow intelligently the new as well as old things that may be offered.

Dr. Muck brings a new element of interest to an old and famous organization, as a new and great actor does to familiar roles or to fresh dramatic creations. His work last night was so brilliant, so masterful and so full of inspiration that we shall await with great eagerness his next appearance. Reputation counts for much in all cases, but in this reality fully equals musical rumor.

From **TIMES**
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Date V 6-19

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Cutting Bureau in the World

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The Boston Symphony Orchestra will give the first of a series of five concerts for this season, at the National Theater next Tuesday afternoon at 4:30 o'clock, under the local management of Mrs. Wilson-Greene.

It is now thirty-one years since the Boston Symphony Orchestra was founded, by Henry Higginson. The first twenty years was a hard struggle for existence and Mr. Higginson has many times gone down into his pocket to wipe out a deficit in the treasury. In a prospectus, issued by this organization in 1909, it is declared that the orchestra "provides music of the highest class in the most perfect manner possible," and that it is "without a peer in this country and without a superior in the world." This proud position has been attained by this organization in the space of much less than thirty years, for it has been for many years on its present high plane. The orchestra gives twenty-four public rehearsals and twenty-four concerts in Boston every season, and in addition some sixty or seventy concerts in other Eastern cities.

The chief number of the programme to be given by the orchestra next Tuesday afternoon, Beethoven's eighth symphony, was, apart from the great choral symphony, his pet work, although it was not for many years well received. The first and fourth movements are full of the spirit of frolic, and of a wild mood that increase in intensity, until, in the finals it becomes a boisterious mixture of tragedy, comedy, and farce. The second and third movements are serene and beautiful, the allegretto exceptionally lovely.

Following is the complete programme: Beethoven, Symphony No. 8, F major, Op. 93—I, Allegro vivace e con brio; II, Allegretto scherzando; III, Tempo di menuetto; IV, Allegro vivace; Berlioz, Overture, "Le Carnaval Romain," Op. 9; Liszt, "Mazeppa," Symphonic Poem No. 6 (after Victor Hugo); Wagner, Prelude to "Die Meistersinger von Nurnberg.

Address Washington, D. C.
Date

The first concert of the season by the Boston Symphony Orchestra will be given in the National Tuesday afternoon at 4:30 o'clock.

Old-time friends of the orchestra will note a number of changes in the personnel, for this year it has sixteen new members, and, of course, the center of attraction will be Dr. Karl Muck, who makes his first appearance here after an absence of four years.

Judging from the reception the work of the orchestra has received in Boston, it has gained new life and brilliancy under the skilled leadership of Dr. Muck, and during the term of his service, which will be at least for five years, it may be fair to assume that the Boston orchestra will reach greater artistic heights than ever before.

At this first concert in Washington Dr. Muck will play a most interesting program. It comprises in order the Symphony No. 8 of Beethoven, the "Roman Carnival" overture of Berlioz, the "Mazeppa" symphony poem of Liszt, and the prelude to "The Meistersingers of Nuremberg."

From **EVG. STAR**
Address: **Washington, D. C.**
Date NOV 6 - 1912

AMUSEMENTS.

Boston Symphony Concert.

A large audience attended the first
cert of the season, given yesterda
ernoon at the National Theater b
Boston Symphony Orchestra. The
gram, which was unusually brie
cluded Beethoven's Eighth Symp
Berlitz's overture, "Le Carnival Rom
"Mazeppa," Liszt's symphonic poem
the prelude to "Die Meistersinger
Nuremberg," and made up in merit
it lacked in length. An enthusiastic
ence greeted the return of Dr. Karl M
the conductor.

From **SUN**
Address: **Baltimore, Md.**
Date NOV 3 - 1912

❖ ❖ ❖

Three musical entertainments, each equally important in its particular "line," are scheduled to take place in Baltimore this week—a symphony concert, a chamber-music recital and the opera. The first of these will be the first of the current season's Boston Symphony concerts, made particularly notable by the return of Dr. Karl Muck at the conductor's desk. There are a number of changes in the personnel of the orchestra this season, 16 new players being included in the great band, and it is intimated that the organization has taken on a new brilliancy under Dr. Muck's enthusiastic leadership.

The program selected for the first concert, which takes place at the Lyric on Wednesday evening, includes no soloist, but will be devoted to three striking compositions representing the modern and romantic schools. The major portion of the evening will be given over to the playing of the Bischoff symphony in E major, No. 16, a work which the new conductor is said to regard as one of the most important compositions that the musical world of modern Germany has produced. It is not unknown in this country, Dr. Muck having played it before during the season of 1907 and 1908.

❖ ❖ ❖

While the symphony is not "program music" in the strict sense of the word, there being no explanatory argument included in the score, yet the composer says that while he was writing it he had in mind a young man who, after living a life of the wildest debauchery, finally meets with pure happiness when he is no longer worthy of it and cannot, therefore, possess it. From which it will be seen that the great work is rather tragic in its intent. That it will prove an entirely modern work may be gathered from the fact that Bischoff has been closely associated with Richard Strauss for a number of years in the reading of scores and the discussion of modern musical ideas. It may be said, however, that Bischoff never studied with Strauss. He is now 43 years old, but while he was a student at the Leipzig Conservatory he first heard a Strauss composition. This was in 1887 and it made a very deep impression on him and probably influenced him greatly. At the moment Bischoff is living in Munich.

From **EVG. NEWS**
Address: **Baltimore, Md.**
Date
Established:

BOSTON SYMPHONY CONCERT TONIGHT

Big Crowd Expected At The Lyric To Greet Dr. Karl Muck.

Dr. Karl Mack, successor to Max Fiedler as director of the Boston Symphony Orchestra, will be greeted by an audience that, from present indications, will fill every seat, boxes included, of the Lyric, when he returns to Baltimore tonight to conduct the initial local performance of the Orchestra this season.

Dr. Muck is by no means a stranger in Baltimore, having frequently visited the city when he was with the Orchestra from 1906 to 1908, during which time he became a general favorite. It is considered that a large portion of the interest in tonight's concert is due to the fact that it will mark Dr. Muck's first appearance here since he was appointed to succeed Mr. Fiedler, although the Boston Symphony has an enormous following in Baltimore, where it is regarded, as it is in other places, as one of the world's greatest orchestras.

The symphony of the evening will be a decided novelty, being Bischoff's in E major, Op. 16, a work that is held in high esteem, but which has never been presented in this city. It was brought to America several years ago by Dr. Muck and given under his direction in Boston, New York and Philadelphia, making a good impression each time. Other numbers tonight will be the "Siegfried Idyl" of Wagner, and the "Euryanthe" overture of Weber. As it is the introductory concert of the year, there will be no soloist.

From **EVG. NEWS**
Address: **Baltimore, Md.**
Date NOV 2 - 1912

BOSTON ORCHESTRA IN HAPPY PROGRAM

Dr. Muck Selects Some New Features And Some Old Favorites.

The first concert of the Boston Symphony Orchestra of the present season will be given in the Lyric next Wednesday evening at 8.15. The Orchestra will bring its entire strength of 100, and in its personnel patrons of the Orchestra will notice several new faces, as some rather radical changes have been made in the membership since last fall.

Interest will be centered in Dr. Muck, who reappears after an absence of four years. From all accounts that have preceded him from Boston, Dr. Muck is even a greater conductor than he was when he was here before, and under his skillful leadership the Boston Symphony Orchestra is playing as it has never played in the past.

For his first program in Baltimore he has chosen a symphony in E major by Hermann Bischoff, which will be a novelty here; the "Siegfried Idyl" of Richard Wagner and the "Euryanthe" overture of Weber. The Bischoff symphony was brought to this country as a novelty by Dr. Muck five years ago, and was played by him twice in Boston, once in Philadelphia and once in New York, and the following year Mr. Stock did it with the Theodore Thomas Orchestra in Chicago. At all of these performances the work had a sensational success.

The lovely "Siegfried Idyl" of Wagner and the "Euryanthe" overture of Weber are so familiar to the musical public of Baltimore that they need no comment.

From **EVG. SUN**
Address: **Baltimore, Md.**
Date

AN OLD FRIEND WITH A NEW HEAD

What really rises to the dignity of an "event" in the musical world is the return of Dr. Karl Muck to the conductor's desk of the Boston Symphony Orchestra, as described in this morning's SUN. The Boston Symphony Orchestra has, of course, long been "the fashion," like grand opera, and its appearance is a signal to society as well as to people who love music and understand music. It is in a sense a distinction to be seen at a Boston Symphony Orchestra performance, just as it is to be seen in the company of a great man. It suggests certain desirable qualities or aspirations in the auditor, and embraces him in the general glory and inspiration.

Nevertheless, the Boston Orchestra, specially with a man of marked power and individuality at its head, is something more and better than the fashion. Baltimore has been in training for years in a musical way as well as in many others, and the Peabody Institute School has been a centre of musical education, as the Hopkins has for general educational uplift. Its musical training and influence have been felt in every quarter of the city, and every opera or symphony audience numbers not a few competent critics, as well as hundreds who can follow intelligently the new as well as old things that may be offered.

Dr. Muck brings a new element of interest to an old and famous organization, as a new and great actor does to familiar roles or to fresh dramatic creations. His work last night was so brilliant, so masterful and so full of inspiration that we shall await with great eagerness his next appearance. Reputation counts for much in all cases, but in this reality fully equals musical rumor.

From EVG. SUN
Address: Baltimore, Md.
Date NOV 7 - 1912
Established

DR. MUCK AND BOSTON ORCHESTRA GREETED

Conductor Given Hearty Welcome At His Reappearance Here.

A very long, tedious and more or less uninteresting composition, Hermann Bischoff's Symphony in E major, Opus 16, marked last night's performance of the Boston Symphony Orchestra, the first appearance of that organization in Baltimore this season and the first appearance here as its conductor of Dr. Karl Muck in four years.

Dr. Muck was given an enthusiastic ovation as he stepped upon the stage and throughout the performance at each pause in the program the audience seemed to be as intent on emphasizing the welcome to the conductor as in manifesting its appreciation of his fine work at the head of one of the most perfect musical organizations in the world.

A Distinctly Modern Program.

In addition to the symphony the orchestra played the "Siegfried Idyl" of Richard Wagner, and Von Weber's overture to the opera "Euryanthe," comprising a distinctly modern program.

Above all else Bischoff's symphony is a novelty. It has no "form" and is of interest chiefly because of its educational value. Its themes are by no means deeply impressive, although the composer has done some skillful improvisation. The work is supposed to represent the mental struggles of a youth steeped in debauchery, who finally encounters true love, but finds that he has met it too late for enjoyment. This the author has attempted to depict in four movements, but one finds oneself often throughout the work straying off into other paths of thought in spite of oneself.

Wagner Wrote It As A Tribute To Cosima.

The Wagner Idyl—"staircase music," as the children in the Wagner household were wont to term it—loses none of its delightfulness. The Beyreuth *meister* wrote it as a tribute to Cosima, his wife, and there is a pretty little story told of the composition. It first was played as a surprise to Frau Wagner, then still the estranged wife of Hans von Bulow, on a Christmas morning on a staircase. The composer, standing at the top, directed the work, while players sat and stood on the stairs, the orchestra extending all the way down. Dr. Muck gave the work an interesting poetic reading.

The Weber overture, highly characteristic of the school to which the composer belonged, and with which a large majority of the audience doubtless was familiar, served as a delightful ending to the concert. J. B. M.

From EVG. SUN
Address: Baltimore, Md.
Date NOV 6 - 1912
Establ 1884

BOSTON SYMPHONY AND MUCK TONIGHT

Noted Conductor To Reappear Here After Absence Of Years.

After an absence of about five years, Dr. Karl Muck will return to Baltimore tonight as the director of the Boston Symphony Orchestra in its first concert of the season in this city.

Since he was last here Dr. Muck has been director of the Royal Opera in Berlin, the post which he filled previous to his accession for the first time to the conductors' desk of the Boston Symphony. He is one of the most popular of all the noted conductors who ever have visited Baltimore, and his welcome tonight therefore will be a sincerely enthusiastic one.

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From EVG. STAR
Address: Baltimore, Md.
Date NOV 7 - 1912
Established:

MUCK AND BOSTON SYMPHONY PLEASE

Large Audience Hears Concert at Lyric—Lack of Variety in Program.

Bringing with him a wonderful new symphony, Dr. Karl Muck, one of the world's greatest orchestra conductors returned to Baltimore last night afte an absence of several years. It was th occasion of the first Boston Symphon Orchestra concert of the series of fi to be given in Baltimore this season, and the Lyric was crowded.

With the exception of some enthusiastic musicians, the best thing about Dr. Muck's reception was the number of those in the audience. The entire concert was given a dignified, respectful hearing, which spoke well for the good breeding of the auditors and poorly for its appreciative capacity after a half-century of continuous opportunities for musical culture.

Of greatest moment to the musicians was the reappearance of Dr. Muck as head of the Boston Symphony Orchestra. Having made all feel his power, he was obliged to return to Europe. He has come again, however, and America rejoices.

Dr. Muck knows his business. If ever there were any who doubted, last night should have dispelled the shadows. A conductor by virtue of the fact that he is a fine musician with the qualities of leadership has so fitted him. He obtains results from his men by the slightest motion of a hand, materializing that subtle force for which magicians are fabled. His control of every department and every member of the orchestra is absolute—of course, it follows that they are so highly skilled as to be able to respond to his every wish. There seems to be nothing they cannot and will not do for him. This was obvious in the tremendous symphonic composition of the evening. Conductor and orchestra took the most minute care with its thousands of details. Apart, Muck and the Boston Symphony Orchestra are unique; together, they are incomparable. There may be a better symphony organization this side of death's divide; but, with characteristic Baltimoreanish skepticism, it remains to be proven.

Dr. Muck missed considerable enthusiasm in Baltimore this time, partly by his program. Even musicians with the capacity of gourmands would have relished the evening more had there been variety to the fare, and the majority of the audience could have been moved far with some brighter works.

Dr. Muck, if it was he who was directly responsible for the choosing of the program, probably lost his perspective for the moment through close application to and enthusiasm for Bischoff's symphony. The latter are warranted, but nothing emphasizes more the need of contrasts in the numbers of general public program than the presence on it of a new work, all the more so if it be a big one, and well-known works cannot take the place entirely of works strikingly contrasted.

Something brisk, crystalline, simple should have followed this symphony, setting it off. The Wagner work was of the same general style as the symphony which preceded it, in the same key, and much too long by comparison, and the Weber overture was outclassed. Momentary loss of program perspective by musicians through individual enthusiasm will appear sometimes, however.

Hermann Bischoff's Symphony in E major, Opus 16, is marvelous music in many respects, but its appeal for the many is injured by the morbid musings the composer has associated with it. Psychological analysis may be good for the soul, but intimate association of it with music is not always beneficial to the art. Since Herr Bischoff insists upon having a program, it must be said the one at present provided is most depressing. Who cares to associate the evils of a misspent life with music? Away with such suggestions! Music is suffering now from morbidness; what the art needs is cheerfulness, vitality, something to make one feel, if need be, that life is entirely worth living; something to give the traveler on life's road renewed hope and courage and make buoyant his flagging steps. There cannot be too much brightness in anything, but it requires persistent endeavor. In the meantime, no one can be blamed for liking "ragtime" music so long as it gives a greater proportionate measure of cheer than austere and forbidding so-called true music.

Sometimes Bischoff's Symphony seems fragmentary; at other times it resembles mosaics, and fantastic sand figures born of strange vibrations. In many respects it is the most remarkable work which Baltimore has had the opportunity of hearing for years. Say what you will, shall any fault be found with it because it is subjective rather than objective music? Some fossil classicists may dispute its right to exist, but after all their contention is only a dispute.

A gigantic castle, pile upon pile of structure, it is. Even the disciple of form beholds it on the heights with awe. What will time do with it? J. N. H.

From EVG. STAR
Address: Baltimore, Md.
Date NOV 6 - 1912
Es 1884

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Bureau in the World

7 - 1912

Musician Here Last Night

DR. K RL MUCK
Director of the Bosn Symphony Orchestra.

From HERALD
Address: New York
Date 10 1912
Establ 4

DR. MUCK'S MEN WELL APPLAUDED

If ever an orchestra was put through its paces of virtuosity it was the Boston Symphony Orchestra, which gave its first matinee performance of the season in Carnegie Hall yesterday, conducted by Dr. Karl Muck. First on the programme came a symphony, Op. 16, by Mr. Herman Bischoff, which lasted an hour and a quarter. It contains enough technical difficulties to drive the average orchestra to suicide, but the men from Boston never flinched, as Dr. Muck's slender baton lashed them to do deeds of virtuosity that left the audience almost breathless.

One felt that the applause which followed the number was lavished upon the performers and not upon the work. The symphony, which was heard here several years ago, contains some original ideas and effects which recall the work of Richard Strauss, but it is too long for a matinee programme. The scherzo is admirable in its workmanship and the best movement of the four.

The two remaining numbers, Wagner's "Siegfried Idyl" and Weber's "Euryanthe" overture, aroused great enthusiasm. The "Idyl" was wonderfully played, flawless in detail and poetic in effect, and the overture was made to hum in its jubilation.

Newspaper Cutting Bureau in the World
From MAN HEROLD
Address: New York City.
Date N 1912

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Für das Wagner=Feſt, welches

Established: London, 1881; New York, 1884

From **EVG. SUN**
Address: **Baltimore, Md.**
Date NOV 7 - 1912

Established

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1884

From **EVG. SUN**
Address: **Baltimore, Md.**
Date NOV 6 - 1912

Establ 1884

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From **EVG. STA**
Address: **Baltimore, Md.**
Date NOV

Established:

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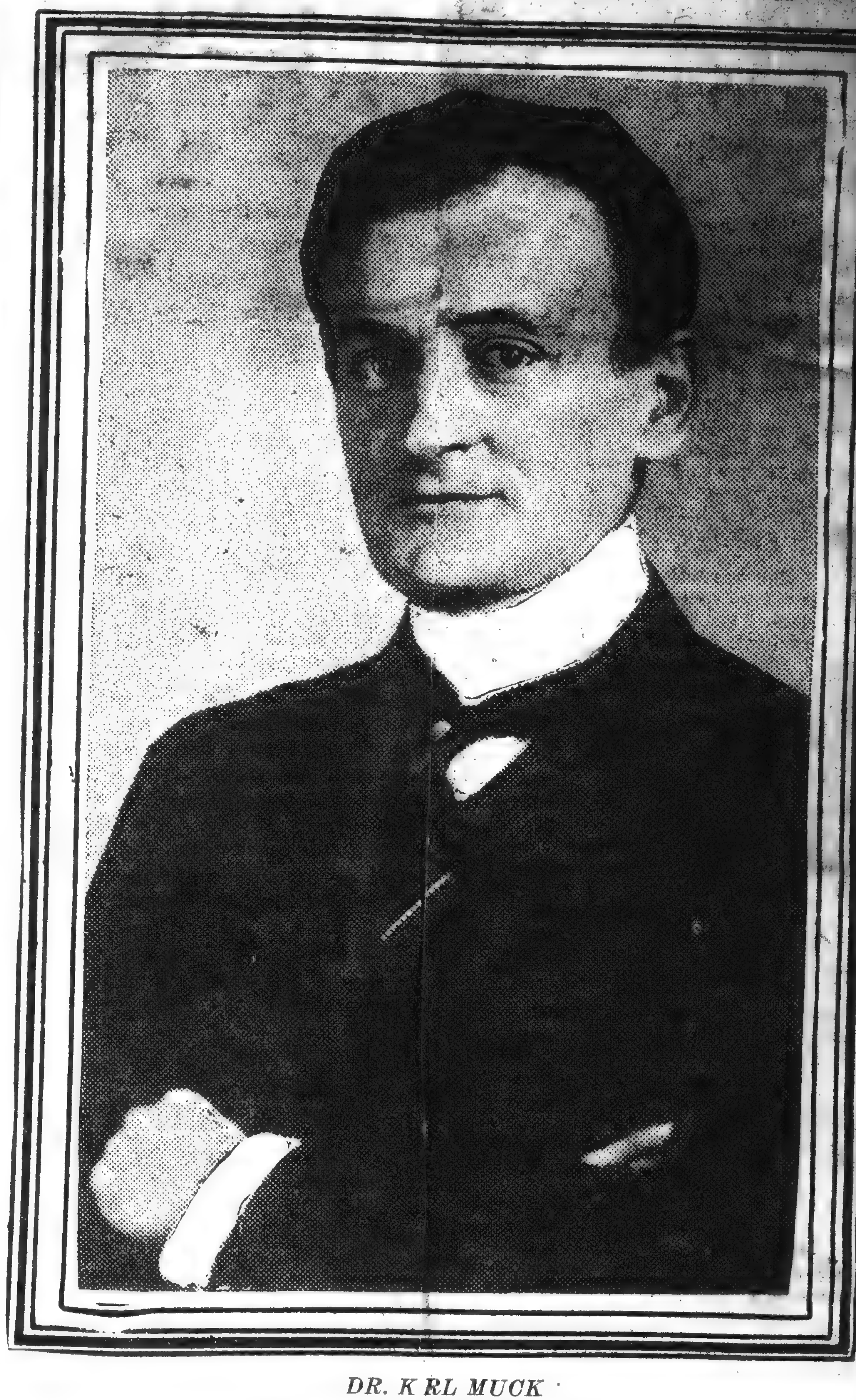
Bureau in the World

From **SUN**
Address: **Baltimore, Md.**
Date NOV 7 - 1912

Established: L

Noted Musician Here Last Night



DR. K RL MUCK
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From **HERALD**
Address: **New York**
Date 10 1912

Establ 4

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Newspaper Cutting Bureau in the World

GERMAN HEROLD

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Date N 1912

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Für das Wagner-Feſt, welches

Established: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

From WORLD
Address: New York
Date NOV 10 1912

Established:

FOUR VARIED CONCERTS PLEASED NEW YORKERS

Boston Symphony Orchestra, Violinist and Singers Entertained Music Lovers.

New York had its full measure of good music yesterday in variety to suit all demands. During the afternoon the Boston Symphony Orchestra gave its first matinee, with a programme different from Thursday night's, and a young American violinist named Louis Persinger played his initial recital.

Betwen 8 and 11 at night a number of distinguished musicians, including Metropolitan Opera House principals, combined in presenting a programme in Aeolian Hall for the benefit of "The Order of Rostradamus." A Boston Opera Company baritone, Bernardo Olshansky, also contributed to the musical offerings of the evening.

The public was concerned, first of all, in the performance of Hermann Bischoff's E major symphony and the violinistic stature of Mr. Persinger. In both instances highly favorable verdicts were rendered.

While the Boston Symphony men played Bischoff's composition here under Dr. Karl Muck's direction four years ago, it has never been heard in this community since. Yesterday in Carnegie Hall it received fine treatment and proved to be a work worthy a place in the repertoires of representative symphony bodies.

All four movements are constructed with consummate technical skill, so much so that it might be designated as a "virtuoso piece." The symphony is genuine programme or descriptive music, and wholly unlike those of severe classic form. But it is vivid in its tonal tints, intense and dramatic. The composer seems to have remembered well his Wagner, his Strauss and his Puccini, but, then, there is little new under the sun—in creative music. The Siegfried "Idyl" and Weber's "Euryanthe" overture, which closed the concert, were both as superbly played as was the symphony.

Metropolitan Opera singers—Robert Blass, Albert van Doenhoff and Sigismond Stojowski.

The Oeshansky concert was the fourth in order of importance, this baritone being the one participant entitled to serious consideration

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From TIMES
Address Brooklyn, N. Y. 1912
Date

SYMPHONY ORCHESTRA.

Large Audience Gives Dr. Muck a Cordial Welcome.

Est 1884

Most cordial was the greeting accorded the Boston Symphony Orchestra last night at the Academy of Music. The occasion was the initial concert of the present season, and had the added significance of the return of Dr. Karl Muck as conductor. Upon his entrance the audience stood and vigorously applauded him.

The programme was entirely orchestral, well chosen and most satisfying, providing medium for the expression of the superb orchestra's commanding qualifications.

The symphony was Beethoven's No. 8, commonly known as the "Little Symphony" from the composer's description in differentiating it from his famous Seventh.

It was beautifully played throughout, with perfect balance and impeccable rhythm, the transitions from one body of the instruments to another effected with an evenness and accuracy comparable only to the work of a single instrument obeying a single mind. Of the orchestra's transcendant beauty and purity of tone of the abundant vigor of the dynamic effects and the delicacy and charm of pianissimo and diminuendos, it is almost superlative to comment. But the men seemed imbued with the spirit of the occasion, and their work while to the full as musicianly as ever seemed to have a newer mellowness of quality.

The first movement was given with great spirit, the Allegretto, with its blithe sportive spirit, was a performance affording unalloyed delight. Nor were the third and fourth movements less admirably rendered.

Other numbers which served to emphasize the virtuosity of the orchestra were Belioz brilliant "Le Carnaval Romain," and Liszt's Symphonic Poem Mazeppa, with its dramatic and dazzling cumulative effects, were given with amazing technical resourcefulness and spirit.

The concluding number was the Prelude to "Die Meistersinger von Nurnberg," played with fine breadth and glorious tone. The spontaneity of the applause in recognition of the rendition was as noticeable as was its duration and volume.

Every seat in the house was occupied, as were the boxes.

Newspaper Cutting Bureau in the World

From EVG. WORLD
Address: New York
Date NOV 11 1912

Estal 84

Dr. Muck made the feature of the Boston Symphony Orchestra's first afternoon concert of the season at Carnegie Hall on Saturday Herman Bischoff's symphony in E major. He had presented the work here some years ago before he was recalled to Berlin. It was scarcely understood and certainly was not appreciated then. It may be doubted whether it is much more so now. Mr. Bischoff is a disciple of Richard Strauss. The composition is supposed to depict the life and reformation of a debauchee. It has movements of beauty, but many more of bewilderment and it is intolerably long—nearly an hour and a quarter long, in fact. Dr. Muck commands respect for his musical insignt no less than for his ability as a conductor, but he hasn't convinced us yet. Of the superb musicianship of the orchestra and of Dr. Muck's own great ability in directing it there is no question. He, perhaps, better than any of us knows how incomparable is the instrument of which he is again in command.

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in the World

From
Address NOV 10 1912
Date

E rk, 1884

Dr. Karl Muck.

Concerte der vergangenen Woche.

Dr. Muck in New York.

Die Begrüßung des Dirigenten Dr Karl Muck , der am letzten Donnerſtag in Carnegie Hall zum erſten Male wieder nach einer Reihe von Jahren an der Spitze des Boſton Symphonie Orcheſters erſchien, war eine überaus herzliche Man freute ſich den genialen Kapellmeiſter wieder hier zu haben, man freute ſich, ihn wieder in ſeiner feinſinnigen Art die Werke der großen Meiſter interpretiren zu hören, und man fühlte ſich zu gleicher Zeit geſchmeichelt, daß Dr Muck den Weg nach Amerika zurückgefunden hat, daß er allen Lockungen widerſtanden, und daß er nach Beendigung ſeines Berliner Contractes ohne Zögern den amerikaniſchen Contract unterzeichnete.

Dr. Muck wird bei dieſer lebhaften, demonſtrativen Begrüßung auf's Neue empfunden haben, daß er nicht übel gewählt hat. Man wird ihn hier ohne Zweifel ebenſo ſehr ſchätzen, wie in Europa, und abgeſehen davon, daß man ihn hier auch weit höher honorirt, wird es den Künſtler Muck auch gereizt haben auf's Neue nach Amerika zu kommen, das die Kunſt ſo ernſt zu nehmen beginnt, und jedes große Streben mit freudigſter Hingabe unterſtützt.

Natürlich wird der ſtarke Beifall, der nach jeder Nummer des vornehmen Programms durch das dichtbeſetzte Haus brauſte, auch dem trefflichen Orcheſter gegolten haben, das den Intentionen des Meiſters willig folgte. Beethoven's „Eroica", Berlioz's Ouvertüre „Le Carnival Romain", Liszt's ſymphoniſches Gedicht „Mazeppa" und Wagner's Vorſpiel zu den „Meiſterſingern" bildeten das Programm, und jede einzelne Nummer fand eine vorzügliche Wiedergabe, die Entzücken hervorrief und zum Denken anregte. Herr Dr. Muck, wiederholt hervorgerufen, ließ, was nur recht und billig erſchien, das geſammte Orcheſter ſich erheben, um von dem Danke des Publikums den ihm gebührenden Antheil in Empfang zu nehmen.

* * *

From CITIZENS
Address Brooklyn, N. Y. NOV 9 1912
Date

Est 1884

DR. MUCK WINS HIS OLD PLACE

Welcomed Back to B'klyn as Conductor.

BOSTON ORCHESTRA OPENS ACADEMY CONCERT SEASON

Capacity Audience Shows Marked Pleasure Over Return of Famous Leader and Enjoys an Interesting Programme.

With Dr. Karl Muck again at the conductor's desk—a gladsome sight to the great audience—the Boston Symphony Orchestra gave the first of its season series of concerts last night at the Academy of Music. Dr. Muck established himself firmly in the affections of Brooklyn music lovers when he wielded the baton for this splendid orchestra some years ago, and now that he has returned from his service abroad, the Boston organization bids fair to enjoy greater favor than ever in this community—one that has always rendered it due need of appreciation and loyalty.

Last night's audience—a capacity one by the way—showed throughout that it was mightily pleased to welcome the orchestra again and still more pleased to see Dr. Muck once more in the place that seems peculiarly his. Of course, they didn't blister their hands showing their joy, but Brooklyn audiences seldom do that anyway. Yet it was evident from the moment Dr. Muck appeared that everybody was satisfied and thoroughly pleased, notwithstanding the lack of riotous expression.

Possibly the programme had something to do with the audience's attitude. It began with Beethoven's Eighth Symphony, in F major, included Liszt's symphonic poem, "Mazeppa," and Berlioy's overture, "Le Carnival Romain," and concluded with the prelude to Wagner's "Die Meistersinger." An interesting programme, but hardly one to go into raptures over.

The tone of the orchestra, that solid, pure tone which has so often been praised—is, as in the past, one of the chief charms. All evening it was a delight. Dr. Muck has his musicians in full sympathy with him and his aims—that was evident at once—and his readings are authoritative, scholarly and, also instinct of life.

The symphony was exquisitely played, the gracious bits in the allegretto scherzando and menuetto movements being played with marked charm. As always—so distinctive and original is it—the scherzando stirred one to wonder, to admiration of the idea and its execution. And the beauty of the movement lost nothing at Dr. Muck's hands.

Some very lovely playing was also heard in the Berlioz overture, the wood winds being in excellent form. The finale was splendid.

A more stirring rendition of the "Mazeppa" has seldom been heard in Brooklyn. At times it gripped and shook the audience. And the "Die Meistersinger" prelude was so satisfactorily done —so much of its beauty, so much of its melodic charm brought out, the power, the warm-blooded, pulsing life that infuses all of Wagner's work, the urge and surge that rear his climaxes on such firm foundations, all developed, yet never at the expense of the lyric moments.

Yes, a programme might have been selected better calculated to result in an ovation for conductor and orchestra, but, all in all, what was offered proved mighty satisfactory. And the audience, which greeted Dr. Muck all standing as he appeared behind the flower-covered footlights, went away very sure that it was glad to have its old favorite conductor back again.

The next concert by the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, Dec. 6.

Newspaper Cutting Bureau

From TIMES
Address: New York
Date NOV 10 1912

Est 1884

BOSTON ORCHESTRA AGAIN.

Dr. Muck Repeats H. Bischoff's Long Symphony at His Second Concert.

Dr. Muck was fond of giving his New York listeners severe tests of their patience when he was previously conductor of the Boston Symphony Orchestra. One of those tests was a symphony by Hermann Bischoff. Dr. Muck played it in New York on January 9, 1908; it took seventy minutes for performance. He made it yesterday the principal number of his first afternoon concert. The rest of the programme was Wagner's "Siegfried Idyll" and the overture to Weber's "Euryanthe."

The symphony was not worth exhuming after its four years' rest. It is as long as ever it was, and its length is not commensurate with the value of the ideas that are contained in it. Mr. Bischoff declared that his symphony had nothing to do with programme music, but in order not to be out of fashion, he then insisted that it presents programme music throughout, and proceeded to outline its programme—a suggestion of a dissipated young man who sees the ghosts of his misspent early years—dissolute nights, orgiastic masked balls, passionate love murmurings in gardens flooded with moonlight and vocal with the song of birds. Mr. Bischoff is a pupil of Strauss, and the fact appears in certain passages of his music; does it also appear in this proclamation?

He begins as if he were going to differentiate himself from many composers of the present day and starts to writing tunes. There is a strong rhythmic feeling in the first theme, though it is rather commonplace, which is also to be said of subsequent themes in this movement. But he loses himself speedily, now and in the subsequent movements, in a maze of elaboration that is by turns dry, bombastic and turgid. The slow movement, built on themes not without breadth and even nobility; the presto, with its slow trio—though the principal theme has a movement that strongly suggests the galumphing of the conqueror of the Snark—the final allegro, all offer undoubtedly something for the listener; there are pages of music deeply felt, there are passages of beauty. But Mr. Bischoff knows nothing of moderation, and his material is wrought over with fatuous prolixity. He is his own worst enemy in striving for depth and distinction by means of an elaboration that has brought to his work only dullness and weariness of the spirit.

In his orchestration he is equally immoderate; the first movement, especially, is noisy to a degree that verges on vulgarity and blatancy. His effects are often hard and metallic and monotonous. For one thing, he needs to follow the advice of Sir Charles Stanford, who urges young composers to give their music a "chance to breathe" through rests. The slow movement needs such a chance especially—for pages and pages everybody in the orchestra is playing industriously all the time. There is better scoring in some of the later movements.

Mr. Bischoff four years ago was thought of as one of Germany's promising young men; but he apparently has not been heard of again since he launched this symphony. Dr. Muck evidently believes in him. He conducted the symphony with zeal and enthusiasm, and it was played with splendid spirit and power. All that the Boston Orchestra could do for it was done; and no more could be done.

From **STAATS-ZEITUNG**

Address: **New York.**

Date

Boſtoner Symphonie-Konzert.

Herr Dr. Muck hat uns in der erſten Matinee der Boſtoner eine Symphonie von Hermann Biſchoff, die ſich in ſeiner Vorführung vor 5 Jahren nicht allgemeinen Beifalls zu erfreuen hatte, wieder vorgeführt. Der Erfolg hat dem Dirigenten Recht gegeben, denn dieſe E-Dur-Symphonie, in der ſo viel und ſo gute Muſik ſteckt, hat diesmal weit beſſer gefallen. Man hat unterdeſſen eben ſo viel Mittelmäßiges und Schlechtes an moderner Produktion über ſich ergehen laſſen müſſen, daß das Werthvolle, das Biſchoff uns zu ſagen hat, beſſer goutirt wurde.

Biſchoff iſt ein ſehr bemerkenswerthes Talent, ja, das genannte Werk rückt ihn in die vorderſte Reihe der zeitgenöſſiſchen Symphoniker. Vor allem iſt er originell in Inhalt und Form. Sein Werk weicht von der klaſſiſchen Symphonie-Form ſtark ab, aber wer wollte da pedantiſch vorgehen und ihm das übelnehmen! Dafür iſt die Erfindung, ſonſt die ſchwache Seite der Modernen, zu bedeutend und zu vielfarbig. Biſchoff treibt eine wahre Verſchwendung mit Gedanken, die er überdies durch ganz hervorragende koloriſtiſche Künſte wunderſchön variirt und verbrämt. Die Gliederung zeigt eine höchſt geſchmackvolle Hand, der Aufbau iſt impoſant.

Bewundernswerth iſt ſein Talent der Tonſchilderung, die das glitzernde Orcheſtergewand verleiht. Woran es fehlt, iſt Knappheit des Ausdrucks und Beſchränkung in der Entwicklung. Biſchoff giebt ſich allzu redſelig, er kennt kein Maß und wirkt daher ſtellenweiſe ermüdend. Von den vier Sätzen der Symphonie gebe ich dem wirklich originellen dritten, einem direkt dämoniſch gefärbten Scherzo, den Vorzug. Ein grauſiger Humor, eine Fülle ſataniſch gefärbter Nuancen und Phraſen, als ob ſämmtliche Dante'ſchen Höllenkreiſe ihren Inhalt ausgeſpien hätten. Da wirkt die reiche Chromatik wirklich höchſt intereſſant und charakteriſtiſch. Der Dirigent ſchwelgte in der Ausführung des überaus anſpruchsvollen Werkes ſichtlich erfreut in der Tonpracht ſeines Orcheſters, das nicht häufig ſolchen Wohllaut und individuelle Vielfarbigkeit entfaltet hat. Der Beifall war ſehr warm und überzeugt.

Auch die intimen Seelenbekenntniſſe des Wagner'ſchen „Siegfried"-Idylls und die wundervoll weichen Konturen des Weberſchen Melos in der „Euyanthe"-Ouvertüre zeigten die Boſtoner Meiſter auf voller [illegible]

H.

Newspaper Cutting Bureau in the World

From **MORNING TELEGRAPH**

Address **New York**

NOV 10 1912

York, 1884

BISCHOFF SYMPHONY IS STURDY AT LEAST

Work by New Writer Is Presented by Boston Orchestra at Its Second Concert.

The Boston Symphony Orchestra gave its second concert yesterday afternoon. The first part of the programme was devoted to a symphony by a new writer of the name of Bischoff. It would be unjust to say that the work did not deserve a place on the programme, but at the same time one regrets that nearly an hour and a half should have been consecrated to a writer about whom nobody cares very much, and who is not destined to establish himself.

Like nearly all modern composers, Mr. Bischoff is very, very long-winded. His symphony reminds one forcibly of the output of other composers, at times ludicrously so. At the same time he writes sturdily and with a firm and outspoken style.

Now the Boston Symphony Orchestra makes but ten visits a year to New York. During those ten visits—and this is a hint to Dr. Muck—the public would like to hear it play much of the music which is attempted, but not done full justice to, by some of our local—often intensely local—orchestras. The spirit which dictates the production of new works is an admirable one, and no one wishes to discourage it. But it is so rare that one hears a new piece of any emotional or inspirational value, that audiences would not really suffer much if modern Germany and modern France and modern Russia, and modern Finland, gave way to those things which, though ten times repeated, still will please.

From **STANDARD UNION**

Address: **Brooklyn, N. Y.**

Date NOV 1912

Established:

BOSTON SYMPHONY WARMLY GREETED

Packed House Attends Opening Concert By Hub's Splendid Orchestra.

AN INSPIRING PROGRAMME.

Dr. Muck Wields Baton—Liszt's "Mazeppa" Well Played.

Competent musicians who have had the opportunity to make comparisons have reached the practically unanimous conclusion that there is no finer orchestra in the world than the body of men which makes up the Boston Symphony. Despite the general and increasing excellence of the many symphonic orchestras in this country the players from the "Hub" still lead the way toward the nearest realization of the ideal in music.

Numerous changes have been made this year in the make-up of Major Higginson's orchestra, but the ensemble was never better than it was last night, when the organization made its first appearance this season in Brooklyn at the Academy. Every man in the orchestra is an artist and as fine an artist as money and careful selection can secure.

The guiding spirit of these players is Dr. Karl Muck. His return to America had been eagerly looked forward to by the musical public, which remembered the impressive beauty and keen intelligence of his readings when he was here before. When he appeared last night the audience rose in a body to greet him. He stood bowing as the applause grew in tribute to his magnetic personality.

The applause for the remainder of the evening was not very enthusiastic, however. The very best music, as in other things, does not rouse people to wild demonstrations. Nevertheless, there is every reason to believe the audience appreciated the musical merit of the performance. Most of those present had heard the orchestra regularly for years and had subscribed this season for the entire series of five concerts. The house was sold out and there was a noticeable number of standees. It is said all of the seats have been taken for the remainder of the series.

There was no soloist last night and the audience was able to give itself up to the enjoyment of a purely orchestral programme. The selections were the same as those presented on Thursday night in Manhattan. The opening number was Beethoven's Eighth Symphony, the "Hero Symphony." There was an intermission, and then the overture, "Le Carnaval Romain," by Berlioz; Liszt's symphonic poem, "Mazeppa," and the prelude to Wagner's "Meistersinger" [illegible]

It was a joyous programme and there was not a phrase that lost any of its telling effect through Dr. Muck's interpretation. His reading of the symphony was worthy of Beethoven. "The military triology," as the number has been called by those who like to read a story into the work—and there are precious few who don't—was given supremely well. The sudden changes in harmony in the last movement which startled its hearers in 1813 came naturally to the ears of a generation which has had its ears accustomed to the daring harmonic changes of Strauss. Dr. Muck was recalled three times after the conclusion of the number.

The powerful orchestration of Berlioz is in few places better exemplified than in "Le Carnaval Romain." He has caught the medieval spirit, the brilliancy, the passion, the underlying but seldom apparent tragedy of the times of Benvenuto Cellini. The fascinating saltarello, the mad fifteenth century dance which runs throughout the number, is used with the highest musicianly skill.

"Roaring, weeping, raging, writhing" following the opening strains of Liszt's "Mazeppa"—that wonderful orchestral picture of Hugo's poem. The whirring ride of the Cossack chief, which every school boy has learned in Byron's poem, is never so thrilling as it is in the Liszt composition with its savage color and tremendous pace ending in the final wild orchestral shriek and its triumphant finale.

That masterpiece of counterpart—Wagner's "Meistersinger" prelude was the last number. It is one that a symphonic audience never tires of hearing. Almost everybody was familiar with it, and the players seemed to enjoy it as much as the audience. Dr. Muck's reading was delightful.

From **TRIBUNE**

Address: **New York.**

Date

A MODERN SYMPHO

Good Music by a Straus Im tator.

Dr. Muck devoted something more than an hour at the second concert of the Boston Orchestra in Carnegie Hall yesterday afternoon to making propaganda for a composition which he admires, and which is worthy of admiration, in a measure, at least. It is a symphony in E major by a German named Hermann Bischoff. At one of the last concerts which Dr. Muck gave here before his return to Berlin (it was on January 9, 1908), he brought the same work forward. It was not the reception which his audience accorded it then which persuaded him to repeat it at almost the earliest opportunity which offered, but zeal in behalf of the composer. Such zeal is more easily respected in the abstract than admired in the concrete. Herr Bischoff's music is deserving of very respectful attention, for it has some large and imposing attributes; but it would have been more to the liking of yesterday's listeners had Dr. Muck postponed his propagandism until a later occasion and permitted his first afternoon audience the privilege of simpler, sincerer and more direct enjoyment. He was, unfortunately, made to feel after the first movement that the music had not compelled the close attention or won the interest to which it is entitled. Had he waited two months and given the symphony on a Thursday evening there would be a different result to chronicle.

The indefatigable Mr. Hale has been obliged to confess that after more than four years of effort to learn it he is still quite in the dark about the personal history of Herr Bischoff—which invites the remark that, much as he may resemble his hero and model, Richard Strauss, as a composer, Herr Bischoff differs from him greatly as a man, in one respect at least. He keeps his personality hidden, while Strauss employs indefatigably every means yet invented for keeping himself in the public eye. His symphony is much like some of Strauss's music in its impetuous and sure-footed sweep, in its reliance upon sonority to make good deficiencies of fundamental beauty of thought, in its preponderance of tutti, and in its alternation of wearisome handicraftsmanship with flashes of wonderful originality and beauty. The last thing likely to occur to an ingenuous listener is that it is programme music in any sense except that which may be made to apply to every composition having a series of movements presenting the contrasts of energetic action, contemplation, the pursuit of pleasure and achievement. When the composer asks us to hear or see in it visions of the life of a debauchee—dissolute nights, orgiastic masked balls, moonlight gardens, whispers and murmurs and sighs made to bless, high ideals of womanhood, lofty strivings made vain by an ill-spent youth—he compels us to doubt his ingenuousness and robs his music of some of the merit which it possesses as self-sufficient art. We should hesitate to describe the symphony as a lofty poetical flight, but neither can we set it down as merely a product of skill in workmanship and the fruit of pregnant inventiveness. It shows fancy, if not deep imagination; and, despite the commonplaceness of its themes and the diffuseness of their treatment, the first movement frequently strikes fire. After the sixty-five minutes of brain-cudgelling came the romantic charm—brought out only as the men from Boston can bring it out—of Wagner's "Siegfried Idyl" and the overture to "Euryanthe."

H. E. K.

Newspaper Cutting

From **EVENING TELEGRAM**

Address: **New York.**

Date NOV 10 1

IT seemed a great pity that Dr. K Muck devoted more than an hour of h valuable time and energy and that of the noble Boston Symphony Orchestra in Carnegie Hall yesterday afternoon to the performance of a new symphony by a contemporary German composer, Hermann Bischoff.

The composer evidently has nothing to say that need take up so much time. His work is decidedly discursive and long drawn out. In manner it shows the influence of Richard Strauss and at times employs the same harsh tonalities. The first movement seems more operatic than symphonic in treatment.

Of the four movements the third, which is marked "Presto: Ruhig," and is really the scherzo, is the most interesting. Here the composer is most coherent and least tedious.

It must be said that Dr. Muck's reading of the work was admirable in every respect. Evidently the composer's meaning was interpreted with musicianship worthy of a better work.

Then followed Wagner's "Siegfried Idyl," which was like golden sunlight after the more ponderous offering. The programme concluded with Weber's overture to "Euryanthe." The essential quality of elegance that pervades this composer's work was most adequately expressed by the great orchestra and its masterly leader.

As at the opening concert on Thursday night, there was evident rejoicing over the return of Doctor Muck.

AMERICAN

New York

BOSTONIANS PLAY BISCHOF SYMPHONY

First Afternoon Concert at Carnegie Hall Is Given by Dr. Muck's Orchestra.

By CHARLES HENRY MELTZER.

At the first afternoon concert of the Boston Symphony Orchestra, which took place at Carnegie Hall, yesterday, before a crowded house, the place of honor on the programme compiled by Dr. Muck, was reserved for Hermann Bischoff.

This Hermann Bischoff is not widely known here. Of Prussian birth, he has, however, made a reputation for himself abroad. Dr. Much thinks very highly of him—so highly that he is said to have said he ranked his symphony in E above the best work yet produced by the more youthful Germans.

This symphony was played some years ago in Boston, and later in Chicago, under Dr. Muck's direction. And yesterday for the first time New Yorkers heard it.

The impression that it made was only partly favorable. The work is that of an ambitious man, self-conscious and of the Byronic temperament; introspective, melodramatic and much too verbose. It took a little more than a full hour for Hermann Bischoff to reveal his meaning in this work; and all he had to tell was not worth hearing.

With refreshing honesty, Mr. Bischoff has explained that his symphony is largely "programme music." He does not hide from us his sincere belief that music has always been as is today of that order. And he may be right. The puzzle which each hearer has to solve—only for himself—when he hears a symphony is, in this instance, largely simplified by the admission of the composer that, in the first of his four movements, he laid bare (or tried to bare) the soul of a young, worn-out debauchee, who learns too late the charm of purity.

Though German, Mr. Bischoff has a great deal of the French and Italian feeling in his work. He has studied Richard Wagner, Strauss and others in his native land. But he reminds one very often more of Berlioz and Saint-Saeins than of Strauss, and it is only in his last movement that he recalls Wagner.

The opening movement ("very fast and fiery") is full of restlessness and varied color. The debauchee is haunted by the fairies of his misspent youth and pacified at times by the suggestion of a pure and noble woman. A "quiet and sustained" second movement leads to an insufferably long (though skilful) presto, in which the chief figure in the programme story seems to mock himself; they hint at religious hope and resignation. In the last episode, he lapses again into irony and ends in pathos.

Mr. Bischoff is a master of instrumentation. He has invented many pleasing and effective themes. But he is too loquacious.

After the fatigue of listening to the symphony it was a joy to hear the tender reading of the "Siegfried Idyl" by the orchestra. I cannot remember having ever had the pleasure of listening to a more [illegible] rendering of the [illegible]

The symphony was not worth exhuming after its four years' rest. It is as long as ever it was, and its length is not commensurate with the value of the ideas that are contained in it. Mr. Bischoff declared that his symphony had nothing to do with programme music, but in order not to be out of fashion, he then insisted that it presents programme music throughout, and proceeded to outline its programme —a suggestion of a dissipated young man who sees the ghosts of his misspent early years—dissolute nights, orgiastic masked balls, passionate love murmurings in gardens flooded with moonlight and vocal with the song of birds. Mr. Bischoff is a pupil of Strauss, and the fact appears in certain passages of his music; does it also appear in this proclamation?

He begins as if he were going to differentiate himself from many composers of the present day and starts to writing tunes. There is a strong rhythmic feeling in the first theme, though it is rather commonplace, which is also to be said of subsequent themes in this movement. But he loses himself speedily, now and in the subsequent movements, in a maze of elaboration that is by turns dry, bombastic and turgid. The slow movement, built on themes not without breadth and even nobility; the presto, with its slow trio—though the principal theme has a movement that strongly suggests the galumphing of the conqueror of the Snark —the final allegro; all offer undoubtedly something for the listener; there are pages of music deeply felt, there are passages of beauty. But Mr. Bischoff knows nothing of moderation, and his material is wrought over with fatuous prolixity. He is his own worst enemy in striving for depth and distinction by means of an elaboration that has brought to his work only dullness and weariness of the spirit.

In his orchestration he is equally immoderate; the first movement, especially, is noisy to a degree that verges on vulgarity and blatancy. His effects are often hard and metallic and monotonous. For one thing, he needs to follow the advice of Sir Charles Stanford, who urges young composers to give their music a "chance to 'breathe'" through rests. The slow movement needs such a chance especially —for pages and pages everybody in the orchestra is playing industriously all the time. There is better scoring in some of the later movements.

Mr. Bischoff four years ago was thought of as one of Germany's promising young men; but he apparently has not been heard of again since he launched this symphony. Dr. Muck evidently believes in him. He conducted the symphony with zeal and enthusiasm, and it was played with splendid spirit and power. All that the Boston Orchestra could do for it was done; and no more could be done.

From STAATS-ZEITUNG

Address: New York.

Date

Boſtoner Symphonie-Konzert.

Herr Dr. Muck hat uns in der erſten Matinee der Boſtoner eine Symphonie von Hermann Biſchoff, die ſich in ſeiner Vorführung vor 5 Jahren nicht allgemeinen Beifalls zu erfreuen hatte, wieder vorgeführt. Der Erfolg hat dem Dirigenten Recht gegeben, denn dieſe E-Dur-Symphonie, in der ſo viel und ſo gute Muſik ſteckt, hat diesmal weit beſſer gefallen. Man hat unterdeſſen eben ſo viel Mittelmäßiges und Schlechtes an moderner Produktion über ſich ergehen laſſen müſſen, daß das Werthvolle, das Biſchoff uns zu ſagen hat, beſſer goutirt wurde.

Biſchoff iſt ein ſehr bemerkenswerthes Talent, ja, das genannte Werk rückt ihn in die vorderſte Reihe der zeitgenöſſiſchen Symphoniker. Vor allem iſt er originell in Inhalt und Form. Sein Werk weicht von der klaſſiſchen Symphonie-Form ſtark ab, aber wer wollte da pedantiſch vorgehen und ihm das übelnehmen! Dafür iſt die Erfindung, ſonſt die ſchwache Seite der Modernen, zu bedeutend und zu vielfarbig. Biſchoff treibt eine wahre Verſchwendung mit Gedanken, die er überdies durch ganz hervorragende koloriſtiſche Künſte wunderſchön variir und verbrämt. Die Gliederung zeigt ein höchſt geſchmackvolle Hand, der Aufbau iſ impoſant.

Bewundernswerth iſt ſein Talent de Tonſchilderung, die das glitzernde Orcheſtergewand verleiht. Woran es fehlt, iſ Knappheit des Ausdrucks und Beſchränkung in der Entwicklung. Biſchoff gieb ſich allzu redſelig, er kennt kein Maß un wirkt daher ſtellenweiſe ermüdend. Vo den vier Sätzen der Symphonie gebe i dem wirklich originellen dritten, einem di rekt dämoniſch gefärbten Scherzo, de Vorzug. Ein grauſiger Humor, eine Füll ſataniſch gefärbter Nuancen und Phraſe als ob ſämmtliche Dante'ſchen Höllenkreiſ ihren Inhalt ausgeſpien hätten. Da wir die reiche Chromatik wirklich höchſt intereſſant und charakteriſtiſch. Der Dirigen ſchwelgte in der Ausführung des überau anſpruchsvollen Werkes ſichtlich erfreut i der Tonpracht ſeines Orcheſters, das nic häufig ſolchen Wohllaut und individuell Vielfarbigkeit entfaltet hat. Der Beifa war ſehr warm und überzeugt.

Auch die intimen Seelenbekenntniſſe de Wagner'ſchen „Siegfried"-Idylls und di wundervoll weichen Konturen des Weber ſchen Melos in der „Euryanthe"-Ouvertür zeigten die Boſtoner Meiſter auf volle [illegible]

H.

Newspaper Cutting Bureau in the World

From MORNING TELEGRAPH

Address New York

NOV 10 1912

York, 1884

BISCHOFF SYMPHONY IS STURDY AT LEAST

Work by New Writer Is Presented by Boston Orchestra at Its Second Concert.

The Boston Symphony Orchestra gave its second concert yesterday afternoon. The first part of the programme was devoted to a symphony by a new writer of the name of Bischoff. It would be unjust to say that the work did not deserve a place on the programme, but at the same time one regrets that nearly an hour and a half should have been consecrated to a writer about whom nobody cares very much, and who is not destined to establish himself.

Like nearly all modern composers, Mr. Bischoff is very, very long-winded. His symphony reminds one forcibly of the output of other composers, at times ludicrously so. At the same time he writes sturdily and with a firm and outspoken style.

Now the Boston Symphony Orchestra makes but ten visits a year to New York. During those ten visits—and this is a hint to Dr. Muck—the public would like to hear it play much of the music which is attempted, but not done full justice to, by some of our local—often intensely local—orchestras. The spirit which dictates the production of new works is an admirable one, and no one wishes to discourage it. But it is so rare that one hears a new piece of any emotional or inspirational value, that audiences would not really suffer much if modern Germany and modern France and modern Russia, and modern Finland, gave way to those things which, though ten times repeated, still will please.

From STANDARD UNION

Address: Brooklyn, N. Y.

1912

Date

Established:

BOSTON SYMPHONY WARMLY GREETED

Packed House Attends Opening Concert By Hub's Splendid Orchestra.

AN INSPIRING PROGRAMME.

Dr. Muck Wields Baton—Liszt's "Mazeppa" Well Played.

Competent musicians who have had the opportunity to make comparisons have reached the practically unanimous conclusion that there is no finer orchestra in the world than the body of men which makes up the Boston Symphony. Despite the general and increasing excellence of the many symphonic orchestras in this country the players from the "Hub" still lead the way toward the nearest realization of the ideal in music.

Numerous changes have been made this year in the make-up of Major Higginson's orchestra, but the ensemble was never better than it was last night, when the organization made its first appearance this season in Brooklyn at the Academy. Every man in the orchestra is an artist and as fine an artist as money and careful selection can secure.

The guiding spirit of these players is Dr. Karl Muck. His return to America had been eagerly looked forward to by the musical public, which remembered the impressive beauty and keen intelligence of his readings when he was here before. When he appeared last night the audience rose in a body to greet him. He stood bowing as the applause grew in tribute to his magnetic personality.

The applause for the remainder of the evening was not very enthusiastic, however. The very best music, as in other things, does not rouse people to wild demonstrations. Nevertheless, there is every reason to believe the audience appreciated the musical merit of the performance. Most of those present had heard the orchestra regularly for years and had subscribed this season for the entire series of five concerts. The house was sold out and there was a noticeable number of standees. It is said all of the seats have been taken for the remainder of the series.

There was no soloist last night and the audience was able to give itself up to the enjoyment of a purely orchestral programme. The selections were the same as those presented on Thursday night in Manhattan. The opening number was Beethoven's Eighth Symphony, the "Hero Symphony." There was an intermission, and then the overture, "Le Carnaval Romain," by Berlioz; Liszt's symphonic poem, "Mazeppa," and the prelude to Wagner's "Meistersinger" [illegible]

It was a joyous programme an there was not a phrase that lost an of its telling effect through D Muck's interpretation. His readin of the symphony was worthy of Beethoven. "The military triology," a the number has been called by thos who like to read a story into th work—and there are precious few wh don't—was given supremely well. Th sudden changes in harmony in th last movement which startled it hearers in 1813 came naturally to th ears of a generation which has ha its ears accustomed to the darin harmonic changes of Strauss. Dr Muck was recalled three times afte the conclusion of the number.

The powerful orchestration of Berlioz is in few places better exemplified than in "Le Carnaval Romain." He has caught the medieval spirit, the brilliancy, the passion, the underlying but seldom apparent tragedy of the times of Benvenuto Cellini. The fascinating saltarello, the mad fifteenth century dance which runs throughout the number, is used with the highest musicianly skill.

"Roaring, weeping, raging, writhing" following the opening strains of Liszt's "Mazeppa"—that wonderful orchestral picture of Hugo's poem. The whirring ride of the Cossack chief, which every school boy has learned in Byron's poem, is never so thrilling as it is in the Liszt composition with its savage color and tremendous pace ending in the final wild orchestral shriek and its triumphant finale.

That masterpiece of counterpart—Wagner's "Meistersinger" prelude was the last number. It is one that a symphonic audience never tires of hearing. Almost everybody was familiar with it, and the players seemed to enjoy it as much as the audience. Dr. Muck's reading was delightful.

From TRIBUNE

Address: New York.

Date

A MODERN SYM

Good Music by a Stra tator.

Dr. Muck devoted something more than an hour at the second concert of the Boston Orchestra in Carnegie Hall yesterday afternoon to making propaganda for a composition which he admires, and which is worthy of admiration, in a measure, at least. It is a symphony in E major by a German named Hermann Bischoff. At one of the last concerts which Dr. Muck gave here before his return to Berlin (it was on January 9, 1908), he brought the same work forward. It was not the reception which his audience accorded it then which persuaded him to repeat it at almost the earliest opportunity which offered, but zeal in behalf of the composer. Such zeal is more easily respected in the abstract than admired in the concrete. Herr Bischoff's music is deserving of very respectful attention, for it has some large and imposing attributes; but it would have been more to the liking of yesterday's listeners had Dr. Muck postponed his propagandism until a later occasion and permitted his first afternoon audience the privilege of simpler, sincerer and more direct enjoyment. He was, unfortunately, made to feel after the first movement that the music had not compelled the close attention or won the interest to which it is entitled. Had he waited two months and given the symphony on a Thursday evening there would be a different result to chronicle.

The indefatigable Mr. Hale has been obliged to confess that after more than four years of effort to learn it he is still quite in the dark about the personal history of Herr Bischoff—which invites the remark that, much as he may resemble his hero and model, Richard Strauss, as a composer, Herr Bischoff differs from him greatly as a man, in one respect at least. He keeps his personality hidden, while Strauss employs indefatigably every means yet invented for keeping himself in the public eye. His symphony is much like some of Strauss's music in its impetuous and sure-footed sweep, in its reliance upon sonority to make good deficiencies of fundamental beauty of thought, in its preponderance of tutti, and in its alternation of wearisome handicraftsmanship with flashes of wonderful originality and beauty. The last thing likely to occur to an ingenuous listener is that it is programme music in any sense except that which may be made to apply to every composition having a series of movements presenting the contrasts of energetic action, contemplation, the pursuit of pleasure and achievement. When the composer asks us to hear or see in it visions of the life of a debauchee—dissolute nights, orgiastic masked balls, moonlight gardens, whispers and murmurs and sighs made to bless, high ideals of womanhood, lofty strivings made vain by an ill-spent youth—he compels us to doubt his ingenuousness and robs his music of some of the merit which it possesses as self-sufficient art. We should hesitate to describe the symphony as a lofty poetical flight, but neither can we set it down as merely a product of skill in workmanship and the fruit of pregnant inventiveness. It shows fancy, if not deep imagination; and, despite the commonplaceness of its themes and the diffuseness of their treatment, the first movement frequently strikes fire. After the sixty-five minutes of brain-cudgelling came the romantic charm—brought out only as the men from Boston can bring it out—of Wagner's "Siegfried Idyl" and the overture to "Euryanthe."

H. E. K.

Newspaper Cutting

From EVENING TELEGRAM

Address: New York.

Date NOV 10 1912

IT seemed a great pity that Dr. Kar Muck devoted more than an hour of his valuable time and energy and that of the noble Boston Symphony Orchestra in Carnegie Hall yesterday afternoon to the performance of a new symphony by a contemporary German composer, Hermann Bischoff.

The composer evidently has nothing to say that need take up so much time. His work is decidedly discursive and long drawn out. In manner it shows the influence of Richard Strauss and at times employs the same harsh tonalities. The first movement seems more operatic than symphonic in treatment.

Of the four movements the third, which is marked "Presto: Ruhig," and is really the scherzo, is the most interesting. Here the composer is most coherent and least tedious.

It must be said that Dr. Muck's reading of the work was admirable in every respect. Evidently the composer's meaning was interpreted with musicianship worthy of a better work.

Then followed Wagner's "Siegfried Idyl," which was like golden sunlight after the more ponderous offering. The programme concluded with Weber's overture to "Euryanthe." The essential quality of elegance that pervades this composer's work was most adequately expressed by the great orchestra and its masterly leader.

As at the opening concert on Thursday night, there was evident rejoicing over the return of Doctor Muck.

From AMERICAN

Address: New York

Date

Established:

BOSTONIANS PLAY BISCHOF SYMPHONY

First Afternoon Concert at Carnegie Hall Is Given by Dr. Muck's Orchestra.

By CHARLES HENRY MELTZER.

At the first afternoon concert of the Boston Symphony Orchestra, which took place at Carnegie Hall, yesterday, before a crowded house, the place of honor on the programme compiled by Dr. Muck, was reserved for Hermann Bischoff.

This Hermann Bischoff is not widely known here. Of Prussian birth, he has, however, made a reputation for himself abroad. Dr. Much thinks very highly of him—so highly that he is said to have said he ranked his symphony in E above the best work yet produced by the more youthful Germans.

This symphony was played some years ago in Boston, and later in Chicago, under Dr. Muck's direction. And yesterday for the first time New Yorkers heard it.

The impression that it made was only partly favorable. The work is that of an ambitious man, self-conscious and of the Byronic temperament; introspective, melodramatic and much too verbose. It took a little more than a full hour for Hermann Bischoff to reveal his meaning in this work; and all he had to tell was not worth hearing.

With refreshing honesty, Mr. Bischoff has explained that his symphony is largely "programme music." He does not hide from us his sincere belief that music has always been as is today of that order. And he may be right. The puzzle which each hearer has to solve—only for himself—when he hears a symphony is, in this instance, largely simplified by the admission of the composer that, in the first of his four movements, he laid bare (or tried to bare) the soul of a young, worn-out debauchee, who learns too late the charm of purity.

Though German, Mr. Bischoff has a great deal of the French and Italian feeling in his work. He has studied Richard Wagner, Strauss and others in his native land. But he reminds one very often more of Berlioz and Saint-Saeins than of Strauss, and it is only in his last movement that he recalls Wagner.

The opening movement ("very fast and fiery") is full of restlessness and varied color. The debauchee is haunted by the fairies of his misspent youth, and pacified at times by the suggestion of a pure and noble woman. A "quiet and sustained" second movement leads to an insufferably long (though skilful) presto, in which the chief figure in the programme story seems to mock himself; they hint at religious hope and resignation. In the last episode, he lapses again into irony and ends in pathos.

Mr. Bischoff is a master of instrumentation. He has invented many pleasing and effective themes. But he is too loquacious.

After the fatigue of listening to the symphony it was a joy to hear the tender reading of the "Siegfried Idyl" by the orchestra. I cannot remember having ever had the pleasure of listening [illegible]

From PROVIDENCE, R. I.

Address V 1 0 1912

Date

SYMPHONY CONCERT.

Attractive Programme for Second Local Event Nov. 19.

The second Boston Symphony concert, which will be given in Infantry Hall a week from next Tuesday evening, Nov. 19, will have as its principal attraction the greatest violinist of the younger school, Fritz Kreisler. This distinguished artist is now on his way to America under exclusive contract with the Boston Symphony Orchestra, and makes no appearance in the East except with that organization. The concert in Providence will be his first appearance in America for four years.

Dr. Muck has elected that he shall play here the greatest of all concertos—that of Beethoven in D-major. For over 100 years the interpretation of this work has been the final standard by which great violinists are judged. In beauty of melody, in nobility of conception, this work of Beethoven's has no rival among compositions of its kind and Kreisler is regarded as its greatest interpreter since Joachim was in his prime, 40 years ago.

The symphony will be the first of the Finnish composer, Sibelius, a magnificent work which has been heard here once before under Dr. Muck during his former engagement. The other number on the programme will be the third "Leonora" overture of Beethoven.

1884

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Die Boſtoner gaben unter Leitung Dr. Karl Muck's ihre erſte Matinee. Hermann Biſchoff's E-dur Symphonie, die vor fünf Jahren hier keinen großen Erfolg hatte, wurde von Dr. Muck noch einmal wieder zu Gehör gebracht, und dabei zeigte ſich, daß die froſtige Aufnahme, die dem Werke ſeiner Zeit bereitet worden, nicht zu Recht beſtehend war, denn die Zwiſchenzeit hat gelehrt, daß andere Symphoniker inzwiſchen nicht viel Bedeutenderes geleiſtet haben.

1884

From EVG. MAIL

Address: New York.

Date NOV 11 1912

The Boston Symphony concert Saturday afternoon had as its principal offering a symphony by Bischoff, one of the younger German composers. Although essentially modern, and with evident influence of Wagner, as well as an open admiration for Strauss—this work being dedicated to Richard Strauss "with grateful veneration"—there are none of the ear-splitting cacophanies that we have come to expect from men who write "modern" music.

True, it takes the composer one hour and twenty minutes to express his ideas, but throughout he does not lose his coherence and interest for the hearer. The music is rather operatic, and without being descriptive it is essentially of the sort built around a poetic idea. The first movement intended to express the emotions of a young man who living a wild and debauched life becomes acquainted with pure happiness when he is no longer worthy of it is in itself rather complete as a tone poem, and seems almost too dramatic for the first movement of a smyphony.

Other numbers were the "Siegfried Idyl" and Weber's "Euryanthe" overture.

1884

From POST

Address: New York

Date NOV 1

MUSIC AND DRAMA

Boston Symphony Orchestra.

The Saturday afternoon concert of the Boston Symphony Orchestra brought forward Hermann Bischoff's Symphony in E-major. It cannot be said that the symphony gains on a second hearing. To be sure the composer does not always "disdain melody," but his melodies, particularly in the first movement, are trivial tunes, fit for a tavern scene in an opera, perhaps, but not worthy of a serious work like a symphony. This is not to say, of course, that an opera may not be a serious work; some operas are and some are not. But if these tunes had been introduced in an opera, an appropriate place might have been found for them, but not in a symphony. On the whole, noisiness and emptiness are the principal characteristics of this work.

The other numbers were Wagner's "Siegfried Idyl," and Weber's Overture to "Euryanthe." The "Idyl" sounded like a blessed benediction from on high, after the storm and stress of the symphony. The Overture was brilliantly played, as was to be expected, but it did not produce its full effect in the slower portions. The "tomb-music" was not sepulchral enough. It was merely "soft music." On the other hand, the "Idyl" was exquisitely played.

Dr. Muck was vigorously applauded when he first appeared at the conductor's desk. The applause after the different movements of the symphony was perfunctory enough, but after the "Siegfried Idyl," Dr. Muck had to bow again and again, till finally the whole orchestra had to rise in acknowledgment.

From

Address: New York City

Date

BOSTON SYMPHONY ORCHESTRA COVERS ITSELF WITH GLORY IN PERFORMANCE OF HERMAN BISCHOFF'S SYMPHONY IN E-MAJOR, OPUS 16.

The first afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The program consisted of Herman Bischoff's symphony in E-major, opus 16, Wagner's "Siegfried Odyl" and Weber's "Euryanthe" overture. Bischoff is a living composer whose work is now extant in the metropolis of Munich.

Although Bischoff was ushered into this world in 1868, his sixteenth work, this imposing symphony, was not disclosed to the world till 1906, when it was performed at a concert of the Allgemeiner Musikverein in Essen. When and where Dr. Carl Muck first met this seductive score and lost his scholarly heart to it is not a matter of cord, but he played it in Carnegie all on January 9, 1908.

The performance yesterday served [illegible] disclose more clear [illegible] he method of Bischoff and the presence of the master influence of Richard Strauss. The first movement of this prodigious symphony, which takes an hour and a quarter to perform, is decidedly the best.

This movement has a strong, crisply defined and really musical first theme, and of this the composer makes excellent technical use in his development. His contrasting theme is characteristic of the morbidity which has fallen on contemporaneous musical expression.

The symphony is a largely built work, brilliantly and strongly scored, based on sharply conceived thematic germs and worked out at great length. If the composer had condensed his work to two-thirds its present size, it would have gained greatly in power.

The Boston Orchestra covered itself with glory in the performance of this composition. The ordinary careless concert-goer fails to perceive the size of the gulf which separates such art as this from the entirely respectable and praiseworthy performances to which he is accustomed to listen.

The playing of this appallingly difficult symphony yesterday was a triumph of orchestral perfection, and Dr. Muck may rest satisfied that he did all for the composition that can be done for it.

From PRESS

Address New York

Date NOV 1 0 1912

BOSTON ORCHESTRA SCORES A TRIUMPH

Dr. Muck's Organization Gives Fine Performance of Bischoff's Symphony.

Under Dr. Karl Muck's domination the Boston Symphony Orchestra gave an extraordinary demonstration of its powers yesterday afternoon in Carnegie Hall. In a popular sense nothing sensational was offered. No prima donna persuasions had been injected into the programme; even the music presented lacked the allurements usually dispensed to matinee gatherings. And yet the playing of the Hub's incomparable band made an impression almost sensational on those who understood its full significance. Never, perhaps, and certainly not since Dr. Muck had to interrupt his activities in America at the German Emperor's behest, has that collection of virtuosi achieved as brilliant results in the face of almost insurmountable difficulties as it did yesterday in Bischoff's titanic symphony in E major, which opened the afternoon and occupied most of the allotted time.

There may be differences of opinion regarding the wisdom of producing so interminable a work before a matinee audience. It may be questioned, too, whether the value of Bischoff's symphony is sufficient to compensate for the infinite pains it requires in practice and preparation. Connoisseurs must realize, however, that a better vehicle for putting the virtuosity of an orchestra to a test would be hard to find.

Dr. Muck knew what he was doing when he decided to bring forward early in the season a compositiin which had failed to win general approval when he first introduced it to Americans almost five years ago. He knew that the rehearsing would be a fine lesson for his orchestra. He knew that the amazing complications and difficulties of a score bristling with unexpected twists and turns, a score that uses even the third clarinet as a solo instrument, would probe into the very vitals of the great instrument he had at his command. The gentle listeners who found an hour and a quarter of such music something of an ordeal should bear those facts in mind.

If there was the slightest technical defect in the performance of Bischoff's symphony, the slightest wavering among the breath-catching rhythmical shifts, the slightest obscurity in the tonal exposition, the slightest flaw in the song of the strings, the slightest defect in the utterance of the wood-wind, the slightest brutality in the attack of the brass, even in the midst of heaven-storming stress, the writer of this failed to detect it. Grinding dissonances, however poignant in their effect, were beautiful for the sheer euphony of the instrumental proclamation. Pompous dynamic outbursts, swelling into ear-filling climaxes of sound, never became boisterous. And the whole stupendous structure was shot through with a wealth of fine-spun nuance, woven by Dr. Muck's poetizing baton.

That Bischoff's score savors of Richard Strauss in thematic curve and workmanship there can be no question. That it lacks the bold individuality of the more famous master is hard to dispute. Yet the underlying spirit of the music is distinctly different. And that, after all, is important. Resemblances have always existed, even among the great masters. True originality goes deeper than superficial style.

Quite apart from its intrinsic merit, however, the Bischoff symphony is a superb orchestral piece and it served yesterday not only to reveal the prowess of the Boston Orchestra in an amazing manner, but to throw Dr. Muck's accomplishments into a brilliant light.

No less convincing an example, though entirely different, of what the Boston Orchestra can achieve under the German conductor, was offered in Wagner's "Siegfried Idyl." There is no other musician now living who approaches that beautiful work with greater tenderness, with a more exquisite sense of delicacy, with finer poetic perceptions than Dr. Muck. There is none who grasps the true spirit of the music as he does; none who draws so much fragrance from the score; none who seems so thoroughly imbued with the tempi conceived by the composer himself. And the men from Boston answered Dr. Muck's demands in every detail of phrasing, even to the most ethereal pianissimos.

An afternoon of rare delights ended with a refined and poetic reading of Weber's "Euryanthe" overture. Such wonderful achievements as those of yesterday even the Boston Symphony Orchestra could hardly have put to its credit in the tone-muffling weather it had to face on last Thursday night.

M. S.

From …ING GLOBE

Address …k

Date …11 1912

…From …Heard in …ome Music

…Symphony a Bore in …e of Excellent Perform…ce—Rudolph Ganz Plays Korngold Sonata — Persinger and Dimitrieff.

TO-DAY.

Cooper Union—8.15 P. M., concert of the Adèle Margulies Trio.

Metropolitan Opera House—8 P. M., "Manon Lescaut."

Dr. Muck and the Boston Symphony Orchestra wasted a good deal of time for a large number of people Saturday afternoon by exhibiting again in Carnegie Hall Herman Bischoff's E major symphony of a misspent youth. Dr. Muck and his men did a reasonable duty by that symphony in the same hall nearly five years ago. One had supposed it had thereupon been decently and definitively buried, but there it was again on Saturday in all its appalling length. Evidently Dr. Muck has faith in the work, and detects in it beautiful or impressive qualities to which the world in general is deaf, but the trouble is the world in general seems determined to stay deaf to them, so all the eloquence of the Boston orchestra and the special pleader at its head was thrown away.

No doubt there are beauties in Bischoff's score, for there is a good deal in it that in happier days and places was Mendelssohn, Wagner, Richard Strauss, and others. The mistake Bischoff made was not in helping himself to what he happened to want, but in making such poor use of it afterward. When Wagner took his stuff where he found it he had a way of doing something with it that would strike the cry of "Stop, thief!" dumb on the most meticulous lips. Bischoff is least endurable when he is most Bischoff. And this orchestration is so persistently thick and noisy! It is almost needless to say that the performance was one of very high merit, though in vain.

Wagner's "Siegfried Idyl" and Weber's "Euryanthe" overture completed the programme, providing such belated recompense as they could for the ordeal of the symphony. The "Siegfried Idyl" was played with quite surpassing loveliness, and of course the "Euryanthe" overture came off in brilliant fashion. The audience was particularly warm in its applause after the former.

From PROVIDENCE, R. I.
Address NOV 10 1912
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The symphony will be the first of the Finnish composer, Sibelius, a magnificent work which has been heard here once before under Dr. Muck during his former engagement. The other number on the programme will be the third "Leonora" overture of Beethoven.

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Address
Date

Die Boſtoner gaben unter Leitung Dr. Karl Muck's ihre erſte Matinee. Hermann Biſchoff's E-dur Symphonie, die vor fünf Jahren hier keinen großen Erfolg hatte, wurde von Dr. Muck noch einmal wieder zu Gehör gebracht, und dabei zeigte ſich, daß die froſtige Aufnahme, die dem Werke ſeiner Zeit bereitet worden, nicht zu Recht beſtehend war, denn die Zwiſchenzeit hat gelehrt, daß andere Symphoniker inzwiſchen nicht viel Bedeutenderes geleiſtet haben.

, 1884

From EVG. MAIL
Address: New York.
Date NOV 11 1912

The Boston Symphony concert Saturday afternoon had as its principal offering a symphony by Bischoff, one of the younger German composers. Although essentially modern, and with evident influence of Wagner, as well as an open admiration for Strauss—this work being dedicated to Richard Strauss "with grateful veneration"—there are none of the ear-splitting cacophanies that we have come to expect from men who write "modern" music.

True, it takes the composer one hour and twenty minutes to express his ideas, but throughout he does not lose his coherence and interest for the hearer. The music is rather operatic, and without being descriptive it is essentially of the sort built around a poetic idea. The first movement intended to express the emotions of a young man who living a wild and debauched life becomes acquainted with pure happiness when he is no longer worthy of it is in itself rather complete as a tone poem, and seems almost too dramatic for the first movement of a smyphony.

Other numbers were the "Siegfried Idyl" and Weber's "Euryanthe" overture.

, 1884

From POST
Address: New York
Date NOV 11 1912

MUSIC AND DRAMA

Boston Symphony Orchestra.

The Saturday afternoon concert of the Boston Symphony Orchestra brought forward Hermann Bischoff's Symphony in E-major. It cannot be said that the symphony gains on a second hearing. To be sure the composer does not always "disdain melody," but his melodies, particularly in the first movement, are trivial tunes, fit for a tavern scene in an opera, perhaps, but not worthy of a serious work like a symphony. This is not to say, of course, that an opera may not be a serious work; some operas are and some are not. But if these tunes had been introduced in an opera, an appropriate place might have been found for them, but not in a symphony. On the whole, noisiness and emptiness are the principal characteristics of this work.

The other numbers were Wagner's "Siegfried Idyl," and Weber's Overture to "Euryanthe." The "Idyl" sounded like a blessed benediction from on high, after the storm and stress of the symphony. The Overture was brilliantly played, as was to be expected, but it did not produce its full effect in the slower portions. The "tomb-music" was not sepulchral enough. It was merely "soft music." On the other hand, the "Idyl" was exquisitely played.

Dr. Muck was vigorously applauded when he first appeared at the conductor's desk. The applause after the different movements of the symphony was perfunctory enough, but after the "Siegfried Idyl," Dr. Muck had to bow again and again, till finally the whole orchestra had to rise in acknowledgment.

From
Address: New York City
Date

BOSTON SYMPHONY ORCHESTRA COVERS ITSELF WITH GLORY IN PERFORMANCE OF HERMAN BISCHOFF'S SYMPHONY IN E-MAJOR, OPUS 16.

The first afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The program consisted of Herman Bischoff's symphony in E-major, opus 16, Wagner's "Siegfried Odyl" and Weber's "Euryanthe" overture. Bischoff is a living composer whose work is now extant in the metropolis of Munich.

Although Bischoff was ushered into this world in 1868, his sixteenth work, this imposing symphony, was not disclosed to the world till 1906, when it was performed at a concert of the Allgemeiner Musikverein in Essen. When and where Dr. Carl Muck first met this seductive score and lost his scholarly heart to it is not a matter of ecord, but he played it in Carnegie all on January 9, 1908.

The performance yesterday served disclose more clear [illegible] he method of Bischoff and the presence of the master influence of Richard Strauss. The first movement of this prodigious symphony, which takes an hour and a quarter to perform, is decidedly the best.

This movement has a strong, crisply defined and really musical first theme, and of this the composer makes excellent technical use in his development. His contrasting theme is characteristic of the morbidity which has fallen on contemporaneous musical expression.

The symphony is a largely built work, brilliantly and strongly scored, based on sharply conceived thematic germs and worked out at great length. If the composer had condensed his work to two-thirds its present size, it would have gained greatly in power.

The Boston Orchestra covered itself with glory in the performance of this composition. The ordinary careless concert-goer fails to perceive the size of the gulf which separates such art as this from the entirely respectable and praiseworthy performances to which he is accustomed to listen.

The playing of this appallingly difficult symphony yesterday was a triumph of orchestral perfection, and Dr. Muck may rest satisfied that he did all for the composition that can be done for it.

From PRESS
Address New York
Date NOV 10 19

Establishe

BOSTON ORCHESTRA SCORES A TRIUM

Dr. Muck's Organizat Gives Fine Performance of Bischoff's Symphony.

Under Dr. Karl Muck's domination the Boston Symphony Orchestra gave an extraordinary demonstration of its powers yesterday afternoon in Carnegie Hall. In a popular sense nothing sensational was offered. No prima donna persuasions had been injected into the programme; even the music presented lacked the allurements usually dispensed to matinee gatherings. And yet the playing of the Hub's incomparable band made an impression almost sensational on those who understood its full significance. Never, perhaps, and certainly not since Dr. Muck had to interrupt his activities in America at the German Emperor's behest, has that collection of virtuosi achieved as brilliant results in the face of almost insurmountable difficulties as it did yesterday in Bischoff's titanic symphony in E major, which opened the afternoon and occupied most of the allotted time.

There may be differences of opinion regarding the wisdom of producing so interminable a work before a matinee audience. It may be questioned, too, whether the value of Bischoff's symphony is sufficient to compensate for the infinite pains it requires in practice and preparation. Connoisseurs must realize, however, that a better vehicle for putting the virtuosity of an orchestra to a test would be hard to find.

Dr. Muck knew what he was doing when he decided to bring forward early in the season a compositiin which had failed to win general approval when he first introduced it to Americans almost five years ago. He knew that the rehearsing would be a fine lesson for his orchestra. He knew that the amazing complications and difficulties of a score bristling with unexpected twists and turns, a score that uses even the third clarinet as a solo instrument, would probe into the very vitals of the great instrument he had at his command. The gentle listeners who found an hour and a quarter of such music something of an ordeal should bear those facts in mind.

If there was the slightest technical defect in the performance of Bischoff's symphony, the slightest wavering among the breath-catching rhythmical shifts, the slightest obscurity in the tonal exposition, the slightest flaw in the song of the strings, the slightest defect in the utterance of the wood-wind, the slightest brutality in the attack of the brass, even in the midst of heaven-storming stress, the writer of this failed to detect it. Grinding disonances, however poignant in their effect, were beautiful for the sheer euphony of the instrumental proclamation. Pompous dynamic outbursts, swelling into ear-filling climaxes of sound, never became boisterous. And the whole stupendous structure was shot through with a wealth of fine-spun nuance, woven by Dr. Muck's poetizing baton.

That Bischoff's score savors of Richard Strauss in thematic curve and workmanship there can be no question. That it lacks the bold individuality of the more famous master is hard to dispute. Yet the underlying spirit of the music is distinctly different. And that, after all, is important. Resemblances have always existed, even among the great masters. True originality goes deeper than superficial style.

Quite apart from its intrinsic merit, however, the Bischoff symphony is a superb orchestral piece and it served yesterday not only to reveal the prowess of the Boston Orchestra in an amazing manner, but to throw Dr. Muck's accomplishments into a brilliant light.

No less convincing an example, though entirely different, of what the Boston Orchestra can achieve under the German conductor, was offered in Wagner's "Siegfried Idyl." There is no other musician now living who approaches that beautiful work with greater tenderness, with a more exquisite sense of delicacy, with finer poetic perceptions than Dr. Muck. There is none who grasps the true spirit of the music as he does; none who draws so much fragrance from the score; none who seems so thoroughly imbued with the tempi conceived by the composer himself. And the men from Boston answered Dr. Muck's demands in every detail of phrasing, even to the most ethereal pianissimos.

An afternoon of rare delights ended with a refined and poetic reading of Weber's "Euryanthe" overture. Such wonderful achievements as those of yesterday even the Boston Symphony Orchestra could hardly have put to its credit in the tone-muffling weather it had to face on last Thursday night.

M. S.

From EVENING GLOBE
Address New York
Date NOV 11 1912

Orchestra From Boston Heard in Tiresome Music

Bischoff's Symphony a Bore in Spite of Excellent Performance—Rudolph Ganz Plays Korngold Sonata — Persinger and Dimitrieff.

TO-DAY.

Cooper Union—8.15 P. M., concert of the Adèle Margulies Trio.

Metropolitan Opera House—8 P. M., "Manon Lescaut."

Dr. Muck and the Boston Symphony Orchestra wasted a good deal of time for a large number of people Saturday afternoon by exhibiting again in Carnegie Hall Herman Bischoff's E major symphony of a misspent youth. Dr. Muck and his men did a reasonable duty by that symphony in the same hall nearly five years ago. One had supposed it had thereupon been decently and definitively buried, but there it was again on Saturday in all its appalling length. Evidently Dr. Muck has faith in the work, and detects in it beautiful or impressive qualities to which the world in general is deaf, but the trouble is the world in general seems determined to stay deaf to them, so all the eloquence of the Boston orchestra and the special pleader at its head was thrown away.

No doubt there are beauties in Bischoff's score, for there is a good deal in it that in happier days and places was Mendelssohn, Wagner, Richard Strauss, and others. The mistake Bischoff made was not in helping himself to what he happened to want, but in making such poor use of it afterward. When Wagner took his stuff where he found it he had a way of doing something with it that would strike the cry of "Stop, thief!" dumb on the most meticulous lips. Bischoff is least endurable when he is most Bischoff. And this orchestration is so persistently thick and noisy! It is almost needless to say that the performance was one of very high merit, though in vain.

Wagner's "Siegfried Idyl" and Weber's "Euryanthe" overture completed the programme, providing such belated recompense as they could for the ordeal of the symphony. The "Siegfried Idyl" was played with quite surpassing loveliness, and of course the "Euryanthe" overture came off in brilliant fashion. The audience was particularly warm in its applause after the former.

OTHER CONCERTS

From SUN
Address: New York NOV
Date

k, 1884

MUSIC BY BISCHOFF TOO LONG DRAWN OUT

Symphony That Deals With a Dissipated and Disappointed Youth.

WORK SUPERBLY PLAYED

Dr. Muck Conducts Boston Symphony Orchestra in Concert of Notable Features.

The first afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme consisted of Hermann Bischoff' symphony in E major, opus 16, Wagner's "Siegfried Idyl" and Weber's "Euryanthe" overture. Bischoff is a living composer, now extant in the metropolis of Munich, the seat of Bavarian art and beer, both most admirable in their kind.

Although Mr. Bischoff was ushered into this world in 1868 his sixteenth work, this imposing symphony, was not disclosed to the world till 1906, when it was performed at a concert of the Allgemeiner Musikverein in Essen, where the Krupp guns come from. When and where Dr. Karl Muck first met this seductive score and lost his scholarly heart to it is not a matter of record, but he played it at us in Carnegie Hall on January 9, 1908.

The composer has provided us with a note of introduction to his composition. It runs thus:

"For some years many composers have attached importance to explicit explanations in programme books. My piece has nothing to do with 'programme music.' I believe, however, that there is no music, as there has been no music, which is not programme music in one way or another, inasmuch as there is no musical expression which does not find an analogy either in the world of facts and events or in that of poetic sentiments and sensations. Not to be out of fashion I therefore insist that my symphony presents throughout programme music. It naturally lays claim to be shaped solely in accordance with musical principles.

"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it.

"He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as Furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage) and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life. As one sees, this is an old problem that has often been treated, that has often been solved in many ways. Now if any one hearing the first movement (this is the only one that has a special programme) should see a vision of dissolute night, of orgiastic masked balls; if he believes that he hears passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds he will then be conscious of what was in the mind of the composer.

"And also if the hearer has only the idea of my work, as the cloudy and foaming must clears into still and noble wine, I may then believe that I have succeeded in working the poetical idea into that which is clearly defined and plastic."

When the present writer listened to this composition in 1908 he was impressed more by its tremendous struggle for delineation than by its musical structure. Yesterday, however, the performance served to disclose more clearly the method of Bischoff and the presence of the master influence of Richard Strauss. The first movement of this prodigious symphony, which takes an hour and a quarter to perform, is decidedly the best.

This movement has a strong, crisply defined and really musical first theme and of this the composer makes excellent technical use in his development. His contrasting theme is characteristic of the morbidity which has fallen on contemporaneous musical expression. It is not easy to resist at this point the temptation to launch into a discussion of the relation of the present fashions in orchestral composition to the life and thought of our time, but we may go so far for the moment as to say that we do not believe that this particular type of musical conception is as close to a realization of the real character of present thought as that of Strauss's "Don Juan" or of some of Debussy's works.

One may if he choose read all sorts of things into this first movement, but let us follow the composer. The young man, leading his life of debauchery, does not revel in the follies of Montmartre, nor the elegant wickedness of Venedig in Wien, nor the sedate dissipations of the Moulin Rouge or the Cafe Riche in Berlin. Nor does he stagger amid exotic sins in Benares or Tiflis. He may be imagined as gambling for death in Stevenson's suicide club or mixing devilments with smoky philosophy in Auerbach's cellar. He sounds like either and makes us feel like both. He has a hard time of it and a long one, for that first movement seems almost as long as the first act of "Gotterdammerung."

The search after peace in the second movement makes one feel that unhappy youth was looking for it somewhere in the Inferno of Dante. Such a truly lugubrious melancholy, trying slow movement has not been heard in many moons. But it is really not worth while to pursue all the ideas to their lairs. The symphony is a largely built work, brilliantly and strongly scored based on sharply conceived thematic germs and worked out at great length. If the composer had condensed his work to two-thirds its present size it would have gained greatly in power.

[illegible] covered itself with glory in the performance of this composition. It is almost impossible to make just comment on the playing of this organization. The ordinary careless concertgoer fails to perceive the size of the gulf which separates such art as this from the entirely respectable and praiseworthy performances to which he is accustomed to listen.

Such a delivery as that of the Bischoff symphony yesterday bears about the same relation to the daily routine orchestral exhibition as Lilli Lehmann's *Brunnhilde* might have borne to a conventional interpretation of *Marguerite*.

When these things are said commentators are charged with exalting the Boston Orchestra at the expense of local organizations. It is a pity that those who make these plaints do not realize that the exaltation took place before the announcement of it. Meanwhile there need be no hesitation in asserting that the playing of this appallingly difficult symphony yesterday was a triumph of orchestral perfection and Dr. Muck may rest satisfied that he did all for the composition that can be done for it.

From EAGLE
Address: Brooklyn, N. Y.
Date NOV 9 1912

E 1884

BOSTON SYMPHONY CONCERT

Warm Welcome at Academy to Dr. Karl Muck and Players.

Dr. Karl Muck and the new and the older members of the Boston Symphony Orchestra have reason to be pleased at their reception by a big Brooklyn audience in the opera house of the Academy of Music, last evening, when the first in a series of five Philharmonic concerts, under Institute auspices, was given. The welcome to the conductor was neither boisterous nor very long continued, when the curtains were parted, disclosing the instrumentalists; neither was it overdone when the famous conductor appeared after a long absence. The audience rose as a body and applauded vigorously, while Dr. Muck bowed his appreciation. It was a characteristic Brooklyn welcome, neither ecstatic nor sensational, but warm hearted and in a mood of something like veneration for the splendid body of music interpreters, and for their leader. And the audience quickly settled into a receptive attitude.

Interest was chiefly in the direction of a possible change in the style of Dr. Muck's leadership since he was last in control of the baton in Brooklyn. He had been considered rather cold, perhaps owing to his imperturbable attitude, so far as an observer in the audience could see, and this semi-conviction, in memory, was confirmed by the more demonstrative action of Mr. Fiedler, who followed him in recent seasons. But it was seen at once, when he started the orchestra in Beethoven's "Symphony No. 8, in F major," that there is no lack of spirit in Dr. Muck's conducting. No end of talk has been indulged in as to the tempi in the movements of this so-called "little symphony"; Dr. Muck took it very briskly.

Once for all it should be said that Dr. Muck excels in two ways. He makes himself, by a divine gift of intuition, a transparent medium for the transmission of the composer's inmost meaning to an audience, and, beside, he has the trained musician's art of eliciting from his men every minutest shade in nuance and in shading, at the same time preserving due accent, maintaining the exuberance and even, at times, a sheer boisterousness in the composer. Neither is elasticity wanting, nor preservation of the main, emotional curve of the composition.

This Beethoven symphony seemed to almost play itself, like a very improvisation; there was nothing pompous about it. Elasticity was declared at the very beginning, when the phrases in alternate utterance were retarded, followed by the gay turmoil of vigor by all of the choirs, made emphatic by octaves, over which floated the fleecy, first violin notes. There was romance in the way the wood winds brought in their solemn voices, the flute adding doubled romance, only to be interrupted by the dashing in of the trumpets and other brasses and the sportive endeavors of the double basses. And the kettle drums joined in the general merriment. Surely Beethoven was in a merry mood when he wrote the little symphony.

Exquisitely played was the famed scherzando movement, the theme dancing from one mood to another in pure joy. In the swaying, gliding movement colors in the different choirs were delicately pictured and the perfect balance of the score, as written, was made finely effective by the perfect balance of the orchestra. Playfully was uttered the "Ta, ta, ta, lieber Maelzel"; the wood winds ticked, in accordance with the legend associated with the theme, the strings sang over the wood winds and the basses clucked into the game cheerfully. Like the faint fluttering of angels' wings began the menuetto movement, which was also taken quickly, and properly, but not customarily. Yet stately it was, withal. Beautifully did Dr. Muck lead the movement, preserving the individuality of each choir at all times. A joy, too, was the vivacious last movement, the accent sharply given and ponderously tramped in the tambours, set an octave apart. There were Oriental moments and, sometimes, Turkish atmosphere seemed not far away, in the march of an army.

Berlioz's "Le Carnaval Romaine," op. 9, maintained the note of joy, showing Dr. Muck's tact as a programme maker. Romance was voiced in the solo from the wood-wind, and more followed in the pretty instrumental duet, both themes accompanied mainly by the strings, as in the Berlioz opera, "Benvenuto Cellini," A merry saltarello then burst in, each choir chattering and replying to its brethren. With supreme delicacy did Dr. Muck bring back the players to the romantic theme and again let the merry dance go on, the whole ending in a furious clash of cymbals and braying of brasses.

The List "Symphonic Poem," No. 6, "Mazeppa" went like a hurricane of sound. There were wails and shrieks from the picolo, in telling the story, and sympathy came in from the full orchestra, even in the brasses and the lumbering double-brass viols, while the upper strings, in descriptive, running passages, mounted to the heights and descended into the deeps; it was truly a chase. And feelingly was brought into the movement the wailing song given at the beginning. Dramatically given was the pathetic wail for the dead, while the song of the victor made a triumphant close.'

Last came the prelude to Wagner's "Die Meistersinger," which is almost a concert in itself. No need to comment on it. The wonder grew that Dr. Muck kept each choir so distinct in its work in this masterpiece and yet gave to the whole a clear outline. The difficulty in doing that is only apparent when one considers the contrapuntal workmanship employed by Wagner. Out of the whole, Beckmesser's medieval piping style and the love song of Walther and Eva issued with clarity, and the mastersinger theme at the close was a song of apotheosis. Long applause followed each number.

NOVEMBER 14, BOSTON POST,

PROCTOR SOLOIST WITH SYMPHONY

GEORGE PROCTOR,
Soloist at the Symphony concert.

The soloist at the Boston Symphony Orchestra concerts tomorrow afternoon and Saturday evening will be George Proctor, the justly esteemed pianist of this city. Mr. Proctor has had the initiative to choose for his performance a rarely heard but effective work—the second concert of Tschaikowsky, in G major, a piece full of Slavic melody and fire, with a most effective orchestral part.

The orchestral pieces for the programme are not less effective: Sibelius' First Symphony, introduced here with exceptional success by Dr. Muck in the season of 1907-08, a work of exceptional strength and individuality; Charbrier's scintillating Rhapsody on Spanish waltz tunes, "Espana," one of the orchestral masterpieces of the last 50 years, and Glazounoff's sonorous "Overture Sollennelle."

[redacted]

HERALD,

WILL PLAY CONCERTO RARELY HEARD HERE

George Proctor, Pianist, to Perform with Symphony Orchestra.

GEORGE PROCTOR,
Pianist, Who Will Be Soloist at Symphony Concerts This Week; Will Play Tschaikowsky's Seldom Heard Second Concerto in G Major.

The Symphony program of tomorrow afternoon and Saturday evening will have a special interest for students of the piano because George Proctor, the pianist, has chosen the second concerto of Tschaikowsky. This concerto has been played only once in this city at a Symphony concert, that 14 years ago by Alexander Siloti. The orchestral pieces will be the first symphony of Sibelius, the overture Solennelle of Glazounoff and the "Espana" rhapsody of Chabrier, which is one of the most popular pieces in the repertory of the orchestra.

TRANSCRIPT,
NOVEMBER 14,

Sibelius's Symphony Again

At the Symphony Concerts of tomorrow and Saturday, Dr. Muck will revive Sibelius's symphony in E minor, unplayed here since he produced it in the season of 1906-07. It was unusual and impressive music then; it is no less so now; and its musical interest and its imaginative quality will be better understood and felt in these days when we have heard so many of Sibelius's lesser pieces. Yet it is still worth while by way of preparation, to reprint the paragraphs about the symphony in Mrs. Newmarch's monograph about Sibelius:

> If Sibelius's symphonies prove anything, it is that the vision of Ezekiel in the valley can be perpetually reenacted in the world; that the forms which appear to each succeeding generation as the dry bones of academical tradition can be rearticulated and live again, in beauty and flexibility, if only the breath of genius passes through them. The symphonies of Sibelius are at least as conventional as those of Tchaikowsky and Dvoràk. They bear no indication of any literary basis; they are not fettered to the expression of any particular sentiment, heroic, pathetic, pastoral or even domestic; but they appeal to us and thrill us by the sheer originality, beauty and vigor of the musical idea.
>
> The first symphony in E minor was composed in 1899. The plan of the work is spacious, Sibelius has something to say and takes his time—a liberal forty minutes—in saying it; its structure is solid, but not heavy, while it contains—especially in the finale—an extraordinary wealth of thematic material. From the melancholy, half-pastoral theme given out by the clarinet in the opening bars, to the brief impressive coda with which the work closes, we are conscious of a sweeping tide of virile power; a sustained flight of inspiration that neither flags, nor takes refuge in padding, nor drops into emotional incoherence. My first impression of the work was the essentially "plein air" quality of the music. Sibelius's oneness with nature, and that kind of poetical pantheism which is the inheritance of his race, are evident in every page of this symphony. His orchestral combinations, more especially his use of the woodwind, seem at times direct echoes from the natural world, to the beauty and mystery of which he is peculiarly sensitive. Frequently this music evoked to my vision the color, atmosphere and melancholy grandeur of some masterpiece of Ruysdael. But I must not leave the impression that the symphony is mere landscape painting, such as we find occasionally in the tone-pictures of Smetana or Rimsky-Korsakoff. The vigorous Allegro energico of the first movement would alone contradict this idea; we feel sure that side by side with these reflections from the natural world the entire symphony has some very human and dramatic tale to tell —one of those unrevealed programmes of which we are ever seeking the impalpable solution.

NOVEMBER 16,
HERALD,

SIBELIUS HEARD TO ADVANTAGE

Symphony Orchestra Reveals New Beauties in Music of the North.

By FRANK BERTWALL

Pleasant memories will remain for many a day of the Boston Symphony Orchestra's interpretation of the first symphony of Sibelius yesterday afternoon. It's a particularly interesting symphony and was exceptionally well played. It was a musical treat from the opening measure to the last movement of the baton. Novel in many ways, always interesting and at times inspiring, it aroused the most marked enthusiasm of the present Symphony season. The composer's clever use of the various groups of instruments kept the listener ever alert. Well merited indeed were the outbursts of enthusiasm at the close of each movement and the ovation accorded Dr. Muck at its close. It afforded another proof that the conductor has no peer in selecting programs.

George Proctor, ever a favorite in his home city, added to his laurels in the Tschaikowsky second concerto, though truth to tell, his admirers have heard him to better advantage.

The Glazounoff overture seemed just a bit tame after the grand symphony, but allowance should be made for the fact that the composition hardly does Glazounoff justice.

But what the overture lacked was more than made up in the closing number—Chabrier's "Espana." It was given with spendid dash and appreciation of its many opportunities, and sent the audience away with most pleasant memories of one of the most enjoyable of many satisfactory Symphony concerts.

The appearance of that peerless violinist, Fritz Kreisler, promises to be the feature of the concerts for the coming week.

NOVEMBER 16,
HERALD,

INTENSE RIVALRY IN SUNDAY CONCERTS

Boston Opera House and Symphony Hall Book Stars Same Date.

There is a clash between the Boston Opera House and Symphony Hall. The casus belli is the fact that both managements decided to give Sunday afternoon concerts at which will appear the most brilliant stars of the operatic firmament. The clashing of the managements will result in a decided rivalry in the popularity of the two houses.

On Dec. 1 Fritz Kreisler, the violinist, will give a concert at Symphony Hall. On the same day Vanni Marcoux, the distinguished basso, will sing at the Boston Opera House, accompanied by orchestra and chorus.

On Dec. 8 Mme. Sembrich will be at Symphony Hall, and Mary Garden at the Opera House.

Bostonians will have a chance to vacillate between Mme. Sembrich and Mary Garden. However, as L. A. Mudgett, the manager of Symphony Hall, said, "There is room for us both and enough music lovers in Boston to support both houses. Of course we regret that this situation has occurred, but I do not think our business will suffer."

TRANSCRIPT,
NOVEMBER 16,

CONCERTS NEXT WEEK

Mr. KREISLER, the eminent violinist, whom a numerous public here has long and warmly admired, will reappear at the Symphony Concerts next week, playing Beethoven's Concerto, between Mozart's "Jupiter" symphony and Beethoven's third "Leonore" overture. On Sunday evening, the orchestra will undertake the first of its two annual concerts for the increase of its Pension Fund. The programme will consist wholly of Wagner's music — overtures, prelude and orchestral excerpts from "Tannhäuser" and "Götterdämmerung." Or Wednesday evening, in Jordan Hall, Mr. Copeland, the pianist, will play Frenc and Spanish music, in which he i unique and on Thursday afternoon, Mr Proctor, will appear in the same room i an exacting programme of pianofort music. For the rest a swarm of mino recitals befall through the week as listed below:

The Symphony Concerts

Dr. Muck has withdrawn Reger's ne "Concerto in the Olden Style" from h programme for the Symphony Concert next week, because the music often treat the first violin and sometimes two first vi lins, as solo instruments. Naturally, M Witek and Mr. Noack were loth to p themselves so against Mr. Kreisler who to play Beethoven's concerto, and the tw pieces might satiate the ears of the a diences with music for the violin. Accordingly, the production of Reger's piece i deferred, and the concerts of next Frida afternoon and Saturday evening will begi with Mozart's "Jupiter" symphony, pro ceed with Beethoven's concerto for violin and end with his third "Leonore" over ture—"the" overture of the four. In Beethoven's concerto Mr. Kreisler, returning this year almost exclusively to the concerts of the Symphony Orchestra, will doubtless prove once more the fine and multi-colored beauty of his tone, the flowing songfulness and the rare plasticity of his playing of melodies, his elegance in ornament, his art in transition, his musical imagination and sensitive style. It will be good to hear him again.

A Wagner Concert

Once more, on Sunday evening, will the Pension Fund of the Symphony Orchestra profit by the eagerness of this town to hear the music of Wagner even in the concert-room and its knowledge of the impressive and revealing eloquence with which Dr. Muck conducts it with mingled tonal beauty and dramatic fire. As usual, however, the conductor will take nothing from the operas and the music-dramas that requires the dramatic action and picturing of the stage. So, he has limited his programme to the overtures to "Rienzi" and "The Flying Dutchman"; the preludes to "Lohengrin," "Tristan," "Die Meistersinger" and "Parsifal"; the music for the dead Siegfried in "Götterdämmerung" and the Venusberg music from "Tannhäuser." In that exciting piece he has not hitherto conducted here.

NOVEMBER 16,
TRANSCRIPT,

THE SYMPHONY CONCERT

A CONTRADICTORY AFTERNOON OF MUSIC

Performance That Excelled Anticipation, but Two Pieces That Disappointed It—The Barrenness of Glazounoff's Overture and the Ill Mating of Tschaikowsky's Concerto with Mr. Proctor—Chabrier's "Espana" and the Music of Spain—The Contrasting Symphony of Sibelius—Its Individuality and Its Force

IN two respects the Symphony Concert of yesterday belied expectations. Once a month the orchestra makes a journey to New York and other cities to the southward, sometimes with incidental concerts along the way. In recent years its more acute public at home has gradually come to mistrust the first concert after a return from these wanderings, because often in it the orchestra has seemed listless, rough and ragged—not so much in the literal sense of these words as according to its usual standards. Yesterday it played without a hint of such fatigue or indifference, at every turn answering to Dr. Muck who also was at the top of his form. Orchestra and conductor, for example, gained the glowing brilliance of tone that Chabrier's gorgeous rhapsody, "España," exacts, yet they did not make the tonal coloring coarse and garish; they held the vivid rhythms lightly and elastically; they were mindful of the many moods of the kaleidescopic music. Contrastingly, yet similarly, they attained the rugged and rigorous tone that Sibelius's symphony in E minor demands; wrought with due wildness its clashes and clangors, and sustained as often (as the composer's mannerism is) his piercing and mournful melody above a stern and shadowed underbody of tone that will scarcely release its voice. Nor did they fall short in his rude and biting rhythms. They were as happy in the ornate pomps of tone in Glazounoff's "Ceremonial Overture" and in its suave contrasting passages. Here was orchestral stateliness. And in Tschaikowsky's concerto, they were equally supple to the considerate reticence that the pianist required and to the freer sweeps and intensities of tone, in the composer's quasi-barbaric vein, that were possible when the solo instrument was silent. Throughout the concert, the differentiating and the characterizing quality of both conductor and orchestra shone.

In the other respect the concert was measurably disappointing. Whenever a piece by Glazounoff is played in a symphony concert in the Western world, unless it is "Stenka Razine" or other of his earlier music, it is the reviewers custom to lament the decline of the composer in freshness and originality of fertilizing idea, in inventive design, in individuality of instrumental treatment. He writes now, they say, conventional pieces in routine fashion and only a little glamors them by the aptness or the amplitude of the instrumental coloring. They could say these things truly of the "Ceremonial Overture" of yesterday's concert. No doubt it has been and will be serviceable music for stately pomps in its native Russia. In a concert-room in America it serves only two purposes—to please for the moment by its pomp of tone and to underscore the anticipations unfulfilled in Glazounoff himself.

Tschaikowsky's concerto in G for piano suffered another sort of handicap. The virtuosi neglect it, flinging themselves in rage of rivalry upon its over-played predecessor. It has become the tacit custom to believe that this second concerto is inferior work in melodic inventiveness, glow of feeling, propulsive and engrossing energy—in all the attributes of a concerto except exacting virtuosity. Perhaps; but we shall never know for certain until some reincarnated Rubinstein, for example, plays it. Such a Slav, master and rhapsodist with the technique of the piano, whirling through the far-flung rhythmic excitements of the finale, intensifying the melodies of the slow movement until they lose their sentimental voice in the accents of melancholy brooding, and sweeping grandiloquently through the first allegro as through passionate improvisation—such a Slav so doing might make this second concerto seem in hearing to match the first. Obviously in beauty and the poignancy of melodies and in tireless energy of self-creation, it will not bear comparative scrutiny.

Mr. Proctor, who played the concerto yesterday, is no such Slav, and wisely he cut away considerable parts of the music that are waste places in themselves unless transforming voice, imagination and emotion make them fertile. Even so, the concerto over-taxed his technical powers and lay almost always beyond the range of his mind and temperament. Bravura that should have sounded like magnificent rhapsody came tamely off his fingers. When he should have seemed to thrill himself and his hearers under the goading of the music, he played carefully, thoughtfully. He could not whip the orchestra before him, as Tschaikowsky likes to make his piano do, and then gather the instrument into the climax of a long and mounting progression. There was little of the Slav intensity of brooding and the Slav poignancy of released expression in Mr. Proctor's singing of the songful melodies. He made them sound from drawing-rooms, not from steppes. He missed the magnificence, the insistent rhetorical expression that must clothe and vitalize this concerto. The audience heard him patiently and applauded him courteously. Between Miss Goodson with the first concerto last winter and Mr. Proctor with the second yesterday, it has learned that this music of Tschaikowsky is not for all temperaments. May the pianists soon make the discovery too.

So, outside orchestra and conductor, the vivid interest of the concert reduced itself to Sibelius's unfamiliar symphony in E minor, which began it, and to Chabrier's familiar rhapsody, "España," which ended it. An hour apart as they were, they made sharp contrast. Chabrier's music is Latin in its brevity—as of the hot feeling of invention, imagination and execution in an impulsive hour—Latin in its passion for glow of instrumental color and bite of incisive rhythm, in its concentrated exuberance half controlled by true Gallic sense of proportion and contrast, in its instinct for clear and sharp impression upon those that hear. The Spain of music is a queer land. Usually remote and even northern composers, like Hugo Wolf or Rimsky-Korsakoff, have dreamed of it and wrought their vision more or less conventionalized into heir tones. Very lately, realists in music, ike Laparra, have written operas about it—tern, sombre, grewsome, full of passio hat smoked ominously out of brooding to ame in savage action and savager tones. Bizet has wrought into Carmen the Spain f romantic imagination. Debussy and Chabrier have been the musical impressionists for this alluring and puzzling Spain. Debussy's "impressions" in "Iberia" have been at once the more subtle and the more superficial—by a queer paradox—and they are much colored by his introspective personality and his peculiar idiom. What Chabrier's lose in subtlety they gain in divining intensity. How he has wrought this music of "España" out of the dance tunes that he hear as he wandered up and down Spain. How he has wrapped it in the glow of his his instrumental colors and whipped—or sometimes bridled it—with its own rhythms. The listener hears; his imagination takes fire. "This," he says, "is the spirit of the Spain that has fascinated so many different imaginations, at last made tones." The reality may go hang. That is not the business of music.

Sibelius's symphony, though the audience received it rather coolly, impressed once more by its manner and its matter, by the individuality and the force that in almost all its attributes distinguish it. Sibelius is quite content with the ordinary symphonic orchestra. It can provide him with all the instrumental interplay and color that his musical design and his emotional stirrings require. He pines neither for six horns nor for two harps, nor yet for the mutterings of bass clarinets or the clackings of xylophones. Similarly, he finds the orthodox symphonic form sufficient to contain his musical thoughts in germ and in development and all the passion of imagination and expression that lies behind them. Yet by main force of creative spirit eager for its peculiar expression, rather than by an adeptness of handling, does he make this symphonic form do his will. In his own individual fashion, too, he works within it. Hear his liking for an isolated and poignant instrument, like the clarinet that begins the symphony. Note his fondness for the piercing entrance of his strings, for the flicks of the harp upon his melodies, for the horns in song. He likes the sudden and bursting climax, with its clash and clangor, rather than the long-sustained, augmented, finally suffusing progression and expansion. He breaks off his movements abruptly rather than ends them, as though they fell suddenly into choking abysses of shadow. Above all, heed the great open spaces of his harmony or, when contrast bids, its clenched compactness; feel the bitter-sweetness, the penetrating, sometimes almost the acrid, voice of his melodies that mourn; note, too, how they seem to cut their way through the firm, dark underbody as some glorified drill might pierce tempered steel.

Of like individuality and impinging force are Sibelius's imagination and emotion. When his symphony clashes and clangs, he might have called it a Vikings' Symphony. Sometimes in the rushes of the first movement, fancy sees them swarming down to the sea over crag and cliff. Sometimes in the great and spacious din of the finale, it hears them smiting with the swords of savage victory and hears them singing its mighty song. (For Sibelius, like most of the moderns, loves on occasion the broad expanse of sustained melody.) Yet a poet—of those days and of this gray north with its empty landscapes, its cold,sunless light, its pervading and compressing isolation—watches these vikings. And watching, he turns his thoughts within and sings sadly, mournfully, his songs of passionate brooding, of longing resignation. And there is no comfort for his spirit—only the momentary release of action, of strife, of victory. Heroically he mourns, heroically he fights. The voice of rude sagas is his voice of battle and triumph. The bleak desolation all about him is in the spirit of his mournful song. When he capers, as he must in the scherzo, he stamps with his heels and bristles with his head. And all things break off . . . . as though the piercing wind and the quick-falling dark had choked them.

H. T. P.

BOSTON AMERICAN—

NOVEMBER 17,

REGER'S CONCERTO IN ANCIENT STYLE

Dr, Muck to Present First of His Promised Symphony Novelties This Week.

The Symphony concerts of this week bring the first novelty of the year, which Dr. Muck promised on his arrival in America. This is Reger's Concerto in Ancient Style for Full Orchestra. In this Reger has sought to embody modern musical thought in the form used by Bach. The work is in three movements and has passages for solo violin.

The Concerto in Ancient Style is his opus 123. It had its first performance in Frankfort-on-Main last month, at one of the Museum's concerts, with Mengelberg conducting. Judging from accounts which have been received concerning it, it contains little to excite the heated discussions which have attended the first performances of his earlier works. The middle movement, a largo, in particular, has been praised as being of very uncommon melodic beauty. The part of the solo violin will, of course, be played by Mr. Witek, the concert master of the orchestra.

Equally important with the performance of the Reger Concerto will be the only appearances here this season of Fritz Kreisler, the distinguished violinist, who is to play the Beethoven Concerto. As is generally known, Mr. Kreisler comes to America under an exclusive and limited contract with the Symphony Orchestra. He will be in this country only a few weeks, and is to play at several concerts with the orchestra and in addition will play once or twice in the middle West. It had been intended at first that he should give a recital here, but he has sent word to Mr. Ellis that he prefers to limit his work this year entirely to orchestral performances.

The program as made by Dr. Muck begins with the Reger Concerto, which will be the first part. The second part will consist of the Beethoven Concerto for violin, played by Mr. Kneisel, and Beethoven's "Leonora" overture, No. 3.

NOVEMBER 17,

HERALD,

PENSION FUND CONCERT

The first pension fund concert of the Symphony Orchestra will take place in Symphony Hall tonight at 8 o'clock. The program will be devoted entirely to Wagner's music. Dr. Muck and the orchestra have been at work on the program for the past three weeks, and the same care has been given to its preparation as is given to the preparation of one of the regular Symphony concerts. The entire force of the orchestra will be used as the funeral music from "Goetterdaemmerung" calls for every instrument of a modern band. The program gives in a sense a swift review of the musical development of Wagner, for it begins with "Renzi," the first of his operas, and ends with "Parsifal," the last. The overtures are those to "Rienzi" and the "Flying Dutchman," and the preludes are those to "Lohengrin," "Tristan and Isolde," "Die Meistersingers" and "Parsifal." The first part of the program comprises the "Reinzi" and "Flying Dutchman" overtures, introduction and bacchanale from "Tannhaeuser." The second part of the program, running from "Lohengrin" to "Parsifal" will be arranged chronologically.

NOVEMBER 16,

MONITOR,

MUSIC NOTES

GEORGE PROCTOR AT SYMPHONY

With George Proctor as soloist, the Boston Symphony orchestra, Karl Muck, conductor, rehearsed its fifth program in Symphony hall Friday afternoon, presenting the following works: Sibelius, Symphony No. 1, in E minor, op. 39; Glazounoff, ouverture solennelle, op. 73; Tschaikowsky, concerto for pianoforte, No. 2, G major, op. 44; Chabrier, rhapsody for orchestra, "Espana."

Rarely does it happen that an audience bursts out into loud laughter at the end of the performance of an orchestral scherzo. Many a composer has written the humorous portion of his symphony with the intent of causing a laugh at the close, but seldom has the joke made as palpable a hit as if it were turned out on the lathe of speech. The listener usually has a pleasant little thrill over it and turns to his neighbor and smiles, thankful that music can occasionally touch, even lightly, some other chord but the tragic or the sentimental. But with the closing cadence of the third division of the Sibelius symphony, the matinee audience, one of the hardest, probably in the United States for anybody to take by surprise, could not resist the fun of the music maker of Finland. It was not any kettledrum tomfoolery that raised the laugh, either. It was handfuls and heaps of jocose instrumentation original and witty. It was the talk of a man who knows modern society as Moliere knew seventeenth century Europe.

No better test of the vitality of symphonic writing can be made than the test of its quality of humor. The only composers that hold their own on orchestral programs are those who have a comedy streak in them. Richard Straus, the greatest of satirists since Beethoven and the greatest of all musical caricaturists, is perpetually interesting for the human comedy that lightens up his work. The composers who are most impressively serious are those who have the potential power of humor. Witness Tschaikowsky and Wagner.

To Karl Muck, of course, belongs the credit of a most sympathetic interpretation of the scherzo of the Sibelius First symphony. With anybody else conducting the point of the Finnish joke might have been blunted. The entire symphony was prepared with the greatest care and read consequently with extraordinary freedom. The first and third movements are such interesting pieces of orchestration and expression as to make a repetition of the whole work on some future program of the year worth while. The piece should be one of the numbers to bring the orchestra applause on the second tour of the cities to the south of Boston.

Mr. Proctor was given a difficult task to make a successful number of the Tschaikowsky second piano concerto. Dr. Muck could hardly have complimented a local pianist more highly than by assuring him that his abilities were sufficient to present this work appealingly. No other composer of the first rank could be so tame as Tschaikowsky. The Russian master could pursue an uninteresting trail as simple-heartedly as he could pursue a peak-capturing track unerringly. Of course these are not waste notes in this work. They come to good eventually. They were what the mountaineers call good practise ground. The concerto gets somewhere in the last division, and here Mr. Proctor made the most of a rare moment or two. He is an artist worthy of a better opportunity than he had on Friday. His performance was admirably styled. It is to his great praise that he did not over-interpret the work and try to give the piano part greater importance than it deserves. The good outcome of the occasion is that the symphony listeners know now whether the G major concerto deserves the neglect it has received or not.

The Glazounoff piece was admirably handled by Dr. Muck. The sparkling "Espana" music was in excellent program contrast to the ponderous writing of the sub-Arctic schools of composition represented in the principal numbers, but the orchestra has not yet acquired the lightness it had when it played the rhapsody under Dr. Muck five years ago.

NOVEMBER 16,

MONITOR,

Violinist Who Appears as Symphony Soloist and Gives Sunday Concert

FRITZ KREISLER

The members of the Boston Symphony orchestra who manage the affairs of the pension fund are presenting the orchestra before the public on Sunday evening in a Wagnerian program which will have no other soloist but the new conductor, Karl Muck. Artistic, not financial, economy prompts the men to this plan. An organization that has had the gratuitous assistance in past seasons of artists like Paderewsky, Melba, Schumann-Heink, Elman, Hofmann and Constantino, does not have to search far for a distinguished solo performer to help it call out the public. The program, as already announced, covers practically the entire range of Wagner's activities, comprising the overtures to "Rienzi" and the "Flying Dutchman," the introduction and bacchanale from "Tannhauser," the preludes to "Lohengrin," "Tristan and Isolde" "Die Meistersinger" and "Parsifal" and the funeral music from "Gotterdammerung."

The gradual strengthening of the standards of virtuosity in Symphony players has made the retirement fund necessary. Long ago Mr. Gericke found that the best men of Europe were to be engaged for service in the Boston orchestra only on the condition that their positions have some character of permanence. An indefinite term of employment could not be promised to new members. It was seen that if a stipend from a permanent fund could be assured to players at the close of a fair term of employment, contracts could be closed with satisfaction all around. Mr. Gericke and the men of the orchestra instituted the fund themselves and it has gradually grown until now through monthly assessments, a few gifts and the income from special concerts it is sufficient to pension about 20 retired members.

Many of the established orchestras of Europe that are not state-supported are known to have pension funds much larger than the Boston Symphony fund. Loyalty and sympathy with the work are said to characterize the men in those orchestras that have a regular system of retirement. In regard to the standards of the Boston orchestra, the evidence of a member who has joined the institution this year has significant bearing. Mr. Urack, the 'cellist, taking the place of Mr. Schroeder, has won distinction as a conductor of opera and of Symphony concerts in Rhine cities and in Belgrade, Sofia and Bucharest and is said to be competent to direct a concert of the Boston orchestra. He recently remarked on the extraordinary demands made in the Symphony rehearsals. "I never imagined," said Mr. Urack, "that such work was done here. The rehearsals are as thorough as if we were preparing for a chamber music concert. I have never known an orchestra in which the requirements on individual men were so exacting."

Mr. Urack is not only one of the promising new conductors of the day, a man who has proved his abilities in directing the music of the Strauss operas, "Rose Cavalier" and "Salome," but he is a solo 'cellist of distinction. He has been scheduled to perform the Dvorak 'cello concerto at Hartford, Conn., the coming week. Another artist whose recognition in Europe testifies to Boston Symphony standards is the new leader of the second violins, Mr. Habenicht. He has played at the first desk of the first violins at Bayreuth and has been concertmaster of the Symphony orchestra at Kiel.

Many men who were able to perform Beethoven, the program which the orchestra presented 20 years ago, would fall below the requirements of the Strauss programs presented today. Recruits are taken on in increasing numbers each year. And invariably they are of a higher efficiency than the men they displace. There were 17 men put on the retired list last spring, some of them becoming pensioners. It is said that next spring there will be another large retirement list, not in the interest of merely maintaining the standard of virtuoso efficiency but of raising it still higher.

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Fritz Kreisler, the violinist, appears as soloist with the Boston Symphony orchestra at the sixth pair of concerts, Nov. 22 and 23. Following the policy to have in each season the exclusive services of at least one artist of the first distinction, Mr. Ellis, the Symphony manager, made with Mr. Kreisler a contract whereby the violinist comes to America for a few weeks to appear in a series of concerts with the orchestra in the East and to make three or four appearances in the middle West. Mr. Kreisler will play the Beethoven Concerto for violin and orchestra. The orchestral numbers of the program are the C major symphony of Mozart and the "Leonora" overture, No. 3, of Beethoven.

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NOVEMBER 17,

POST,

RIVAL CONCERT PLANS READY

Symphony and Opera Orchestras to Play Sundays

BY OLIN DOWNES

There is much public interest in the splendid series of concerts to be given this winter, both at Symphony Hall and at the Boston Opera House, on Sunday afternoons, and there is considerable speculation as to the results of the rivalry, intentional or otherwise, between these two institutions.

On Sunday, Dec. 1, Fritz Kreisler, the violinist, will perform at Symphony Hall, and a programme presenting many important and unfamiliar compositions by Russian composers will be given at the Boston Opera House by the Boston Opera Orchestra, and with Vanni Marcoux, the admirable baritone, foremost among the soloists. On Dec. 8 Mme. Sembrich will sing at Symphony Hall, while Mary Garden and George Copeland will be the soloists at the Opera House. The following week will present an extraordinary contest, Mischa Elman at Symphony Hall, and Ysaye at the Boston Opera House.

For the following two Sundays Symphony Hall has not yet made public its programme, but at the Opera House the offerings will be, on successive Sundays, Tetrazzini, John McCormack, Maria Gay and others in a special performance of Verdi's Requiem.

This rivalry has not, both parties claim, been the result of any idea of competition. Dates have fallen out so. It has long been the idea at Symphony Hall to institute Sunday concerts, and it has been proven conclusively that for these concerts at popular prices there are large audiences available. Meanwhile, both institutions will do their utmost to attract those audiences. The results will be very interesting to watch and of great benefit to music lovers in this city.

Asked to make clear his attitude on this question, Mr. Russell said: "We did not seek competition, but we had scheduled our Sunday concerts for the afternoon before we knew that Symphony Hall was doing likewise. We sent to them asking that they compromise with us, but they did not wish to do so, and we have naturally arranged the strongest bills we could under the circumstances."

At Symphony Hall, Louis Mudgett said: "We are sorry that this situation has come up, but do not think that our business will be affected by it to any great extent. There is room for both of us. I have actually arranged today with a well-known artist for a concert not yet announced, to take place on a Sunday afternoon, so you see we are not worrying."

SUNDAY GLOBE—

—NOVEMBER 17,

Fritz Kreisler Soloist at This Week's Symphonies

Dr Muck has again found it necessary to postpone the first performance in Boston of Reger's "Concerto in Ancient Style" which was announced for this week's Symphony concert. As there is considerable solo violin work in the concerto and as Mr Kreisler is to be the soloist, he thought it better to postpone the Reger piece to another time. Therefore, instead of the "Concerto in Ancient Style" he will play as the first number on the program Mozart's Symphony in C major. "Jupiter."

This will make the program entirely classical, the first one of its kind of the season. As it now stands the first part will consist of Mozart's "Jupiter" Symphony, the second part Beethoven's concerto and his "Leonora" No. 3 overture, with Mr Fritz Kreisler as soloist in the Beethoven concerto.

Symphony Pension Fund Concert This Evening

At the Pension Fund concert of the Symphony Orchestra this evening at Symphony Hall, the program will be devoted to Wagner's music, comprising two overtures, four preludes, the Introduction and Bacchanale from the first act of "Tannhauser" and the "Funeral Music" from "Gotterdammerung."

Dr Muck and the orchestra have been at work on the program for the past three weeks, and the same care has been given to its preparation as is given to the preparation of one of the regular Symphony concerts. Naturally the entire force of the orchestra will be used, as the "Funeral Music" from "Gotterdammerung" calls for every instrument of a modern band.

The program gives in a sense a review of the musical development of Wagner. The overtures are those to "Rienzi" and the "Flying Dutchman," and the preludes are those to "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal."

The first part of the program comprises the "Rienzi" and "Flying Dutchman" overtures and the "Tannhauser" music, exhibiting the early styles of Wagner. The second part of the program, running from "Lohengrin" to "Parsifal," will be arranged chronologically.

ADVERTISER.

NOVEMBER 18.

DR. MUCK CONDUCTS PENSION FUND CONCERT

PROGRAMME WAS ONE OF RARE BEAUTY

Included Many of Wagner's Most Favored Compositions — Audience Taxes Capacity of Symphony Hall.

Last evening in Symphony hall, the Boston Symphony orchestra, Dr. Karl Muck, conductor, gave the first concert this season in aid of the pension fund.

The programme was:—

Overture, "Rienzi."
Overture, "The Flying Dutchman."
Introduction and First Scene (Bacchanale), Act I., "Tannhauser" (Paris version).

Prelude to "Lohengrin."
Preleude to "Tristan and Isolde."
Prelude to "The Mastersingers of Nuremburg."
Funeral Music, "Dusk of the Gods."
Prelude, "Parsifal."

The opportunity for materially showing appreciation for the pleasure derived from the concerts of the orchestra always finds a ready and hearty response from music-lovers. Last night being no exception, Symphony hall was filled. The concert was a memorable one and like unto

"The quality of mercy * * * it is twice bless'd.
It blesseth him that gives and him that takes."

The programme was one of rare beauty and unusual interest, while familiarity with the music heightened the enjoyment of it. It is only occasionally that we are privileged to enjoy such a wealth of glowing tone as last night's concert gave us.

The three potent factors which made the concert memorable were: The orchestra, Dr. Muck, Wagner's compositions. Verily this was a combination with which to conjure. Each depended upon and was complemented by the other to consummate the splendid artistic success. The result may be summed up in one word—perfection. The concert was a triumph for the men of the orchestra and its great conductor, Dr. Muck. And, withal, we enjoyed Wagner unquestionably at his best. It is not extravagant to say that it was ideally Wagnerian.

Dr. Muck conducted con amore. He was in his element, and revelled in it. Those who have heard him in this field before knew what to expect and to those who heard him conduct operatic excerpts for the first time, his work was a revelation. His name is synonymous with all that is great in the art. A master hand—a consummate artist to whom conducting is primarily a matter of instinct, he is without a peer in the realm of Wagnerian conductors. Is it not cause for regret that with this eminent interpreter of the genius of Bayreuth in our midst, we are deprived of seeing him in the opera house? Does it not seem profligate of rare talent? Hearing the overture to Tristan as played last night gave a suggestion of what could be expected from the opera as a whole.

Of the compositions played last night the "Introduction and Bacchanale," "Tannhauser," aroused greatest enthusiasm and displayed startling virtuosity in the orchestra. The Bacchanale was all that the name implies. It was played with splendid riotous abandon. Noble sonority of tone, strongly marked rhythms, strict without being angular, rapid passages clearly played without precipitation, characterized the piece. It is doubtful if this Introduction has ever been played in this city with equal effect. Intensely thrilling, it was a remarkable interpretation.

In the "Lohengrin" Prelude the opening measures were exceptionally delicate. The balance of tone was even. Excellent legato and fine gradation of colors, clean-cut attacks, a deliberate and well calculated tempo, and flawless ensemble marked the playing of this excerpt.

There is no doubt that a repetition of this same programme would be welcomed again this season. It would be difficult to find one more attractive and interesting.

F. M. W.

BOSTON POST,

NOVEMBER 18,

FIRST PENSION FUND CONCERT

Paris Version of Tannhauser Enjoyed

Symphony Hall was packed to the doors last night for the first Pension Fund concert of the Boston Symphony Orchestra this season, Dr. Muck conducting. Many stood. Dr. Muck gave vigorous and masterly performances of overtures and preludes of Wagner, from the overture to Rienzi to the prelude to Parsifal. There was also the funeral march from "Die Gotterdamerung." The Paris version of the opening scene of Tannhauser followed the overture to that work. This version consists in the extended ballet which Wagner composed for the performance of Tannhauser at the Paris Opera, in 1861. According to the traditions of that theatre, there was to be a ballet on a larger plan than the scene which Wagner had originally composed. The orchestral score of the opening scene has not been played at a Symphony concert since Mr. Nikisch directed the music, more than 20 years ago. It is great music, even if somewhat anachronistic. Tannhauser was first performed in 1845. In 1861 Wagner was at work upon "Tristan" and "Die Meistersinger."

The music gains by this, even if the style of the ballet itself be a little richer than the preceding and succeeding pages. The music last night included also a portion of the scene between Venus and Tannhauser in the Venusberg, the instruments taking the voice parts.

One of the finest performances of the evening was that of the "Tristan" prelude, and the funeral music from "Die Gotterdammerung" was given a strong and heroic reading. Dr. Muck takes the "Meistersinger" prelude faster than any other of the great conductors before the public, but the music is not injured by this treatment. It gains, rather, a youthful glow and an ardent, rapturous character that was surely the thing Wagner had in mind. The audience was exceedingly enthusiastic, and after the performance of the Tannhauser music Dr. Muck was presented with a large wreath with ribbons. He, in turn, made the orchestra rise to its feet in response to the applause.

NOVEMBER 18,

JOURNAL

AID SYMPHONY PENSION FUND

Big Audience Waxes Enthusiastic Over Notable Concert Program.

Ysaye, who was quoted in New York the other day as saying that "Bostonians love to keep their emotions on ice," should have seen the most critical audience of the season, and also one of the largest, let loose enthusiasm at Symphony Hall last night, after an electrifying performance of the bacchanale from "Tannhaeuser," which marked the close of the first part of the Symphony Orchestra's annual fall pension fund concert.

The enthusiasm did not stop with the ovation given Dr. Muck, after a huge beribboned wreath had been hadded up to him. It continued at high pitch for several minutes, until the foremost Wagnerian conductor on this side of the ocean had returned to the platform and signaled to the players to stand up and take some of the honors themselves.

There are performances that put emotions on ice; but this was not one of them.

The crowd was one of the biggest on record at a pension fund concert. The opportunity to hear an all-Wagner program played by the best orchestra in the land, and conducted by one of the men who have shed luster upon the great Wagnerian festivals at Bayreuth, was not to be missed by these nearly 3000 music lovers. The program spanned the full length of Wagner's operatic history, from the "Rienzi" overture, first heard in 1842, to the prelude to "Parsifal," first played at Bayreuth in 1872, the year before the death of the genius to whom the world paid tardy but unprecedented tribute. Last summer Dr. Muck conducted six performances of "Parsifal" at Bayreuth, and he proudly declares that every time he reads this wonderful music he discovers new beauties in it.

The introduction and bacchanale from "Tannhaeuser," commonly known as the Paris version, and not heard here [illegible] more than a decade, was perhaps the most interesting and impressive feature. The bacchanale was played with breathtaking bravura. But it was really hard to choose. The "Flying Dutchman" overture, the "Lohengrin," "Tristan and Isolde" and "Mastersingers" preludes and the funeral music from "The Dusk of the Gods" were all performed as only

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GLOBE

NOVEMBER 18.

DR MUCK AND WAGNER AT THE PENSION FUND

Popular Program Attracts Large Audience.

Superb Qualities of the Orchestra Were Never More Apparent.

Dr Muck conducted the season's first concert for the pension fund of the orchestra last night. His program comprised a Wagner festival, and when supplemented by the programs of recent weekday concerts it completed an anthology of the music dramas.

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This morning it may be that this or that passage lingers to enrich the mind. The progress of the numbers disclosed not only the composer's advance in spirituality, but the capacity of the conductor to interpret it. Such presentations of the "Tristan" and the "Lohengrin" preludes are not common, and those so fortunate as to hear these two may treasure them as the memory of a sacrament.

It is doubtful if Dr Muck has vouchsafed to this public such a communication of lofty musical beauty and of poignant emotional intensity as in the preparatory measures to Wagner's supreme tragedy of human passion. Like a great piece of noble architecture it rose before the eyes, towering in the simplicity, the majesty of its outlines. Yet how instinct with the pulsing life of the heart that finds no speech in material things.

Whereas the "Tristan" was filled with the ebb and flow of human rapture and woe, the "Lohengrin" was as a holy ceremonial, as heavenly pageantry filled with spiritual attributes. The ethereal beauty of the opening measures, typical of the descent of the Grail and of its ascension, was beyond the suggestion of the things of this world. The holy vessel was uncovered by reverent hands.

Dr Muck has not at any concert so revealed his type of mind and feeling to be that of the idealist. In the "Tannhauser" there was to be felt the contrast between the spiritual and the sensual upon which the dramatic structure rests. The sacrificial faith of Elisabeth was heard in its unfaltering serenity in the suppressed and sustained line of the pilgrims chant, and in the bacchanale there was the vision, the idealization of sensuous, voluptuous enticing woman. This music is sometimes heard in the opera as that of a drunken orgy. There was idealization even in the tawdry and blatant "Rienzi." Some may quarrel with Dr Muck over his deliberate tempo of Rienzi's prayer, but he at least imparted a new dignity to the circus music that follows.

The epic breadth and grandeur of the funeral music should not be forgotten. It was a memorable part of the evening. Placing the "Parsifal" prelude last kept chronological unity, if at the expense of a brilliant conclusion. There was every mark of appreciation for the eminent conductor, and this no less distinguished orchestra, one which Boston is in danger of taking too much for granted. Never have its superb tonal qualities and artistry been more apparent. A large laurel wreath was carried up to Dr Muck after the "Tannhauser," and conductor and players were heartily applauded.

NOVEMBER 18.

HERALD.

FIRST PENSION FUND CONCERT

Great Audience Applauds Symphony Orchestra in Wagner Program.

Symphony Hall was filled last night to its utmost capacity at the first concert of the season in aid of the Symphony Orchestra's pension fund. With Dr. Muck conducting, a program entirely of Wagner's music was given as follows:

Overture, "Rienzi."
Overture, "The Flying Dutchman."
Introduction and first scene (Bacchanale), act 1, "Tannhauser."
(Paris version.)
Prelude, "Lohengrin."
Prelude, "Tristan and Isolde."
Prelude, "The Mastersingers of Nuremberg."
Funeral music, "Dusk of the Gods."
Prelude, "Parsifal."

Beginning with examples of the composer's earliest works and ending with "Parsifal," this list furnished as wide a range as was possible in one evening of the varying types of his compositions. The orchestra seemed inspired by the great throng assembled there to aid its fund and made up not only of regular Symphony patrons, but also of a large sprinkling of the general public to do its utmost in interpreting Wagner's different styles of work.

The musicians are always sensitively responsive to the inspiring leadership of Dr. Muck, but last evening they seemed to be especially on their mettle and the result was a concert long to be remembered by those who heard it. Hearty applause followed each number and at the close of the first section of the program a huge laurel wreath was brought forward and given to Dr. Muck. He graciously waved toward the orchestra the plaudits that accompanied this testimonial and the men stood up to acknowledge the warm response that came from the audience.

From EVG. SUN
Address: New York
Date NOV 15 1912

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Kreisler has just arrived, to stay till New Year's, under exclusive contract with the Boston players in the East.

W. B. CHASE.

E 34

From EVG. STAR
Address: Baltimore, Md.
Date NOV 14 1912

Fritz Kreisler Coming.

The only opportunity Baltimore will have to hear Fritz Kreisler, the distinguished violinist, this year, will be at the second Boston Symphony Orchestra Concert, which will be given in the Lyric Theater, Wednesday evening, December 4. Mr. Kreisler has just arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra, and will appear with no other organization of the kind in the East.

Estab 884

[85]

ADVERTISER.

NOVEMBER 18,

DR. MUCK CONDUCTS PENSION FUND CONCERT

PROGRAMME WAS ONE OF RARE BEAUTY

Included Many of Wagner's Most Favored Compositions — Audience Taxes Capacity of Symphony Hall.

Last evening in Symphony hall, the Boston Symphony orchestra, Dr. Karl Muck, conductor, gave the first concert this season in aid of the pension fund.

The programme was:—

Overture, "Rienzi."
Overture, "The Flying Dutchman."
Introduction and First Scene (Bacchanale), Act I., "Tannhauser" (Paris version).

Prelude to "Lohengrin."
Preleude to "Tristan and Isolde."
Prelude to "The Mastersingers of Nuremburg."
Funeral Music, "Dusk of the Gods."
Prelude, "Parsifal."

The opportunity for materially showing appreciation for the pleasure derived from the concerts of the orchestra always finds a ready and hearty response from music-lovers. Last night being no exception, Symphony hall was filled. The concert was a memorable one and like unto

"The quality of mercy * * * it is twice bless'd.
It blesseth him that gives and him that takes."

The programme was one of rare beauty and unusual interest, while familiarity with the music heightened the enjoyment of it. It is only occasionally that we are privileged to enjoy such a wealth of glowing tone as last night's concert gave us.

The three potent factors which made the concert memorable were: The orchestra, Dr. Muck, Wagner's compositions. Verily this was a combination with which to conjure. Each depended upon and was complemented by the other to consummate the splendid artistic success. The result may be summed up in one word—perfection. The concert was a triumph for the men of the orchestra and its great conductor, Dr. Muck. And, withal, we enjoyed Wagner unquestionably at his best. It is not extravagant to say that it was ideally Wagnerian.

Dr. Muck conducted con amore. He was in his element, and revelled in it. Those who have heard him in this field before knew what to expect and to those who heard him conduct operatic excerpts for the first time, his work was a revelation. His name is synonymous with all that is great in the art. A master hand—a consummate artist to whom conducting is primarily a matter of instinct, he is without a peer in the realm of Wagnerian conductors. Is it not cause for regret that with this eminent interpreter of the genius of Bayreuth in our midst, we are deprived of seeing him in the opera house? Does it not seem profligate of rare talent? Hearing the overture to Tristan as played last night gave a suggestion of what could be expected from the opera as a whole.

Of the compositions played last night the "Introduction and Bacchanale," "Tannhauser," aroused greatest enthusiasm and displayed startling virtuosity in the orchestra. The Bacchanale was all that the name implies. It was played with splendid riotous abandon. Noble sonority of tone, strongly marked rhythms, strict without being angular, rapid passages clearly played without precipitation, characterized the piece. It is doubtful if this Introduction has ever been played in this city with equal effect. Intensely thrilling, it was a remarkable interpretation.

In the "Lohengrin" Prelude the opening measures were exceptionally delicate. The balance of tone was even. Excellent legato and fine gradation of colors, clean-cut attacks, a deliberate and well calculated tempo, and flawless ensemble marked the playing of this excerpt.

There is no doubt that a repetition of this same programme would be welcomed again this season. It would be difficult to find one more attractive and interesting.

F. M. W.

BOSTON POST,

NOVEMBER 18,

FIRST PENSION FUND CONCERT

Paris Version of Tannhauser Enjoyed

Symphony Hall was packed to the doors last night for the first Pension Fund concert of the Boston Symphony Orchestra this season, Dr. Muck conducting. Many stood. Dr. Muck gave vigorous and masterly performances of overtures and preludes of Wagner, from the overture to Rienzi to the prelude to Parsifal. There was also the funeral march from "Die Gotterdamerung." The Paris version of the opening scene of Tannhauser followed the overture to that work. This version consists in the extended ballet which Wagner composed for the performance of Tannhauser at the Paris Opera, in 1861. According to the traditions of that theatre, there was to be a ballet on a larger plan than the scene which Wagner had originally composed. The orchestral score of the opening scene has not been played at a Symphony concert since Mr. Nikisch directed the music, more than 20 years ago. It is great music, even if somewhat anachronistic. Tannhauser was first performed in 1845. In 1861 Wagner was at work upon "Tristan" and "Die Meistersinger."

The music gains by this, even if the style of the ballet itself be a little richer than the preceding and succeeding pages. The music last night included also a portion of the scene between Venus and Tannhauser in the Venusberg, the instruments taking the voice parts.

One of the finest performances of the evening was that of the "Tristan" prelude, and the funeral music from "Die Gotterdammerung" was given a strong and heroic reading. Dr. Muck takes the "Meistersinger" prelude faster than any other of the great conductors before the public, but the music is not injured by this treatment. It gains, rather, a youthful glow and an ardent, rapturous character that was surely the thing Wagner had in mind. The audience was exceedingly enthusiastic, and after the performance of the Tannhauser music Dr. Muck was presented with a large wreath with ribbons. He, in turn, made the orchestra rise to its feet in response to the applause.

NOVEMBER 18,

JOURNAL

AID SYMPHONY PENSION FUND

Big Audience Waxes Enthusiastic Over Notable Concert Program.

Ysaye, who was quoted in New York the other day as saying that "Bostonians love to keep their emotions on ice," should have seen the most critical audience of the season, and also one of the largest, let loose enthusiasm at Symphony Hall last night, after an electrifying performance of the bacchanale from "Tannhaeuser," which marked the close of the first part of the Symphony Orchestra's annual fall pension fund concert.

The enthusiasm did not stop with the ovation given Dr. Muck, after a huge beribboned wreath had been hadded up to him. It continued at high pitch for several minutes, until the foremost Wagnerian conductor on this side of the ocean had returned to the platform and signaled to the players to stand up and take some of the honors themselves.

There are performances that put emotions on ice; but this was not one of them.

The crowd was one of the biggest on record at a pension fund concert. The opportunity to hear an all-Wagner program played by the best orchestra in the land, and conducted by one of the men who have shed luster upon the great Wagnerian festivals at Bayreuth, was not to be missed by these nearly 3000 music lovers. The program spanned the full length of Wagner's operatic history, from the "Rienzi" overture, first heard in 1842, to the prelude to "Parsifal," first played at Bayreuth in 1872, the year before the death of the genius to whom the world paid tardy but unprecedented tribute. Last summer Dr. Muck conducted six performances of "Parsifal" at Bayreuth, and he proudly declares that every time he reads this wonderful music he discovers new beauties in it.

The introduction and bacchanale from "Tannhaeuser," commonly known as the Paris version, and not heard here in more than a decade, was perhaps the most interesting and impressive feature. The bacchanale was played with breath-taking bravura. But it was really hard to choose. The "Flying Dutchman" overture, the "Lohengrin," "Tristan and Isolde" and "Mastersingers" preludes and the funeral music from "The Dusk of the Gods" were all performed as only

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GLOBE

NOVEMBER 18.

DR MUCK AND WAGNER AT THE PENSION FUND

Popular Program Attracts Large Audience.

Superb Qualities of the Orchestra Were Never More Apparent.

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W. B. CHASE.

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Address: Baltimore, Md.
Date

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From PRESS
Address: New York
Date 8 1912

The grim spectre of war casts its ghastly shadow even into the world artistic. Almost to the moment of his sailing, Fritz Kreisler, who has just arrived in America under exclusive contract with the Boston Symphony Orchestra, was left in doubt as to whether he could actually fulfill his six weeks' engagement in this country. The famous violinist, it seems, is not only expert with his bow. He is, indeed, an officer in the First Reserve of the Austrian army, and that was why he received a notice to hold himself in readiness to join at short notice the Uhlan regiment of which he is a member. Luckily, however, he was able to procure a temporary release with the understanding that should the mobilization of the entire Austrian army take place he would sail for home post-haste.

What a sensation it would create if Kreisler, in the midst of his artistic activities with the Boston Orchestra, should be served with a call to arms! How distressing, though, to his many admirers here and abroad, if his virtuoso hand, insured, no doubt, for some fabulous sum, would have to grip the murderous hilt of a sabre instead of balancing on resonant strings the magic rod of his art!

MAX SMITH.

From POST
Address: New York
Date 1912

MUSIC IN BOSTON.

Boston Symphony Orchestra Programmes. With Historical and Descriptive Notes by Philip Hale. Boston: C. A. Ellis.

The bound volume containing the home programmes for 1911-1912 of the Boston Symphony Orchestra is a book of 1,594 pages. More than half of these pages are filled with advertisements. Now that this orchestra has become so popular and prosperous, it is to be hoped that these advertisements may soon be printed and paged separately from the reading matter, so that they need not be bound up with it. The programmes themselves thoroughly deserve being bound and preserved. They contain a good deal of valuable reading matter in addition to Mr. Hale's erudite yet entertaining and sane notes on the pieces played at the season's twenty-four concerts. Each of the programmes has a footnote imparting the information that there will be an intermission of ten minutes after the symphony. In order that the Boston music-lover's mind may not be arrested in its quest of culture even during that brief interval of time, Mr. Hale always provides a literary entr'acte, consisting either of an article on some general musical topic from his own workshop, or else, and more frequently, a paper reprinted from some English or American periodical. This Programme Book thus comes once a year as a life-preserver for a good deal that is valuable in contemporary journalistic literature.

Mr. Hale himself descants on Beethoven the Pianist, The Beginning of the Boston Symphony Orchestra, Bruckner, Color, Tonal and Colored Audition, Works of Liszt Played by the Boston Orchestra, Salome and Her Dance, The Triangle, Wagner's Account of Himself. Mr. Hale's predecessor, W. F. Apthorp, provides interesting reminiscences of earlier years of the Boston Orchestra. Barry writes about Liszt and the Symphonic Poem; Newman on Bantock, Wallace, and Elgar's Second Symphony; Runciman on England's Lack of Great Musicians and on Brünnhilde's Self-Immolation, on which subject Bernard Shaw is also quoted. Of special interest are the reprints from the London *Times* of papers on Cathedral Festivals, A Chopin Relic, Humor and Quotation, Mannerisms, Musical Patriotism, Post-Wagnerian Opera, Science and Singing. A good index makes it easy to find what one happens to be interested in, and this index also embraces those incidental references and footnotes which are a specialty of Mr. Hale's and many of which contain information hard to find elsewhere.

French music is a particular object of Mr. Hale's admiration; he keeps his eyes open for everything relating to it, and no one who gets this annual record is likely to miss anything of importance. While Saint-Saëns towers high above all French composers of the day, the most prominent of them, and the most widely discussed, is Debussy. Under the head of "Cor and Debussy" Mr. Hale gives a bird's-eye view of contemporary French and German opinion on this exotic composer. An article from the pen of Raphael Cor entitled "M. Claude Debussy et le Snobisme Contemporain" aroused a good deal of discussion. The *Revue du Temps Présent*, in which this article appeared, thereupon sent a circular to a number of prominent European musicians, asking them to answer certain questions relating to that composer. Thirty of the answers were printed in a small volume which M. Debussy must have read with mingled feelings of pride and indignation. What he read, among many other things, was that he is a musician without parallel; that he is original, but only negatively so: "take away from music rhythm, melody, and emotion, and you have defined Debussy's musical works." The monotony of his music "stupifies the hearer." It leads to reveries; it is a mosaic of chords; the passionate admiration of it is in Paris "a disease of the season, or a crisis." There are many vain imitations of it—childish apings. He was just the man to work in sympathy with Maeterlinck, the "Shakespeare for snobs." Among the thirty whose answers are printed in the volume referred to are Siegfried Wagner, who says regarding "Pelléas et Mélisande": "I heard only one act, and no one should judge after one act." Another composer, Reynaldo Hahn, wrote that, while he held Debussy in high honor, he was not a Debussyite, and regarded Debussyites as unfortunate persons. Paul Flat agreed with M. Cor that there is "an enormous part of snobbism and bluff" in the reputation of Debussy. The most amusing thing in the volume is a remark contributed by Romain Rolland, whose novel in nine volumes, "Jean Christophe," has found so many readers and admirers. In answer to the question whether Debussy is likely to found a school, he writes: "Every great artist has a school. Every school is injurious. Would it not, then, be better if there were no great artists?"

A Calendar of Concerts.

November.

17—Volpe Symphony Orchestra, afternoon, Republic Theatre.
17—Volpe Symphony Orchestra, evening, Aeolian Hall.
17—New York Symphony Orchestra, afternoon, Aeolian Hall.
17—Philharmonic Orchestra, afternoon, Carnegie Hall.
19—Ysaye, violin recital, afternoon, Carnegie Hall.
20—John Thompson, piano recital, afternoon, Aeolian Hall.
20—Alwin and Hedwig Schroeder, 'cello and piano recital, evening, Aeolian Hall.
21—Aline Stillman, piano recital, afternoon, Carnegie Lyceum.
21—Gracia Ricardo, song recital, afternoon, Aeolian Hall.
21—Philharmonic Society, evening, Carnegie Hall.
21—Russian Symphony Orchestra, evening, Aeolian Hall.
22—New York Symphony Orchestra, afternoon, Aeolian Hall.
22—Philharmonic Society, afternoon, Carnegie Hall.
22—Antoinette Szumowska, piano recital, afternoon, Berkeley Theatre.
23—Young People's Concert, afternoon, Carnegie Hall.
24—New York Symphony Orchestra, afternoon, Aeolian Hall.
—Titta Ruffo, concert, evening, Carnegie Hall.
lden Miller, piano and song recital, afternoon, Rumford Hall.
Symphony Orchestra, evening, Carnegie Hall.
d Mary Garden, afternoon, Carnegie Hall.
renrath, song recital, Aeolian Hall.
sky, piano recital, Carnegie Hall.
rchestra, evening,
ska, piano recital, Berkeley Theatre.
tra, afternoon, all.
n recital, afternoon, Hall.

From TIMES
Address: New York
Date 7 1 9

Established: 1

Correspondents of THE TIMES have expressed disapproval of the excess of Wagnerian selections that has appeared in the two programmes of the Boston Symphony Orchestra already performed in New York. They also betray a fear lest there should be a continuance of this "Wagnerian policy" in the concerts to come. So far as Dr. Muck and the Boston Orchestra are concerned, we fancy there will be little cause for apprehension. Dr. Muck has, and has expressed, strong objection to giving "excerpts" from Wagner on the concert platform. In the two years in which he was formerly conductor of the orchestra he gave in his forty-eight Boston concerts only five Wagnerian excerpts. Of these two were preludes to dramatic works; those to "Rienzi" and "Die Meistersinger." The others were the "Siegfried Idyll," "Eine Faust Ouverture" and the "Kaisermarsch," none of which belong to, or are taken from an opera or music drama, but were composed and intended as orchestral pieces for separate performance in concert programmes.

It will be remembered that the two Wagnerian numbers in his first two New York programmes this season were the "Siegfried Idyll" and the prelude to "Die Meistersinger." Now, the "Siegfried Idyll" is indeed made up in large part of themes from the music drama of "Siegfried;" but their development is new, and it is a piece by itself, which Wagner composed for the birthday of his wife, Cosima, and first performed as a morning serenade on the steps of his villa at Triebschen, Wagner himself conducting—all of which was duly set forth in Mr. Hale's admirable programme notes. The composition has been universally taken into the concert repertory by orchestral conductors the world over, and necessarily belong there and nowhere else. As for the prelude to "Die Meistersinger," it is scarcely less available for use as a number and shares this not only with other Wagner overtures and preludes—those "The Flying Dutchman," "Lohengrin," "Tristan e," and "Parsifal"—but also most of the other great operatic overtures—Gluck's, Mozart's, Beethoven's, Weber's, Schubert's, Schumann's and those of later composers, whether the operas to which they belong are often given or not. It is fairly certain that not only orchestral conductors, but their listeners as well, would feel that they had lost a great deal if these overtures were withdrawn from the concert lists.

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On general principles, however, the objections to Wagnerian excerpts as such are well founded, so far as they relate to fragments taken from the dramatic portions of the works, wrested from their context and deprived of the stage setting of action, scenery and declamation that the composer intended to be an inherent part of them. Wagner himself did indeed make or authorize certain excerpts of this sort, in direct contravention of his own principles. The excuse made for them was the need in the early days of his struggle to get his music before the public in some way or other. There is now no such need in the chief operatic cities; and there is none in New York, where the music dramas are so frequently and so well performed. The climax of absurdity is reached when a dramatic soprano giving a song recital thinks it advisable to appear on the platform gowned, gloved and hatted, and discharge the "Ho-jo-to-ho" of Brunnhilde from the beginning of the second act of "Die Walkure"—sometimes even to the pattering accompaniment of a pianoforte.

Of course, THE TIMES's correspondents

From TIMES
Address: New York
Date ......NOV 1 1912

The first symphony concert for young people for the current season will be given on next Saturday afternoon in Carnegie Hall. The programme is entitled "Beethoven, Master of the Symphony," and consists entirely of the works of this composer. Walter Damrosch will give an introductory talk on the orchestra of Beethoven's day, and will then lead the forces of the New York Symphony Orchestra in the eighth symphony. Miss Irma Seydel, the soloist, is one of the youngest violinists on the concert stage, but notwithstanding her youth she has appeared with the Boston Symphony Orchestra, the Gurzenich Orchestra of Cologne, and at the Worcester Music Festival in October of this year. The programme follows: Symphony No. 8 in F major; Romanze in G, Romanze in F, for violin, with orchestral accompaniment; "A Turkish March," from the "Ruins of Athens."

From MORNING TELEGRAPH
Address: New York.
Date ......NOV 17 1912

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1884

Newspaper Cutting Bureau in the World

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Date ......

The first Symphony concert for young people for the current season will be given next Saturday afternoon in Carnegie Hall. The programme is entitled "Beethoven, Master of the Symphony," and consists entirely of works by this great composer. Walter Damrosch will give an introductory talk on the orchestra of Beethoven's time and will then lead the forces of the New York Symphony Orchestra through the graceful melodies and whimsical rhythms of the Eighth Symphony, "my little symphony," as Beethoven himself affectionately called it. Miss Irma Seydel, the soloist, is one of the youngest violinists on the concert stage, but notwithstanding her youth she has appeared with the Boston Symphony Orchestra and three times with the famous Gürzenich Orchestra of Cologne. She was also one of the soloists at the Worcester music festival in October of this year. The programme follows: Symphony No. 8 in F major, Romanze in G, Romanze in F, violin with orchestral accompaniment, and a Turkish march from "The Ruins of Athens."

1884

From PRESS
Address: New York
Date ......

BEETHOVEN.

Dr. Karl Muck is gifted in many ways, among others with a sense of the fitness of things, of dramatic arrangement, of a beginning a middle and an end. Witness the programme of the concert in which he returns as to the Boston Symphony Orchestra. The programme of the evening, the programme of the season, began with Beethoven, and the biggest Beethoven, "Eroica." When the place was echoing and re-echoing with the magnificent music it seemed, indeed, as if the season as well as the concert, was beginning. It is this sense of unity, the consideration of all the parts that go to make up the whole, the whole of anything, that denotes the artist. It certainly denotes Dr. Muck.

♣ ♣ ♣

From POST
Address: New York
Date 6 1912

The only opportunities New York will have to hear Fritz Kreisler, the incomparable violinist, this year will be at the second Boston Symphony Orchestra concerts which will be given in Carnegie Hall on Thursday evening, December 5, and Saturday afternoon, December 7. Mr. Kreisler has just arrived in this country, and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra, and will appear with no other organization of the kind in the East. He will give no recitals. In this city he will play the Beethoven Concerto at one concert, and the Brahms at the other. Up to the time of his sailing there was considerable doubt whether he would be able to fulfil his engagements. Mr. Kreisler is an officer in the First Reserve of the Austrian army, and had received notice to hold himself in readiness to join his regiment, which is one of the Uhlan regiments of the service. Arrangements were made, however, by which he was released for the time being, but with the understanding that, should the mobilization of the entire Austrian army take place, he should be ready to sail on short notice.

[86]

From PRESS
Address: New York
Date NOV 18 1912

The grim spectre of war casts its ghastly shadow even into the world artistic. Almost to the moment of his sailing, Fritz Kreisler, who has just arrived in America under exclusive contract with the Boston Symphony Orchestra, was left in doubt as to whether he could actually fulfill his six weeks' engagement in this country. The famous violinist, it seems, is not only expert with his bow. He is, indeed, an officer in the First Reserve of the Austrian army, and that was why he received a notice to hold himself in readiness to join at short notice the Uhlan regiment of which he is a member. Luckily, however, he was able to procure a temporary release with the understanding that should the mobilization of the entire Austrian army take place he would sail for home post-haste.

What a sensation it would create if Kreisler, in the midst of his artistic activities with the Boston Orchestra, should be served with a call to arms! How distressing, though, to his many admirers here and abroad, if his virtuoso hand, insured, no doubt, for some fabulous sum, would have to grip the murderous hilt of a sabre instead of balancing on resonant strings the magic rod of his art!

MAX SMITH.

From POST
Address: New York
Date 1912

MUSIC IN BOSTON.

Boston Symphony Orchestra Programmes. With Historical and Descriptive Notes by Philip Hale. Boston: C. A. Ellis.

The bound volume containing the home programmes for 1911-1912 of the Boston Symphony Orchestra is a book of 1,594 pages. More than half of these pages are filled with advertisements. Now that this orchestra has become so popular and prosperous, it is to be hoped that these advertisements may soon be printed and paged separately from the reading matter, so that they need not be bound up with it. The programmes themselves thoroughly deserve being bound and preserved. They contain a good deal of valuable reading matter in addition to Mr. Hale's erudite yet entertaining and sane notes on the pieces played at the season's twenty-four concerts. Each of the programmes has a footnote imparting the information that there will be an intermission of ten minutes after the symphony. In order that the Boston music-lover's mind may not be arrested in its quest of culture even during that brief interval of time, Mr. Hale always provides a literary entr'acte, consisting either of an article on some general musical topic from his own workshop, or else, and more frequently, a paper reprinted from some English or American periodical. This Programme Book thus comes once a year as a life-preserver for a good deal that is valuable in contemporary journalistic literature.

Mr. Hale himself descants on Beethoven the Pianist, The Beginning of the Boston Symphony Orchestra, Bruckner, Color, Tonal and Colored Audition, Works of Liszt Played by the Boston Orchestra, Salome and Her Dance, The Triangle, Wagner's Account of Himself. Mr. Hale's predecessor, W. F. Apthorp, provides interesting reminiscences of earlier years of the Boston Orchestra. Barry writes about Liszt and the Symphonic Poem; Newman on Bantock, Wallace, and Elgar's Second Symphony; Runciman on England's Lack of Great Musicians and on Brünnhilde's Self-Immolation, on which subject Bernard Shaw is also quoted. Of special interest are the reprints from the London *Times* of papers on Cathedral Festivals, A Chopin Relic, Humor and Quotation, Mannerisms, Musical Patriotism, Post-Wagnerian Opera, Science and Singing. A good index makes it easy to find what one happens to be interested in, and this index also embraces those incidental references and footnotes which are a specialty of Mr. Hale's and many of which contain information hard to find elsewhere.

French music is a particular object of Mr. Hale's admiration; he keeps his eyes open for everything relating to it, and no one who gets this annual record is likely to miss anything of importance. While Saint-Saëns towers high above all French composers of the day, the most prominent of them, and the most widely discussed, is Debussy. Under the head of "Cor and Debussy" Mr. Hale gives a bird's-eye view of contemporary French and German opinion on this exotic composer. An article from the pen of Raphael Cor entitled "M. Claude Debussy et le Snobisme Contemporain" aroused a good deal of discussion. The *Revue du Temps Présent,* in which this article appeared, thereupon sent a circular to a number of prominent European musicians, asking them to answer certain questions relating to that composer. Thirty of the answers were printed in a small volume which M. Debussy must have read with mingled feelings of pride and indignation. What he read, among many other things, was that he is a musician without parallel; that he is original, but only negatively so: "take away from music rhythm, melody, and emotion, and you have defined Debussy's musical works." The monotony of his music "stupifies the hearer." It leads to reveries; it is a mosaic of chords; the passionate admiration of it is in Paris "a disease of the season, or a crisis." There are many vain imitations of it—childish apings. He was just the man to work in sympathy with Maeterlinck, the "Shakespeare for snobs." Among the thirty whose answers are printed in the volume referred to are Siegfried Wagner, who says regarding "Pelléas et Mélisande": "I heard only one act, and no one should judge after one act." Another composer, Reynaldo Hahn, wrote that, while he held Debussy in high honor, he was not a Debussyite, and regarded Debussyites as unfortunate persons. Paul Fl[illegible] agreed with M. Cor that there is "an enormous part of snobbism and bluff" in the reputation of Debussy. The most amusing thing in the volume is a remark contributed by Romain Rolland, whose novel in nine volumes, "Jean Christophe," has found so many readers and admirers. In answer to the question whether Debussy is likely to found a school, he writes: "Every great artist has a school. Every school is injurious. Would it not, then, be better if there were no great artists?"

A Calendar of Concerts.

November.

17—Volpe Symphony Orchestra, afternoon, Republic Theatre.
17—Volpe Symphony Orchestra, evening, Aeolian Hall.
17—New York Symphony Orchestra, afternoon, Aeolian Hall.
17—Philharmonic Orchestra, afternoon, Carnegie Hall.
19—Ysaye, violin recital, afternoon, Carnegie Hall.
20—John Thompson, piano recital, afternoon, Aeolian Hall.
20—Alwin and Hedwig Schroeder, 'cello and piano recital, evening, Aeolian Hall.
21—Aline Stillman, piano recital, afternoon, Carnegie Lyceum.
21—Gracia Ricardo, song recital, afternoon, Aeolian Hall.
21—Philharmonic Society, evening, Carnegie Hall.
21—Russian Symphony Orchestra, evening, Aeolian Hall.
22—New York Symphony Orchestra, afternoon, Aeolian Hall.
22—Philharmonic Society, afternoon, Carnegie Hall.
22—Antoinette Szumowska, piano recital, afternoon, Berkeley Theatre.
23—Young People's Concert, afternoon, Carnegie Hall.
24—New York Symphony Orchestra, afternoon, Aeolian Hall.
25—Titta Ruffo, concert, evening, Carnegie Hall.
26—Selden Miller, piano and song recital, afternoon, Rumford Hall.
26—Volpe Symphony Orchestra, evening. Carnegie Hall.
26—Ysaye and Mary Garden, afternoon, Carnegie Hall.
26—Reinald Werrenrath, song recital, evening, Aeolian Hall.
27—Leopold Godowsky, piano recital, afternoon, Carnegie Hall.
28—Philharmonic Orchestra, evening, Carnegie Hall.
29—Antoinette Szumowska, piano recital, afternoon, Berkeley Theatre.
29—Philharmonic Orchestra, afternoon, Carnegie Hall.
30—Mischa Elman, violin recital, afternoon, Carnegie Hall.

From TIMES
Address: New York
Date

Established: 1

Correspondents of THE TIMES have expressed disapproval of the excess of Wagnerian selections that has appeared in the two programmes of the Boston Symphony Orchestra already performed in New York. They also betray a fear lest there should be a continuance of this "Wagnerian policy" in the concerts to come. So far as Dr. Muck and the Boston Orchestra are concerned, we fancy there will be little cause for apprehension. Dr. Muck has, and has expressed, strong objection to giving "excerpts" from Wagner on the concert platform. In the two years in which he was formerly conductor of the orchestra he gave in his forty-eight Boston concerts only five Wagnerian excerpts. Of these two were preludes to dramatic works; those to "Rienzi" and "Die Meistersinger." The others were the "Siegfried Idyll," "Eine Faust Ouverture" and the "Kaisermarsch," none of which belong to, or are taken from an opera or music drama, but were composed and intended as orchestral pieces for separate performance in concert programmes.

It will be remembered that the two Wagnerian numbers in his first two New York programmes this season were the "Siegfried Idyll" and the prelude to "Die Meistersinger." Now, the "Siegfried Idyll" is indeed made up in large part of themes from the music drama of "Siegfried;" but their development is new, and it is a piece by itself, which Wagner composed for the birthday of his wife, Cosima, and first performed as a morning serenade on the steps of his villa at Triebschen, Wagner himself conducting—all of which was duly set forth in Mr. Hale's admirable programme notes. The composition has been universally taken into the concert repertory by orchestral conductors the world over, and necessarily belong there and nowhere else. As for the prelude to "Die Meistersinger," it is scarcely less available for use as a concert number and shares this availibility not only with other Wagnerian overtures and preludes—those to "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan und Isolde," and "Parsifal"—but also with most of the other great operatic overtures—Gluck's, Mozart's, Beethoven's, Weber's, Schubert's, Schumann's and those of later composers, whether the operas to which they belong are often given or not. It is fairly certain that not only orchestral conductors, but their listeners as well, would feel that they had lost a great deal if these overtures were withdrawn from the concert lists.

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On general principles, however, the objections to Wagnerian excerpts as such are well founded, so far as they relate to fragments taken from the dramatic portions of the works, wrested from their context and deprived of the stage setting of action, scenery and declamation that the composer intended to be an inherent part of them. Wagner himself did indeed make or authorize certain excerpts of this sort, in direct contravention of his own principles. The excuse made for them was the need in the early days of his struggle to get his music before the public in some way or other. There is now no such need in the chief operatic cities; and there is none in New York, where the music dramas are so frequently and so well performed. The climax of absurdity is reached when a dramatic soprano giving a song recital thinks it advisable to appear on the platform gowned, gloved and hatted, and discharge the "Ho-jo-to-ho" of Brunnhilde from the beginning of the second act of "Die Walkure"—sometimes even to the pattering accompaniment of a pianoforte.

Of course, THE TIMES's correspondents

From TIMES
Address: New York
Date

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From MORNING TELEGRAPH
Address: New York.
Date NOV 17 1912

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1884

Newspaper Cutting Bureau in the World

From SUN
Address: New York
Date

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From TIMES
Address: New York
Date NOV 17 1912

The only opportunity Brooklyn will have to hear Fritz Kreisler, the violinist, this year will be at the second Boston Symphony concert, which will be given in the Academy of Music on Friday evening, Dec. 6, at 8:15. Mr. Kreisler has arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra and will appear with no other organization of the kind in the East. He will give no recitals.

E 1884

From TRIBUNE
Address: New York.
Date NOV 17 1912

BOSTON SYMPHONY.

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Estab

From STANDARD UNION
Address: Brooklyn, N. Y.
Date NOV 17 1912

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Es 1884

From EVG. STAR
Address: Baltimore, Md.
Date NOV 16 1912

Boston Symphony.

The only opportunity Baltimore will have to hear Fritz Kreisler, the distinguished violinist, this year will be at the second Boston Symphony Orchestra concert, which will be given in the Lyric Theater on Wednesday evening, December 4. Mr. Kreisler has just arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra and will appear with no other organization of the kind in the East. He will give no recitals.

Estal 884

From CITIZENS
Address Brooklyn, N. Y.
Date NOV 16 1912

The only opportunity Brooklyn will have to hear Fritz Kreisler, the violinist, this year will be at the second Boston Symphony Orchestra concert in the Academy of Music on Friday evening, Dec. 6. Mr. Kreisler has arrived in this country and will be here until the end of December.

He comes under exclusive contract with the Boston Symphony Orchestra, and will appear with no other organization of the kind in the East. He will give no recitals.

Est 1884

From PRESS
Address: New York
Date NOV 17 1912

Kreisler Plays Only in Boston.

The only opportunities New Yorkers will have to hear Fritz Kreisler, the distinguished violinist, this year, will be at the second pair of Boston Symphony Orchestra concerts on Thursday evening, December 5, and Saturday afternoon, December 7, in Carnegie Hall. Kreisler has just arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra and will appear with no other organization of the [illegible] in the East, [illegible] will he give any [illegible]. In [illegible] he will play the [illegible]certo at one concert [illegible] Concerto at the other.

ork,

BOSTON HERALD,

NOVEMBER 21,

KREISLER SUNDAY CONCERT

The concert which Fritz Kreisler will give in Symphony Hall on Sunday afternoon, Dec. 1, will be made particularly attractive, inasmuch as he will be assisted by a considerable orchestra of Symphony players under the leadership of Otto Urack, the new assistant conductor of the Boston Symphony Orchestra. Mr. Urack was engaged last summer to be the successor to Mr. Schoeder at the first desk of the 'cellists and to be assistant conductor of the orchestra. Last winter he was conductor of the Municipal Opera at Barmen, where he did all of the Wagnerian music dramas and all of the Richard Strauss operas, including 15 performances of "Der Rosencavalier." He has conducted opera in Bucharest, Sofia and Belgrade and concerts in the Lower Rhine cities. The program will include a Concerto by Vivaldi with accompaniment of orchestra and organ, Mendelssohn's Concerto and two groups of violin pieces with piano accompaniment. The orchestra under Mr. Urack will open the concert with the overture to

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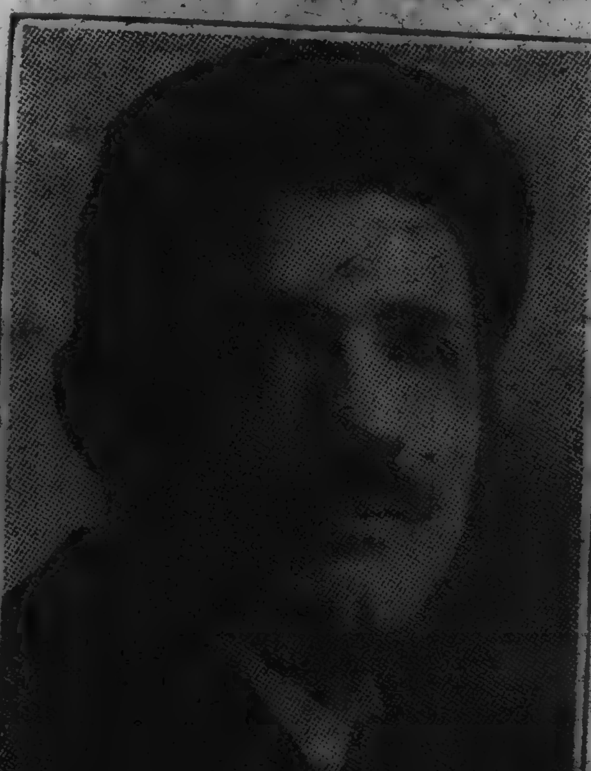
From LIFE
Address BROOKLYN, N. Y.
Date NOV 16 1912

The Boston Symphony Again.

The reappearance of the Boston Symphony Orchestra under Dr. Karl Muck at the Brooklyn Academy of Music last week Friday evening was hailed by a large and typical audience of Brooklyn music lovers with a considerable manifestation of enthusiasm. Dr. Muck's appearance brought the audience to its feet and while the political record for prolonged cheering was not broken, the Brooklyn Philharmonic record might have been. With the exception of the Beethoven symphony the program was the same as the orchestra had given in Manhattan on the preceding evening, but the substitution of the comparatively trivial eighth for the inspiring "Eroica" resulted in depriving the program of substance for which even Wagner's prelude to "Die Meistersinger," with which it closed, did not supply the need. Between the two the orchestra played Berlioz's overture to "The Roman Carnival" and Liszt's symphonic poem, "Mazeppa," with brilliancy and eloquence. For smoothness and perfection of expression the performance was beyond criticism and barring occasional moments in the symphony and Liszt's number when the mind was inclined to wander, it was a charming if not soul-stirring program; one that was characterized as "light" by old Philharmonic subscribers. In the two lower boxes on the left of the stage were Mrs. Camden C. Dike, Mrs. James L. Morgan, Mr. and Mrs. R. Huntington Woodman, Miss Florence I. Chauncey, Mrs. Frederick W. Moss, Miss Theodora Bulkley, Mrs. Frank M. Lupton, Miss Kate V. Barnum, Mrs. S. B. Chittenden and Judge Norman S. Dike and among the familiar figures noticed in the crowded auditorium were Mr. and Mrs. Alfred T. White, Mr. and Mrs. Martin Joost, Mr. Charles J. Peabody, Miss Benson, the Rev. and Mrs. Henry T. Scudder, Mr. David T. Lanman, Miss Brinsmade, Miss Harriet Low, Mr. Benjamin R. C. Low, Miss Grace Merritt, Mr. Grant Notman, Mr. and Mrs. Walter Hammitt, Mr. and Mrs. Horace J. Morse, Mr. George A. Price, Mr. Frank Julian Price, Mrs. Katharine Perry, Miss Perry, Mr. and Mrs. George F. Elliott, Mrs. Nathaniel Matson, Miss Esther Matson, Mr. John F. Praeger, Mr. Hamilton Ormsbee, the Rev. and Mrs. Herman Carl Weber, Miss Haxtun, the Misses Ingalls, Mr. and Mrs. Alexander M. Forman, Mr. Henry M. Congdon, Mr. Ernest A. Congdon, Mr. John J. Petit, Mr. and Mrs. John Anderson, Mrs. Otto Heinigke, Miss Frances M. Finlay, Mr. James Jenkins, Jr., Mrs. Calvin E. Hull, Mrs. Walter Hanford and Mr. and Mrs. Adolph T. Goepel. The next concert is scheduled for Friday evening, December sixth, and Fritz Kreisler is to be the soloist.

BOSTON POST, NOVEMBER 21,

URACK CONDUCTS KREISLER CONCERT



FRITZ KREISLER,
The violin soloist of the Boston Symphony Orchestra, who is to give a concert Sunday night.

The concert which Fritz Kreisler is to give in Symphony Hall on Sunday afternoon, Dec. 1, will be made particularly attractive inasmuch as he will be assisted by a considerable orchestra of Boston Symphony players under the leadership of Otto Urack, the new assistant conductor of the Boston Symphony Orchestra. Mr. Urack was engaged last summer to be the successor to Alwin Schroeder at the first desk of the 'cellists and to be assistant con- [illegible]

Mr. Urack has had much experience in this line of work. Last winter he was conductor of the Municipal Opera at Bremen, where he did all of the Wagnerian music dramas and all of the Richard Strauss operas, including 15 performances of "Der Rosencavalier." Previous to that he had conducted opera in Bucharest, Sofia and Belgrade and had conducted concerts in the Lower Rhine cities.

The programme in general will comprise a concerto by Vivaldi with accompaniment of orchestra and organ, the Mendelssohn Concerto and two groups of solo pieces which Mr. Kreisler will play with piano accompaniment. The orchestra, under Mr. Urack, will open the concert with the overture to "The Marriage of Figaro" and will end it with the "Oberon" overture of Weber.

NOVEMBER 20,

MONITOR,

OTTO URAK WITH KREISLER

Otto Urak, 'cellist at the first desk of the Symphony orchestra in the place of Alwyn Schroeder, regarded in Germany as one of the promising new conductors, will appear with Fritz Kreisler at the Sunday afternoon concert in Symphony hall, Dec. 1, conducting an orchestra of Boston Symphony men. On the program is a concerto by Vivaldi for solo violin, orchestra and organ, the Mendelssohn concerto and short selections for violin with piano accompaniment. J. P. Marshall will be the organist. The concert is under the direction of C. A. Ellis.

NOVEMBER 20,

TRANSCRIPT,

NEWS OF MUSIC

Mr. Kreisler's Orchestral Concert Here—Ysaye Reappears After Seven Years—Propagating American Music—Mr. Dolmetsch and Loie Fuller—Items and Opinions

AT Symphony Hall, on the afternoon of Sunday, Dec. 1, Mr. Kreisler, the violinist, will appear in an orchestral concert and not in the recital originally proposed for him. Forty or fifty players in the Symphony Orchestra will make the band and Mr. Urack will lead them for the first time. He is one of the newcomers to the orchestra and he was engaged both as one of the first 'cellists and as an assistant conductor, since he had proved his ability in such work in Germany and in the Balkan cities. With him and with the orchestra, Mr. Kreisler will play two concertos—one by Vivaldi, a composer of the eighteenth century, the music of which the violinist so cherishes; the other the familiar and popular piece by Mendelssohn. Vivaldi's concerto, long unknown in concert-rooms generally, enlists an organ too. Mr. Kreisler will play, besides, sundry short solo pieces to a piano accompaniment. Thus has the recital expanded to a concert that will reveal many sides of the returned violinist. His faithful and admiring public here will hardly be lacking.

NOVEMBER 21,

JOURNAL—

SYMPHONY HAS NEW ASSISTANT CONDUCTOR IN OTTO URACK

The Boston Symphony Orchestra has a new assistant conductor in the person of Otto Urack, who has taken Alwin Schroeder's place among the 'cellists of the orchestra. Mr. Urack will make his debut as conductor here on Sunday afternoon, Dec. 1, when he will lead the Symphony players who will assist the soloist of the occasion, Fritz Kreisler, the violinist.

Mr. Urack has had much experience in this line of work. Last winter he was conductor of the Municipal Opera at Barmen, where he did all of the Wagnerian music dramas and all of the Richard Strauss operas, including fifteen performances of "Der Rosencavalier." Previous to that he had conducted opera in Bucharest, Sofia and Belgrade, and had conducted concerts in the lower Rhine cities.

The program in general at this Sunday concert here will comprise a concerto by Vivaldi, with accompaniment of orchestra and organ; the Mendelssohn concerto and two groups of solo pieces which Mr. Kreisler will play with piano accompaniment. The orchestra under Mr. Urack will open the concert with the overture to "The Marriage of Figaro," and will end it with the "Oberon" overture of Weber.

TRANSCRIPT,

NOVEMBER 19,

NEWS OF MUSIC

Wagner's Music in Concert

HERE, for a bit of aftermath to the concert of Wagner's music by the Symphony Orchestra last Sunday evening are wise words, printed in the New York Times of Sunday, about fragments of the composer's operas in the concert-room. When Dr. Muck and the Symphony Orchestra last visited New York, he happened to include the Prelude to "Die Meistersinger" and the "Siegfried Idyl" in his programmes. Thereupon sundry correspondents complained to the Times of an "excess" of Wagner's music in the relatively few concerts that the Boston Orchestra undertakes in New York—the more regrettable since the New Yorkers may hear Wagner at will at the Metropolitan. To these correspondents the Times rejoins: "Dr. Muck has, and has expressed, strong objection to giving excerpts from Wagner on the concert platform. In the two years in which he was formerly conductor of the orchestra he gave in his forty-eight Boston concerts only five Wagnerian excerpts. Of these two were preludes to dramatic works; those to 'Rienzi' and 'Die Meistersinger.' The others were the 'Siegfried Idyl,' 'Eine Faust Ouverture' and the 'Kaisermarsch,' none of which belong to, or are taken from, an opera or music drama, but were composed and intended as orchestral pieces for separate performance in concert programmes. . . .

"On general principles, however, the objections to Wagnerian excerpts as such are well founded, so far as they relate to fragments taken from the dramatic portions of his operas, wrested from their context and deprived of the stage setting of action, scenery and declamation that the composer intended to be an inherent part of them. Wagner himself did indeed make or authorize certain excerpts of this sort, in direct contravention of his own principles. The excuse made for them was the [illegible]

From TIMES
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Date NOV 17 1912

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E 1884

From TRIBUNE
Address: New York.
Date NOV 17 1912

BOSTON SYMPHONY.

The only opportunity New York will have to hear Fritz Kreisler, the distinguished violinist, this year will be at the second Boston Symphony Orchestra concerts, which will be given in Carnegie Hall on Thursday evening, December 5, and Saturday afternoon, December 7. Mr. Kreisler has just arrived in this country, and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra, and will appear with no other organization of the kind in the East. He will give no recitals. In this city he will play the Beethoven Concerto at one concert and the Brahms at the other.

Estab.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date NOV 17 1912

The only opportunity Brooklyn will have to hear Fritz Kreisler, the distinguished violinist, this year will be at the second Boston Symphony Orchestra concert which will be given in the Academy of Music on Friday evening, Dec. 6, at 8:15. Mr. Kreisler has arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra and will appear with no other organization of the kind in the East. He will give no recitals.

Es 1884

From EVG. STAR
Address: Baltimore, Md.
Date

Boston Symphony.

The only opportunity Baltimore will have to hear Fritz Kreisler, the distinguished violinist, this year will be at the second Boston Symphony Orchestra concert, which will be given in the Lyric Theater on Wednesday evening, December 4. Mr. Kreisler has just arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra and will appear with no other organization of the kind in the East. He will give no recitals.

Estab 884

From CITIZENS
Address Brooklyn, N. Y.
Date

The only opportunity Brooklyn will have to hear Fritz Kreisler, the violinist, this year will be at the second Boston Symphony Orchestra concert in the Academy of Music on Friday evening, Dec. 6. Mr. Kreisler has arrived in this country and will be here until the end of December.

He comes under exclusive contract with the Boston Symphony Orchestra, and will appear with no other organization of the kind in the East. He will give no recitals.

Est 1884

From PRESS
Address: New York
Date NOV

Kreisler Plays Only in Boston.

The only opportunities New Yorkers will have to hear Fritz Kreisler, the distinguished violinist, this year, will be at the second pair of Boston Symphony Orchestra concerts on Thursday evening, December 5, and Saturday afternoon, December 7, in Carnegie Hall. Kreisler has just arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra and will appear with no other organization of the kind in the East, nor will he give any recitals. In this city he will play the Beethoven Concerto at one concert and the Brahms Concerto at the other.

ork,

BOSTON HERALD,

NOVEMBER 21,

KREISLER SUNDAY CONCERT

The concert which Fritz Kreisler will give in Symphony Hall on Sunday afternoon, Dec. 1, will be made particularly attractive, inasmuch as he will be assisted by a considerable orchestra of Symphony players under the leadership of Otto Urack, the new assistant conductor of the Boston Symphony Orchestra. Mr. Urack was engaged last summer to be the successor to Mr. Schoeder at the first desk of the 'cellists and to be assistant conductor of the orchestra. Last winter he was conductor of the Municipal Opera at Barmen, where he did all of the Wagnerian music dramas and all of the Richard Strauss operas, including 15 performances of "Der Rosencavalier." He has conducted opera in Bucharest, Sofia and Belgrade and concerts in the Lower Rhine cities. The program will include a Concerto by Vivaldi with accompaniment of orchestra and organ, Mendelssohn's Concerto and two groups of violin pieces with piano accompaniment. The orchestra under Mr. Urack will open the concert with the overture to

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From LIFE
Address BROOKLYN, N. Y.
Date NOV 1912

The Boston Symphony Again.

The reappearance of the Boston Symphony Orchestra under Dr. Karl Muck at the Brooklyn Academy of Music last week Friday evening was hailed by a large and typical audience of Brooklyn music lovers with a considerable manifestation of enthusiasm. Dr. Muck's appearance brought the audience to its feet and while the political record for prolonged cheering was not broken, the Brooklyn Philharmonic record might have been. With the exception of the Beethoven symphony the program was the same as the orchestra had given in Manhattan on the preceding evening, but the substitution of the comparatively trivial eighth for the inspiring "Eroica" resulted in depriving the program of substance for which even Wagner's prelude to "Die Meistersinger," with which it closed, did not supply the need. Between the two the orchestra played Berlioz's overture to "The Roman Carnival" and Liszt's symphonic poem, "Mazeppa," with brilliancy and eloquence. For smoothness and perfection of expression the performance was beyond criticism and barring occasional moments in the symphony and Liszt's number when the mind was inclined to wander, it was a charming if not soul-stirring program; one that was characterized as "light" by old Philharmonic subscribers. In the two lower boxes on the left of the stage were Mrs. Camden C. Dike, Mrs. James L. Morgan, Mr. and Mrs. R. Huntington Woodman, Miss Florence I. Chauncey, Mrs. Frederick W. Moss, Miss Theodora Bulkley, Mrs. Frank M. Lupton, Miss Kate V. Barnum, Mrs. S. B. Chittenden and Judge Norman S. Dike and among the familiar figures noticed in the crowded auditorium were Mr. and Mrs. Alfred T. White, Mr. and Mrs. Martin Joost, Mr. Charles J. Peabody, Miss Benson, the Rev. and Mrs. Henry T. Scudder, Mr. David T. Lanman, Miss Brinsmade, Miss Harriet Low, Mr. Benjamin R. C. Low, Miss Grace Merritt, Mr. Grant Notman, Mr. and Mrs. Walter Hammitt, Mr. and Mrs. Horace J. Morse, Mr. George A. Price, Mr. Frank Julian Price, Mrs. Katharine Perry, Miss Perry, Mr. and Mrs. George F. Elliott, Mrs. Nathaniel Matson, Miss Esther Matson, Mr. John F. Praeger, Mr. Hamilton Ormsbee, the Rev. and Mrs. Herman Carl Weber, Miss Haxtun, the Misses Ingalls, Mr. and Mrs. Alexander M. Forman, Mr. Henry M. Congdon, Mr. Ernest A. Congdon, Mr. John J. Petit, Mr. and Mrs. John Anderson, Mrs. Otto Heinigke, Miss Frances M. Finlay, Mr. James Jenkins, Jr., Mrs. Calvin E. Hull, Mrs. Walter Hanford and Mr. and Mrs. Adolph T. Goepel. The next concert is scheduled for Friday evening, December sixth, and Fritz Kreisler is to be the soloist.

BOSTON POST, NOVEMBER 21,

URACK CONDUCTS KREISLER CONCERT

FRITZ KREISLER,

The violin soloist of the Boston Symphony Orchestra, who is to give a concert Sunday night.

The concert which Fritz Kreisler is to give in Symphony Hall on Sunday afternoon, Dec. 1, will be made particularly attractive inasmuch as he will be assisted by a considerable orchestra of Boston Symphony players under the leadership of Otto Urack, the new assistant conductor of the Boston Symphony Orchestra. Mr. Urack was engaged last summer to be the successor to Alwin Schroeder at the first desk of the 'cellists and to be assistant conductor of the orchestra.

Mr. Urack has had much experience in this line of work. Last winter he was conductor of the Municipal Opera at Bremen where he did all of the Wagnerian music dramas and all of the Richard Strauss operas, including 15 performances of "Der Rosencavalier." Previous to that he had conducted opera in Bucharest, Sofia and Belgrade and had conducted concerts in the Lower Rhine cities.

The programme in general will comprise a concerto by Vivaldi with accompaniment of orchestra and organ, the Mendelssohn Concerto and two groups of solo pieces which Mr. Kreisler will play with piano accompaniment. The orchestra, under Mr. Urack, will open the concert with the overture to "The Marriage of Figaro" and will end it with the "Oberon" overture of Weber.

NOVEMBER 20,

MONITOR,

OTTO URAK WITH KREISLER

Otto Urak, 'cellist at the first desk of the Symphony orchestra in the place of Alwyn Schroeder, regarded in Germany as one of the promising new conductors, will appear with Fritz Kreisler at the Sunday afternoon concert in Symphony hall, Dec. 1, conducting an orchestra of Boston Symphony men. On the program is a concerto by Vivaldi for solo violin, orchestra and organ, the Mendelssohn concerto and short selections for violin with piano accompaniment. J. P. Marshall will be the organist. The concert is under the direction of C. A. Ellis.

NOVEMBER 20,

TRANSCRIPT,

NEWS OF MUSIC

Mr. Kreisler's Orchestral Concert Here—Ysaye Reappears After Seven Yea[illegible]—Propagating American Music—Mr. Dolmetsch and Loie Fuller—Items and Opinions

AT Symphony Hall, on the afternoon of Sunday, Dec. 1, Mr. Kreisler, the violinist, will appear in an orchestral concert and not in the recital originally proposed for him. Forty or fifty players in the Symphony Orchestra will make the band and Mr. Urack will lead them for the first time. He is one of the newcomers to the orchestra and he was engaged both as one of the first 'cellists and as an assistant conductor, since he had proved his ability in such work in Germany and in the Balkan cities. With him and with the orchestra, Mr. Kreisler will play two concertos—one by Vivaldi, a composer of the eighteenth century, the music of which the violinist so cherishes; the other the familiar and popular piece by Mendelssohn. Vivaldi's concerto, long unknown in concert-rooms generally, enlists an organ too. Mr. Kreisler will play, besides, sundry short solo pieces to a piano accompaniment. Thus has the recital expanded to a concert that will reveal many sides of the returned violinist. His faithful and admiring public here will hardly be lacking.

NOVEMBER 21,

JOURNAL—

SYMPHONY HAS NEW ASSISTANT CONDUCTOR IN OTTO URACK

The Boston Symphony Orchestra has a new assistant conductor in the person of Otto Urack, who has taken Alwin Schroeder's place among the 'cellists of the orchestra. Mr. Urack will make his debut as conductor here on Sunday afternoon, Dec. 1, when he will lead the Symphony players who will assist the soloist of the occasion, Fritz Kreisler, the violinist.

Mr. Urack has had much experience in this line of work. Last winter he was conductor of the Municipal Opera at Barmen, where he did all of the Wagnerian music dramas and all of the Richard Strauss operas, including fifteen performances of "Der Rosencavalier." Previous to that he had conducted opera in Bucharest, Sofia and Belgrade, and had conducted concerts in the lower Rhine cities.

The program in general at this Sunday concert here will comprise a concerto by Vivaldi, with accompaniment of orchestra and organ; the Mendelssohn concerto and two groups of solo pieces which Mr. Kreisler will play with piano accompaniment. The orchestra under Mr. Urack will open the concert with the overture to "The Marriage of Figaro," and will end it with the "Oberon" overture of Weber.

TRANSCRIPT,

NOVEMBER 19,

NEWS OF MUSIC

Wagner's Music in Concert

HERE, for a bit of aftermath to the concert of Wagner's music by the Symphony Orchestra last Sunday evening are wise words, printed in the New York Times of Sunday, about fragments of the composer's operas in the concert-room. When Dr. Muck and the Symphony Orchestra last visited New York, he happened to include the Prelude to "Die Meistersinger" and the "Siegfried Idyl" in his programmes. Thereupon sundry correspondents complained to the Times of an "excess" of Wagner's music in the relatively few concerts that the Boston Orchestra undertakes in New York—the more regrettable since the New Yorkers may hear Wagner at will at the Metropolitan. To these correspondents the Times rejoins: "Dr. Muck has, and has expressed, strong objection to giving excerpts from Wagner on the concert platform. In the two years in which he was formerly conductor of the orchestra he gave in his forty-eight Boston concerts only five Wagnerian excerpts. Of these two were preludes to dramatic works; those to 'Rienzi' and 'Die Meistersinger.' The others were the 'Siegfried Idyl,' 'Eine Faust Ouverture' and the 'Kaisermarsch,' none of which belong to, or are taken from, an opera or music drama, but were composed and intended as orchestral pieces for separate performance in concert programmes. . . .

"On general principles, however, the objections to Wagnerian excerpts as such are well founded, so far as they relate to fragments taken from the dramatic portions of his operas, wrested from their context and deprived of the stage setting of action, scenery and declamation that the composer intended to be an inherent part of them. Wagner himself did indeed make or authorize certain excerpts of this sort, in direct contravention of his own principles. The excuse made for them was the need in the early days of his struggle to get his music before the public in some way or other. There is now no such need in the chief operatic cities. The climax of absurdity is reached when a dramatic soprano, giving a song recital, thinks it advisable to appear on the platform, gowned, gloved and hatted, and discharge the 'Ho-jo-to-ho' of Brunnhilde from the beginning of the second act of 'Die Walküre'—sometimes even to the pattering accompaniment of a pianoforte." Even in such a concert as that for the Pension Fund, Sunday evening, Dr. Muck confines his programme to Wagner's overtures and preludes, which are surely not under the ban, or to "excerpts," like the apotheosis of Siegfried and the Venusberg music, which are more impressive to many when the efforts of a laboring stage toward half-illusion do not cloud them.

NOVEMBER 20.
ADVERTISER,

SCHUMANN-HEINK TO ALLOW MEN FOLK OPPORTUNITY TO HEAR HER

MME. SCHUMAN-HEINK.

Mme. Ernestine Schumann-Heink, the famous contralto, discussing the fact that this winter Sunday is to be concert day in Boston, and that practically every great singer in America will appear here on Sunday, points out that the singer's audience will be greatly increased because Sunday gives many men an opportunity to hear great artists who now have practically no opportunity.

Schumann-Heink has thousands of admirers in greater Boston who always hail her coming with delight, but, like Sembrich, Gadski and the other great singers, who give recitals here, she has appealed in the past to women more than men.

If a prima donna gives a week-end noon recital the majority of men are unable to attend, and if she gives a night recital the "tired business man" prefers slippers and fireside to going out again in the evening. Now, with her recital Sunday Mme. Schumann-Heink, like the other singers who are to make Sunday a music day in Boston, expects to greatly increase her list of admirers.

EVENING HERALD,
NOVEMBER 19,

Celebrated Singer and Veteran Conductor Who Is Her Friend

MME. SCHUMANN-HEINK AND HANS RICHTER.
Mme. Heink Will Sing in Symphony Hall Sunday Afternoon and This Will Be Her Only Appearance in Boston.

SUGGESTED MUCK FOR HUB POSITION

Schumann - Heink Recalls Richter's Proposal Made 18 Years Ago.

When Mme. Schumann-Heink was in Bayreuth last summer taking part in the festival she saw much of Hans Richter, the veteran conductor, who has given up all active work. They have been close friends for many years, and Mme. Schumann-Heink has sung under him many times in London and Bayreuth.

"He is the last," said Mme. Schumann-Heink the other day, "of those wonderful men who got their start in the early days of Bayreuth. Seidl is dead, and so are Levi and Mottl, and Richter has given up practically all active work and is content to live quietly at his home in the outskirts of Vienna, with now and then a rare concert appearance in London. It is a curious thing which Richter, Dr. Muck and I were talking over one day that 18 years ago Richter recommended Dr. Muck to Mr. Higginson as the man best fitted to become the conductor of the Boston Symphony orchestra as the successor to Nikisch. Richter had been engaged, but was afraid to cross the Atlantic. Muck had just started in in Berlin and did not want to leave. Now he is the conductor of the Symphony orchestra, which only shows how curiously things turn out sometimes."

Notwithstanding all reports to the contrary, the Wolfsohn Musical Bureau has informed Mr. Mudgett that Mme. Schumann-Heink's recital in Symphony Hall next Sunday afternoon will be absolutely her only concert appearance in Boston. She will then have the assistance of Edward Collins, pianist, and Mme. Katharine Hoffman, accompanist.

MONITOR,

NOVEMBER 18,

PENSION FUND CONCERT

Presenting a program of Wagner's music, the Boston Symphony orchestra, Karl Muck, conductor, gave its first pension fund concert of the season in Symphony hall Sunday evening before an audience that filled the house. The program illustrated the development of the composer's powers from the overture of "Rienzi," which struggles to free itself from the shackles of classic harmony, to an excerpt from the final drama of the "Ring" tetralogy, wherein the theme of the Wagnerian hero, Siegfried, shouts the complete triumph of the new day in music. The performance of the eight selections, though lasting a half hour beyond the usual period of the orchestra's concerts, held the attention o. the audience unfalteringly to the last note. The pieces were as follows: Overture, "Rienzi;" overture, "The Flying Dutchman;" introduction and first scene (Bacchanale), act I., "Tannhauser" (Paris version); prelude, "Lohengrin;" prelude, "Tristan and Isolde;" prelude, "The Mastersingers of Nuremberg;" funeral music, "Dusk of the Gods;" prelude, "Parsifal."

The occasion was as interesting for the character of the audience as for the music. A conductor never had more sympathetic listeners in a Boston concert hall. A gathering of musically alert people from the greater city never had a performance prepared more in accord with their artistic enthusiasms. The city establishes a new girt of musical walls a league beyond the old ones at an event like this one. The capital of New England asserts itself, gains a confidence in itself that it can never lose. The civic consciousness expands; the whole Northeast broods again on that plan for a jubilee in its metropolitan city with the Wagnerian music drama as the call. Crabbed roads lost their baffling turns and are divested of their power to delay. Fiddlers lay the rails that unwillingly go in place for engineers.

It is interesting to compare the readings of the "Tristan" prelude by three great conductors who have recently been heard in Boston—Toscanini, Weingartner and Muck. The difference in conception is vast. It compels the listener to the conviction that Wagner will give the twentieth century as much to exercise its interpretive genius upon as Beethoven gave the nineteenth. Nothing but a complete reconstruction of the orchestra can put this composer out of date. Toscanini conceives the "Tristan" prelude as a composition built around a single idea of a long crescendo followed by a short diminuendo. His coloring is as gray as he can make it. Weingartner regards the piece as chiefly significant for its color. He gives its various hues all the brilliancy and contrast possible. Muck finds the highest meaning of the piece in its thematic expression. He neither charges the music with an external character as does Toscanini, nor lets its sentimental qualities overpower his imagination as does Weingartner. He commands the score, but not to the alteration of its intellectual point; he allows its beauties of color to have their influence, but he does not permit them to overshadow everything else. In a word, the Symphony orchestra conductor presents Wagner in a classic light. He lets him appear in his character of a thinker. He compels a restatement of an opinion like that of Professor Paine that Wagner, while the greatest musician since Beethoven, is not so profound a musician as Beethoven.

Dr. Muck's reading of the "Tristan" prelude discloses a philosophic Wagner, a Wagner who meditates deeply and proclaims truth clearly. His readings of all the overtures and preludes hold up to our contemplation a formalist Wagner. Definiteness and proportion of structure are as evident in Dr. Muck's "Parsifal" prelude as they are in Arthur Nikisch's "Leonora" overture of Beethoven.

With extraordinary breadth of tone the brass department of the orchestra made its pronouncements in the music of "The Dusk of the Gods," with wonderful lightness of tone the violins sang the melodies of "Lohengrin" and of "The Mastersingers." Dr. Muck has clarified the tone of both the outside choirs of the orchestra since he has had it in charge. The Wagnerian harmonies are as clear for the trombones and trumpets as are Mozart's harmonies when sounded by a finely rehearsed string quartet. There is as great power as ever but no effect of overdriving. The string tone is never permitted to compete with the brass tone. It must submit to being submerged when the scoring in the lines of the brass choir is heavy. With all the more appeal the tone of the violins sounds out when the brasses subside.

The proof of Dr. Muck's ability in giving the structure of Wagner clarity came in his presentation of the Paris version of the "Tannhaeuser" opening music. So manifestly was the Bacchanale independent of the Pilgrim chorus exposition of the overture that the piece ended without point or purpose. This lack of relationship was the only thing that jarred in the program. Happily Dr. Muck omitted the "Liebestod" in "Tristan," and so kept the classic import of the last half of his concert whole.

[88]

TRANSCRIPT,
NOVEMBER 18,

MUSIC AND MUSICIANS

A MEMORABLE CONCERT FOR THE PENSION FUND

Dr. Muck and the Symphony Orchestra Surpass Themselves in a Wagner Programme—The "Venusberg Music" for the First Time Under the Conductor—The Impending Revival of "The Magic Flute" at the Metropolitan—Mr. Hadley Writes a Merry Overture—Items and Opinions

SOMEHOW, some time, it is devoutly to be hoped that Dr. Muck will conduct in Boston in one or another of Wagner's music-dramas, or better still, in all of them even from "The Flying Dutchman" through "Parsifal." As it is, when he conducts in a succession of overtures and preludes interspersed with a fragment or two from the body of the music-dramas, as he did last evening in Symphony Hall, he seems to attain the fullest Wagnerian goal which is the blending of beauty and power of tone, tirelessly, dramatic and characterizing expression, luminous and pliant exposition, high emotional intensity and warm romantic glamor. And with every overture and every prelude we that listen must stop short at the edge of a music-drama, to be so interpreted, upon which the curtain does not rise. We hear from Dr. Muck's hands the glorification of the dead Siegfried in "Götterdämmerung" and are only the more fain to hear all the music that embodies the hero. Dr. Muck makes the music of the Venusberg in "Tannhäuser" sound as it has never sounded here before; and we wonder if he would so transform the music of the Hall of Song and of Tannhäuser's narrative and torture. When a conductor in Wagner's music, who is scarcely matched in the present generation, is to dwell and work for five years among us, there ought to be the will and the way for the exercise of his great abilities upon the whole body of the music-dramas.

The Symphony Orchestra, moreover, would be a unique instrument in Wagner's operas, and hearing the later music-dramas from it, those that like to believe them symphonic poems with the "programmes" acted on the stage might be firmer than ever in their conviction. The Symphony Orchestra is not an operatic orchestra, being busy as the purists would say with higher things; but last evening it had the dramatizing and the characterizing attributes of an operatic orchestra that make each player seem an actor in the music-drama. The band is usually on its mettle when it plays at concerts for its own Pension Fund and yesterday, it surpassed itself. From the flaming trumpet calls that begin the overture to "Rienzi" to the phrases of half-anguished, half-ecstatic hope that end the prelude to "Parsifal," the orchestra seemed the multi-form and multi-colored voice of music that ran a long gamut of intense emotion, vision and speech. Sense of the technical achievement vanished in the power and the beauty of the impartment. Only in cold retrospect does the hearer recall the rich and clangorous sonorities of the brass in the overture to "Rienzi"; the beauty of the songful phrases of the wind instruments in the overture to "The Flying Dutchman"; the marvellous diminuendi that never lost their richness and transparency in the Venusberg music and the prelude to "Lohengrin"; the glowing opulence of instrumental color in the prelude to "Die Meistersinger"; the epic might of tone in the apotheosis of "Siegfried"; and the wonderous instrumental phrasing of the preludes to "Tristan" and to "Parsifal." In the very radiance of the Grail, upon the sunlit air of its temple, seemed to float the phrases of hope out of anguish. Fortunate the tenor Tristan and the soprano Isolde who can so charge the phrases of their duet in the garden with the sorrowful ecstasy of fated passion. And for details what did the individual men of the orchestra not do? For example and standard of them all, recall the drum beats in the glorification of Siegfried, striking the very accents of heroic doom.

The stimulation of the music, the stimulation of the occasion and of the intent audience, and most of all the stimulation of the conductor, played upon the men. Not within long memory has the music of the Venusberg sounded as it did last evening. To its sensual tang and bite Dr. Muck added an almost demoniacal sharpness as of sensuality half frenzied. The nymphs of the goddess swept in great glows of tone out of her caverns. The languors were the languors of amorous intoxication rapt in its visions. The long melody of the end died in surfeit of its beauty. Erotic frenzy, erotic vision, erotic satiety could hardly have been more vividly wrought in tones. Here were all the Venusbergs from Astarte's Temple in purple Tyre to the green slopes of the Horselberg, and the picture was as multi-colored and as glamorous as Sargent's decoration. Comparable in a very different sort of imaginative and expressive power was Dr. Muck's version of the apotheosis of Siegfried. The heroic might of its clangors of lament and glorification rang with the voice of great tragedy. Across them like luminous rifts in the blackness of doom shone the music of the young hero, doing and dreaming, of the Volsung pair, whose son he was, born of a great love. Epic majesty and human tenderness seemed to go hand in hand in the heroic music.

Contrast again the big, bold, fresco-like handling that Dr. Muck gave to the showy and theatrical overture to "Rienzi," with the suffused and aerated beauty with which he and the orchestra wrought the descent and the ascent of the Grail in the prelude to "Lohengrin." Yet, doing these things, he invested the overture with a youthful intensity of frank melody; while curiously organ-like were the tones that finally set the Grail on earth for the clamors and the strife of men. Contrast, again,

for range of imaginative insight and imparting eloquence, the freely running, buoyantly self-creating, multi-colored and multi-rhythmed prelude to "Die Meistersinger" as Dr. Muck conceives it, with the voices of adoration and ecstacy, anguish and woe that he draws in linked phrase upon phrase from the prelude to "Parsifal." The prelude to the comedy was bright and warm with the sunshine of earth—and of romance. The prelude to the mystic drama ran in sublimated lights and mysterious shadows.

Most interesting of all was Dr. Muck's version of the prelude to "Tristan." As memory recalls his previous playings of it here, he has seemed to miss something of its intensities of longing. Even last evening some might have objected that he scarcely made the music of love wrest itself out of the music of fate as tragically and piteously as, perhaps, Wagner imagined the transition. But once embarked upon the music of the lovers' longing Dr. Muck gave it, as he never has before in Boston, a subdued intensity that is far more passionate and tragic than the neurotic excitements with which some conductors clothe it. Longing too intense to be fulfilled; desire pursuing its own phantoms and never clasping them ran in aching voice through the music. It sounded as music of tragedy as well as of passion.

H. T. P.

NOVEMBER 23,
JOURNAL-

AUSTRIAN VIOLINIST SYMPHONY SOLOIST

Kreisler's Marvelous Technique Enthralls Large Audience.

SOUSA TO GIVE CONCERT TOMORROW

Numerous Recitals Are Scheduled for Coming Week.

Fritz Kreisler's beautiful art gave a memorable touch to yesterday's Symphony concert. The peerless Austrian violinist made his first appearance since the spring of 1910 in the same Beethoven concerto that he played when he made his debut with the Symphony Orchestra 12 years ago. It was written for an artist, whose graceful style captivated Vienna, Kreisler's native city, a century ago; and grace and brilliancy of tone are the chief characteristics of the style of the soloist whom the large audience recalled several times yesterday.

But Kreisler has something more than a suave, polished tone. His technical display in the cadenzas in the first and third movements of the concerto was marvelous. Even the violinists of the virtuoso orchestra figuratively rubbed their eyes and opened their mouths.

Mozart's "Jupiter" symphony apparently gave the audience much more pleasure in half an hour, than the Sibelius symphony gave in an hour the week before. The classic character of the program was reinforced by Beethoven's third "Leonora" overture.

The same program will be repeated tonight before a house already almost sold out.

Otto Urack, the new 'cellist and assistant conductor of the ochestra, will make his formal bow next week, as soloist in the performance of the Dvorak concerto. The second Brahms symphony and Schumann's "Genoveva" overture will be the other numbers.

NOVEMBER 23,
ADVERTISER,

DR. MUCK CONDUCTS "JUPITER" SYMPHONY

ESPECIALLY EFFECTIVE WAS THE MINUET

Fritz Kreisler Recalled Innumerable Times as Tribute to His Masterly Playing of Violin.

By Louis C. Elson.

PROGRAMME.

Mozart—"Jupiter" Symphony.
Beethoven—Violin Concerto.
Soloist, Mr. Fritz Kreisler.
Beethoven—"Leonora, No. 3" overture.

Dr. Muck is not dosing us very heavily with ultra-modern dissonances. Having given us the Bischoff symphony (which we consider to be a greater work than the New York critics found it) and the grouchy and gloomy, but nevertheless great, Sibelius symphony, he considerately rewards us with a tonic of Mozart and Beethoven. Whisper it not in Gath, but we do not wildly crave Mozart symphenies. Only in this symphony in C major, and in its delicate companion work, the symphony in G minor, do we entirely enjoy Mozart in this orchestral form. Haydn's symphonies are preferable to us, since here we find the unstrained prattle of an 18th century gossip, while in Mozart we find an effort to be dramatic which seems somewhat puerile to the 20th century concert-goer.

But the "Jupiter" symphony exhibits less of the dramatic and more of the contrapuntal tendency, and Mozart had a faculty of writing fugal work that had not a trace of the odor of midnight oil, as witness the chief theme of the "Magic Flute" overtures, or the finale of this symphony.

We are delighted that Dr. Muck never strains after sensation and never tries to magnify a work to undue proportions. He never tries to swell a frog into an ox, and he allowed the clearness and good balance of this symphony to speak for itself. The Minuet was especially effective, for it was taken a little slower than usual, in something like the dance tempo of this elegant style of composition. The finale was excellently read and played, and the great applause which followed proved that the taste for the true classics in music is not yet obsolete in Boston.

We read recently in a newspaper (the passionate press agent had evidently broken loose) the Ysaye was "not only the greatest living violinist, but the greatest violinist that has ever lived." Paganini is dead and cannot defend himself, but Fritz Kreisler is very much alive and might well throw down the gauntlet to such a claim. He is a giant of the violin, and to hear him in this concerto is to hear him at his very highest point. He may not have the wonderful breadth of an Ysaye, but he is sure as a rock and his tone is exquisitely sympathetic.

Borrowing the advertising language above quoted, we can say (this time without exaggeration) that Beethoven's violin concerto is by far the greatest work in this school ever written. About a fortnight ago we had a great performer in the Brahms violin concerto. When one mentally compared the two works how studious and how pedantic the Brahms dissertation seemed, and how aflame with enthusiasm and gigantic power the Beethoven concerto! That first movement with its majestic figure of four thunderbolts seems to us more impressive than the famous figure of four notes in the fifth symphony. We sometimes wonder whether Schubert borrowed this device in the finale of his great C major symphony.

Mr. Kreisler played this movement properly enough "in King Cambyses vein," for it is heroic even to the verge of bombast. The broad style of the first movement was well contrasted with the lively rondo which ends the work. We cannot but think that the finale is a slight falling off from the power of the beginning of the work, but at any rate the two movements form excellent foils to each other, and it means considerable versatility to win success in both of them,—as Mr. Kreisler certainly did.

The cadenza of the first movement was the most powerful exhibition of technique. The themes are here worked up in a display of double-stopping that is the height of virtuosity, and yet remains good music.

The Larghetto is one of the exhibitions of Beethoven's long breath in such a slow tempo. Few of the later composers can give a continuous flow of thought in such a movement. They generally become fragmentary. The moderns are not often Children of the Larghetto.

The Rondo was played by Mr. Kreisler in a broad and virile manner. The cadenza here too was remarkably effective.

Therefore at the end of the work the artist was recalled innumerable times, and was evidently the lion of the concert.

We never can reconcile ourselves to the title of the overture called "Leonora No. 3." If it were the name of a tugboat, a racing yacht, or even a fire engine, it would be all right, but the numeration sounds odd for so great a work. "The third Leonora Overture" (which sounds a little better) was nobly performed as a close to an altogether satisfying concert. Such music forms a good antidote to the miserable gropings of the present. Only one cannot always rise to the frenetic joy which Beethoven pictures at the end of this work. When Beethoven was joyous he wanted to paint the whole universe red. Hugo Wolf once said that the best test of a composer was—"Can he exult?" There is not the slightest doubt about Beethoven's capacity for exulting, as all the strings of the orchestra and the kettledrummer will testify.

But the overture was nevertheless played clearly, and the trumpet calls which herald the downfall of the wicked Pizarro were also effective. This, by the way, is the most important trumpet passage in Beethoven's scores, for the trumpet was under an eclipse in his epoch, and it was much less, and less prominently, used by Beethoven than by composers before and after.

Dr. Muck read the overture without exaggeration, yet conserving all the strong contrasts. We note that he does not go to extremes of slowness as he sometimes used to do five years ago. He seems to be at his ripest and best in Beethoven and Wagner. Therefore when the distressed Leonora was finally united to her Florestan, and when Pizarro had been banished into the land of Nowhere, everybody went home satisfied without any "ifs" or "buts" whatever, with a sterling performance of sterling music.

NOVEMBER 23.
GLOBE-

KREISLER AGAIN SUPREME ARTIST

Eminent Violinist Plays Beethoven Concerto.

Dr Muck Gives Beautiful Reading of "Jupiter" Symphony.

Fritz Kreisler was soloist at the sixth symphony rehearsal. After an absence of two seasons he was welcomed with lively enthusiasm when he came on. It was a tribute unmistakably laden with the highest regard and esteem of a public for a distinguished artist. At no time has the art of the violinist seemed more ripe, more enriched, or more finely tempered by the scholarship and guidance of a mature mind and judgment, more sensitive to interior and inherent beauty, more perfectly considered, yet more naturally ardent and pervadingly spontaneous.

In his most exalted and inspired moments of the Beethoven concerto temperament never ran away with discretion. In saying much, there was a continence, a reserve of emotional fervor by which he hightened dignity, and left yet more to say. How unobtrusive his technical sovereignty, yet how just and absolute his mastery over all the mechanical needs of the performance. With Kreisler a cadenza ceases to be a series of flourishes, but a flight of inevitable and rhapsodical utterance. In the cadenza of the last movement he suggested a body of strings by the rich fullness of his chord playing.

His tone was instinct with virility controlled into spiritual beauty. His bow is as exacting and imperious a monitor as ever of his sense of rhythm. The proportion and symmetry of his phrasing was of strict classical feeling, yet without rigidity. The atmosphere of each movement was appropriate to the work and its time. In the larghetto his violin sang with all the lofty purity of tone and style of a mistress of the art of classic song; an art glorified in the dawning of the day of romantic feeling. Such playing is sublimated above the consideration of instrument or means. It carries its hearers to artistic hights which are not frequent to the point of congestion.

The pleasure of Mr Kreisler's playing was doubled by the understanding sympathy and balance of Dr Muck's accompaniment. The orchestral pieces were Mozart's "Jupiter" symphony in C major and the Leonora overture No. 3.

It was good to hear the symphony played in the spirit in which it was written, with the grace, the little precise formality, the light elegance and the soft languors of Mozart's time and feeling. It was aristocratic to the minutest embellishment in the strings, to the gossamer-like trills which the violins executed with such remarkable precision and delicacy, and to the superficial melancholy of their airs in the andante, appropriately muted. The euphony and the artistry of the strings both were disclosed as no heroic symphony or sonorous tone poem can disclose them.

The program next week will be as follows: Brahms, symphony No. 2; Dvorak, concerto for violoncello in B minor, Mr Urack, soloist; Schumann, "Genoveva" overture.

NOVEMBER 23,
BOSTON HERALD,

MEMORABLE DAY AT SYMPHONY

Fritz Kreisler Gives Masterly Performance of Beethoven's Violin Concerto.

MOZART'S "JUPITER" HEARD

Beethoven's Leonore Overture No. 3 Closes Sixth Public Rehearsal.

By PHILIP HALE.

The sixth public rehearsal of the Boston Symphony Orchestra took place yesterday afternoon. Dr. Muck conducted and Mr. Kreisler was the solo violinist. The program was as follows:

Symphony in C major, "Jupiter"......Mozart
Concerto for violin....................Beethoven
Overture "Leonore," No. 3..........Beethoven

The symphony of Mozart is 122 years old. It is not dramatic, as we now understand the word; it is not emotional according to the present idea of the emotional in art; there are formulas that passed out of fashion long ago and vex modern ears when heard in the compositions of men that flourished long after Mozart's death. And yet this symphony is today a thing of rare beauty and bids fair to outlive the youngest now subject [illegible]

Is this unquestioned vitality due to the exquisite proportion, or to the singular clarity of expression, especially in the Finale that delights the amateur and is a source of wonder to the pedant? Or is it that indefinable something, called taste, or style, which widely differing composers as Rossini and Schumann, Debussy and Richard Strauss find as a chief characteristic of Mozart's music? Debussy, finding this also in the music of Bach, vainly searches for it in the music of Beethoven.

But to some the serenity of Mozart, a serenity observed even in allegro and minuet, is more disquieting than the wild agitation of another. They say with Bacon, there is no excellent beauty that hath not some strangeness in the proportion. They seek for this strangeness, and, failing to discover it within the body of the music, imagine an esoteric meaning. Perfect euphony rasps their nerves. To them Mozart's symphony is an amiable endeavor—the fitting expression of a courtly but philistine period: or the "Jupiter" is dismissed as having only historical interest.

The transition was not abrupt yesterday from the symphony to the concerto so wonderfully played by Mr. Kreisler. Schumann, naming things in the world about which nothing can be said, included this symphony and pages of Beethoven. As for the concerto, the first two movements are companionless in the literature of the violin, and Mr. Kreisler by his musical intensity and consummate skill put the Finale nearly abreast of that which preceded. There are performances that, in the splendor of their beauty, vie with the works themselves, so that the players led by a master hand and the chief interpreter whom they assist are all as re-creators. It would be an impertinence to chatter about Mr. Kreisler's technical skill, though this never seemed so imposing as it did yesterday, especially in the cadenza of his own invention. Or of what avail would be the heaping of one superlative upon another in the rearing of a rhetorical monument? Such eulogy would ill become the dignity, nobility and pure but flaming spirit of the performance. In the routine of concerts there is now and then a great event brought about by the fortunate conjunction of violinist, conductor and orchestra working together in perfect artistry so that the musical thoughts and expression of a Beethoven assume new and fresh and entrancing shapes.

The "Leonore" overture may outlive the opera for which it was written. The whole drama lies in this overture without disturbing minor characters and scenes, without conventional duet and aria, without the inevitable reminder of stage manager and costumer. In the opera there is the sublime scene in the prison; but what do we not have to sit through before this thrill and transport? The performance of the overture brought the end of a concert that should be memorable in the musical annals of this city.

The program of the concerts next week will be as follows: Brahms, Symphony No. 2; Dvorak, concerto for violoncello; Schumann, overture to "Genoveva." Otto Urlach, the assistant conductor of the orchestra will be the solo violoncellist.

NOVEMBER 23,
BOSTON POST,

KREISLER WITH THE SYMPHONY

Memorable Performance of Beethoven's Concerto

BY OLIN DOWNES

The feature of the public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall was Fritz Kreisler's memorable performance of the Beethoven violin concerto. This was surely one of the greatest interpretations of the work which have been given in Symphony Hall. More than ever was Mr. Kreisler's supremacy as an artist impressed upon the listener; higher than ever he rose in the esteem of a public which has long welcomed him. The violinist was delayed in beginning the second movement, on account of the storm of applause which broke out as soon as he had stopped for an instant. His reading was as virile and as true in its sentiment as could possibly be desired; it was a reverent interpretation of a masterpiece; yet it was also a notably subjective, the expression of a great artist, deeply versed in classic interpretation, but with something of his own to say.

Mr. Kreisler's performance must stand at the head of his achievements in Boston. Technically it was, of course, thoroughly finished, with always the suggestion of reserve force and dexterity, but the playing of the cadenza may well have appeared to many the culminating point of this performance. The part playing was a marvel of virtuosity and musical feeling. Then the violin sang like 10 instruments instead of one, and this portion of the movement became, as it should, but as it rarely is, the magnificent capstone of the whole structure. The slow movement was nobly sung. Sentiment of the loftiest, simple and pervasive enough to make every hearer akin. And not the least part of this performance was Dr. Muck's accompaniment, played as by brothers-in-arms, directed as if Dr. Muck had done nothing but rehearse with Mr. Kreisler for the last fortnight. At his first performance of this concerto this season with the orchestra in [illegible] there was no rehearsal

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at all. The programme, a godly programme, was cordially applauded. No symphonic music is more dramatic than Beethoven's third Leonore overture. In few of his pages has Mozart surpassed the musical interest and finish of workmanship which he displayed in the finale of the "Jupiter" symphony. Dr. Muck respects the period and the school of this music, yet he, like other progressive conductors of today, finds this music full blooded, masculine in its character, despite its grace, ravishing the ears with the purity of its orchestral coloring.

NOVEMBER 21,
TRANSCRIPT,

THE NEWS OF MUSIC

A CHANGE WITH THE SYMPHONY ORCHESTRA

The Quiet Appointment of Mr. Urack as Assistant Conductor—His Fitness for the Job—A Facile, Girlish Pianist in Miss von Barentzen — Many Announcements About Impending Concerts — Orchestral Programmes of the Week—Propagating American Music—Items and Opinions

VERY unobtrusively the management of the Symphony Orchestra has made known, almost as a part of the routine of the day, that it is to have an assistant conductor. In recent years when a part of the band has played with a singer, a virtuoso or a dancer, Mr. Strube has lead it, though without official designation of any kind. On rare occasion, when the conductor has fallen ill—a mischance that happened never to overtake Mr. Fiedler—the concert-master has taken the orchestra as Mr. Hess and Mr. Wendling did in their time. It now appears that the engagement and formal appointment of an assistant conductor was a part of the arrangement that restored Dr. Muck to the orchestra, and as such, quite as much as one of the first violoncellists, Mr. Urack was called to the band. He will conduct in concerts in which a contingent from the orchestra assists a singer, violinist, or pianist; he will take the regular Symphony Concerts, should Dr. Muck fall ill—absit omen; and no doubt he will have his share in the "Pop" concerts next spring. He will not, however, lead in the accompaniment of concertos in the regular Symphony Concerts, as Mr. Stock did when he was assistant to Theodore Thomas in Chicago. Dr. Muck picked Mr. Urack for the work of assistant here and persuaded him to undertake the job rather than go to the Royal Opera at Berlin whither he had also been called as a secondary conductor. Mr. Urack's training as a musician and a 'cellist has been long and he has sat at the desk of the first violoncello for some years in the orchestras of the Opera House at Berlin and the Festspielhaus at Baireuth. As a conductor, his experience has been chiefly operatic—at Barmen, a flourishing manufacturing city in Westphalia where he led in the operas of Wagner and Straus last season. It will be interesting to discover his mettle here.

TRANSCRIPT,
NOVEMBER 22,

MUSIC AND MUSICIANS

THE PRESENT AND THE PAST OF MR. KREISLER

His Unique Place with His Public Here—Mr. Proctor's Pleasurable Concert—A New Way of the Pianists—Mr. Godowsky Reappears—American Songs in England—Items and Opinions

TODAY and tomorrow at the Symphony Concerts and in a concert of his own a week hence, Mr. Kreisler, the violinist, will reappear in Boston. Even short memories may still recall the time when he first played here, almost unheeded, to little audiences in Steinert Hall. Soon a larger concert-room was necessary to contain those who would hear him. Next he gained the prestige of appearances at the Symphony Concerts and in a few years he became the violinist whom Boston seemed most eager, at each return, to applaud. Now only Mr. Elman can compare with him in popularity here, and their audiences, in amusing contrast, come from very different social strata. The North End is prone to enthusiasms over Mr. Elman; the Back Bay flocks to hear Mr. Kreisler. Mr. Elman by the directness, the intensity and the superabundance of his powers was foreordained to be a popular violinist in the good sense of the word. Similarly, Mr. Kreisler, like Mr. Zimbalist of the younger generation, was foreordained to be the violinist of the musically subtle and sensitive and to appeal to those who like, or affect to like, poise and elegance.

That Mr. Kreisler happens to be a fashionable violinist in no way lessens his eminence among the virtuosi of his instrument in our time. He is unique among them in the exceeding fineness of his tone, in the adroitly shaded beauty that he imparts to it, in his feeling for the course and the variation of a melody, in the weaving of a lacelike filigree of arabesques, in an exquisite sense of proportion and transition. Mr. Elman's transitions, for example, thrill by their cumulative intensity, Mr. Kreisler's persuade by their finely spun euphony. His style is not emasculated. But it has the elegance and the deftness that makes him cultivate as by instinct the polished simplicities of seventeenth and eighteenth century pieces. Yet the writers for the violin in those days when it was still, so to say, an experimental instrument were not always content with gentle fancies and light elegance. They wove their larger and intenser patterns in tones, released more and more fully the voice of the instrument, gave it diversity, brilliance, power. When Mr. Kreisler plays such music he recreates it out of like ardors. He is the violinist of the classic concertos by right of a divining justice of interpretation. He is the violinist of the elder concertos by an imaginative sympathy with them, instinctive and cultivated, that is unique among the virtuosi of our time.

H. T. P.

From TIMES
Address: New York.
Date ....

WAGNERIAN SELECTIONS

Should Not Monopolize Boston Symphony Programmes.

Estab 34

To the Editor of The New York Times:

A few words anent Mr. Aldrich's remarks in last Sunday's TIMES about Wagnerian numbers on concert programmes and particularly the New York programmes of the Boston Symphony Orchestra. It would, of course, be absurd to contend that Wagner's preludes and independent orchestral compositions are unsuitable for symphony concert. As one of your correspondents I did not intend to "ban" them. Indeed, I expressly said that an occasional Wagner overture would be welcome. Complaint has not been made, and could not justly be made so far as Boston Symphony concerts in New York are concerned, of a practice that Mr. Aldrich himself very properly and cogently "bans"—that is, the performance of "fragments taken from the dramatic portions of the works, wrested from their context and deprived of the stage setting of action, scenery, and declamation that the composer intended to be an inherent part of them."

My criticism was solely that from any point of view the number of Wagnerian selections has been disproportionately large. The programme for the evening concert of March 21, 1912, originally included the prelude to "Lohengrin" and the overture to "Tannhauser," which were played, and, as the soloist was detained by illness, the prelude to "Meistersinger" was substituted, making three Wagnerian numbers in all. On Saturday, March 23, 1912, there were rendered the Siegfried Idyl, the funeral march from "Goetterdaemmerung," and the prelude and Liebstod from "Tristan and Isolde." These were the last pair of concerts of last season, and when the programmes for the first pair of this season were announced, each containing a Wagnerian selection, it was not unnatural to apprehend that the former policy of superabundance would be continued.

WILBUR LARREMORE,
New York, Nov. 18, 1912.

SUNDAY HERALD,
NOVEMBER 24.

'Cellist and Assistant Conductor

Otto Urack of the Boston Symphony Orchestra will be the 'cello soloist at the Symphony concerts on Friday afternoon and Saturday evening. He will play Dvorak's Concerto and on Sunday afternoon, Dec. 1, as assistant conductor of the Boston Symphony Orchestra, will conduct the orchestra which will assist in the concert given by Fritz Kreisler.

Despite his youth, Mr. Urack has had a noteworthy career, which has culminated in his appointment as the first assistant conductor the Boston Symphony Orchestra has ever had. He was born in Berlin in 1884 of Hungarian descent. In the Royal High School of Music, Berlin, he studied the 'cello under Hausmann; chamber music under Joachim and composition under Kaempf. From 1903 to 1910 he was principal 'cellist of the Royal Court Opera in Berlin, and since 1908 he has been solo 'cellist of the Festival Orchestra in Bayreuth. During the season of 1911-1912 he was the principal conductor in the Municipal Opera in Barmen, Germany, where he had charge of all the Wagnerian performances and produced there Strauss's "Salome," "Electra" and "Der Rosenkavalier," giving 15 performances of the last named. Previous to that he conducted opera in Bucharest, Sofia and Belgrade.

His success in Barmen was sufficient for him to secure a five years' contract with the Royal Court Opera in Berlin, but from this contract Dr. Muck secured his release in order that he might come to Boston. Last spring when there was a question of a successor to Mr. Schroeder, Dr. Muck recommended Mr. Urack at once. There had always been a plan to fortify the Symphony Orchestra with an assistant conductor, and Dr. Muck warmly recommended Mr. Urack for this post.

Mr. Urack has composed an opera, "Signor Formica," which will be produced this season at Breslau, a light opera, two string quartets and a number of smaller works.

SEMBRICH'S RECITAL

Mme. Sembrich, who returned to America last September for a long concert tour throughout this country, will give her only recital in Boston in Symphony Hall on Sunday afternoon, Dec. 8, tickets for which will be ready at the box office next Friday. For many years her recitals have been annual features of Boston's musical season, but last year she stayed in Europe giving concerts throughout Germany, Austria and Russia. This will be her first appearance here in two years. The program arranged for Boston differs in many respects from that which she gave in New York. She will sing 27 songs in four groups, the first group being classical airs, the second German songs, the third French and American songs and the fourth eight folk-songs of seven different countries sung in as many languages. Mme. Sembrich is the only one of the great operatic singers who has gone in seriously in the cultivation of folk-songs. Twice in New York she has given recitals devoted entirely to music of this class. In the folk-songs she has selected for Boston she will sing in Canadian French, in the brogue of Ireland, in Norwegian, Greek, Polish, Russian and Hungarian.

ELMAN'S RECITAL

The last of the Sunday afternoon concerts in Symphony Hall before the holidays will be given Dec. 15 by Mischa Elman. These concerts, which have been so successful, will be resumed in January. Elman has arranged an attractive program, the principal numbers of which are Beethover's Sonata in F-major for violin and piano; Ernst's concerto in F-sharp minor and Handel's sonata in D-major. He will also play a number of short pieces. Percy Kahn will be his accompanist.

THE BOSTON AMERICAN
NOVEMBER 23, 1912.

HEAR KREISLER AT SYMPHONY

By FREDERICK JOHNS.

Fritz Kreisler was soloist with the Boston Symphony Orchestra yesterday afternoon. The famous Austrian violinist had not been heard here for more than two years and he had an encouraging reception.

Few people realize it, but Kreisler has been before the public for more than a quarter of a century. His first appearance in Boston was made in old Bumstead Hall in 1888 as a boy of thirteen, a child prodigy.

Like many other musical prodigies, Kreisler's maturity has not belied the promise of his youth, and there is no question today of his rank in the very front row of virtuoso violinists.

Now he is approaching middle age, and is no longer a romantic figure as he wields his bow. His hair is still black and shiny and his little mustache still attracts, but he is a man of thirty-seven, not a willowy boy for women to go wild over, nor a bit of a girl to hypnotize the men.

So when Kreisler plays he is a violinist, not a hypnotist, and we judge him calmly, not hysterically.

He selected the Beethoven concerto in D major, an immortal composition packed with lovely melodies, full of brilliancy and violin difficulties, but composed by a man who used a violin to interpret his music, who did not write to show off a violin.

And as Kreisler played one could not help comparing it with that pompous, blatant, empty and frightfully tedious Brahms concerto which Mischa Elman performed in Symphony Hall one Sunday afternoon not long ago.

Kreisler is still a wizard of tone. Such gorgeous color, such exquisite singing of strings, such glorious triumphing over obstacles, such general brilliancy have seldom been heard in Symphony Hall.

The program was wholly classical. The symphony was Mozart's "Jupiter" in C major, and Dr. Muck played it as one who loves Mozart. Likewise the Beethoven Leonora Overture No. 3, that challenge cartel which all visiting conductors like Nikish and Stock and Stransky love to fling at our conductors was given [illegible] ing and impressive perfor[illegible]

SUNDAY GLOBE—NOVEMBER 24.

Mr Urack This Week's Symphony Soloist

Brahm's Symphony No. 2 in D major, Dvorak's concerto for violoncello and Schumann's "Genoveva" overture make the program for the seventh pair of Symphony concerts this week. The soloists will be Otto Urack, colleague of Heinrich Warnke at the first desk of the 'cellos and assistant conductor of the orchestra.

Mr Urack was engaged last Spring on the warm recommendation of Dr Muck to take the place of Alwin Schroeder, who was retiring from the orchestra, and also to assume the post of assistant conductor. It had long been in the minds of the management of the orchestra to have an assistant conductor and thus be prepared for emergencies which might arise at any time, and for this double appointment Dr Muck was instructed to choose his own man.

Mr Urack, despite his youth, has had a notable career. He was born in Berlin in 1884 of Hungarian descent. He received his musical education at the Royal High School of Music, Berlin, where he studied 'cello with Prof Hausmann, chamber music with Joachim, and composition in the class of Kampf. In 1903 Mr Urack became principal 'cellist of the Royal Opera House, Berlin, and held this position nearly seven years. During this time he did much work in chamber music and frequently appeared as virtuoso soloist in the prinicipal cities of Germany.

Since 1908 he has occupied the desk of principal 'cellist in the Festival Orchestra in Bayreuth. During the season of 1911-12 Mr Urack was engaged as first conductor of the Municipal Theatre in Barmen. He produced here almost all of Wagner's operas and Richard Strauss' "Salome," "Electra" and "Der Rosencavalier."

Offered the position of conductor in the Royal Opera, Berlin, he signed the contract for five years, but after a short time decided to get his release in order to accept Dr Muck's offer to join the Boston Symphony Orchestra. He has composed an opera in two acts, "Signor Formica," to be produced during the present season in Breslau; a light opera, two string quartets and a number of works in the smaller forms. He has also conducted in Bucharest, Belgrade and Sofia.

Fritz Kreisler's Concert.

The program which Fritz Kreisler has arranged for his recital in Symphony Hall Sunday afternoon, Dec 1, is characteristic of the man and his art. A half of it which he will play will be devoted to forgotten music of the masters of the 17th and 18th Centuries, in the revival of which he has worked so ardently and with such success.

He will have the assistance of an orchestra of Symphony players under Mr Otto Urack, the assistant conductor of the Boston Symphony Orchestra, and Mr John P. Marshall will be the organist. The program calls for two concertos and two groups of shorter pieces.

Mme Sembrich's Concert.

Mme Marcella Sembrich, who returned to America last September for a long concert tour throughout this country, will give her only recital in Boston in Symphony Hall on Sunday afternoon, Dec 8, tickets for which will be ready at the box office next Friday.

This will be her first appearance here in two years. The program which she has arranged for Boston will include 27 songs in four groups, the first group being classical airs, the second German songs, the third French and American songs and the fourth eight folk-songs of seven different countries sung in as many languages. Mme Sembrich has made the cultivation of folk-songs a feature of her concerts. In those she has selected for Boston she will sing in Canadian French, in the brogue of Ireland, in Norwegian, Greek, Polish, Russian and Hungarian.

SUNDAY POST, NOVEMBER 24,

Next Week's Symphony Concerts

Brahms' Symphony No. 2 in D major, Dvorak's concerto for violoncello and Schumann's "Genoveva" overture make the programme that Dr. Muck has arranged for the seventh Symphony concert, to be played next Friday afternoon and evening. The soloist will be Mr. Otto Urack, colleague of Mr. Heinrich Warnke at the first desk of the cellos, and assistant conductor of the orchestra. Mr. Urack was engaged last spring on the warm recommendation of Dr. Muck to take the place of Alwin Schroeder, who was retiring from the orchestra, and also to assume the post of assistant conductor. It had long been in the minds of the management of the orchestra to have an assistant conductor and thus be prepared for emergencies which might arise at any time, and for this double appointment Dr. Muck was instructed to choose his own man. On another page a sketch of Mr. Urack's career will be found.

The Kreisler Concert

The programme which Fritz Kreisler has arranged for his recital in Symphony Hall next Sunday afternoon, Dec. 8, is characteristic of the man and his art. A half of it which he will play will be devoted to forgotten music of the masters of the 17th and 18th centuries, in the revival of which he has worked so ardently and with such success. As already announced, he will have the assistance of an orchestra of Symphony players under Mr. Otto Urack, the assistant conductor of the Boston Symphony Orchestra, and Mr. John P. Marshall will be the organist. The programme calls for two concertos and two groups of shorter pieces. The first concerto is one in C major by Antonio Vivaldi, which will be heard in Boston for the first time. The concerto is in manuscript, and Mr. Kreisler is its owner. He played it once in New York several years ago. It is arranged for an accompaniment of strings and organ. The other concerto is the familiar one by Mendelssohn. The orchestra under Mr. Urack will play the overture to "The Marriage of Figaro," the overture to "Oberon" and an intermezzo for string orchestra from Mr. Urack's opera, "Signor Formica," which is to have its first performance in Breslau this winter. The programme in full is as follows:

Overture, "The Marriage of Figaro"...Mozart
Orchestra.
Concerto for violin in C major (MS.).Vivaldi
Accompanied by string orchestra and organ.
Mr. Kreisler.
Concerto for violin in E minor...Mendelssohn
Mr. Kreisler.
Intermezzo for strings...............Urack
Orchestra.

Soli for violin:
Andantino ......Padre Martini (1706-1784)
Prelude and allegro...............
Gaetano Pugnani (1731-1798)
Chanson Louis XIII. and Pavane......
Louis Couperin (1630-1665)
La Chasse ....J. B. Carter (1765-1841)
Variations......Giuseppe Tartini (1692-1770)
Mr. Kreisler.

Soli for violin:
Indian Canzonetta ....Dvorak
Caprice Viennois ....Kreisler
Tambourin Chinois ....Kreisler
24th Caprice ....Paganini
Mr. Kreisler.
Overture, "Oberon"...................Weber
Orchestra.

TRANSCRIPT, DECEMBER 2,

MR. KREISLER'S CONCERT

THE VIOLINIST AGAIN IN HIS PRIME

From Vivaldi to Mendelssohn, and from the Seventeenth to the Twentieth Century, He Plays with Equal Mastery of His Instrument and His Music—Mr. Urack Conducts

THE violin has more than once been compared to a child in the hands of its beloved master, and the crude metaphor was never more plausible than in the case of Mr. Kreisler's rich, provocative and fascinating art. The Austrian violinist performed yesterday afternoon for the first time in Boston an extraordinary concerto of the seventeenth century composer, Vivaldi, together with a double cycle of violin soli, ancient and modern, and Mendelssohn's familiar and melodious concerto in E minor. All these compositions, selected apparently with a certain naive disregard of programme exigencies, revealed in a striking and unexpected manner a performance so fine, so unusual, and in number after number so sharply individualized by the soloist, that the fact that this city has listened for the last time to this unique musician and extraordinary man assumes the proportions of an artistic tragedy.

Mr. Kreisler was creditably accompanied by a rather scanty segment of the Boston Symphony Orchestra. Mr. Urack conducted. The obvious limitations of the small orchestra were nicely adapted to the tonal delicacy of the Vivaldi piece but the performance of the two overtures was much vitiated by the numerical insufficiency. This was especially noticeable in the "Oberon" overture where Weber's formidable and fiery canvass was only meagrely filled in by the orchestra in a manner resembling the thumb nail sketch of an authentic masterpiece. An intermezzo for strings taken from Mr. Urack's opera, "Signor Formica," was sandwiched between the Mendelssohn concerto and the delicious soli of the old composers. In this composition, a pleasing and somewhat mediocre theme is slightly developed without touching the hearer's fancy or greatly engaging his attention.

The concerto in C major of Vivaldi, which Mr. Kreisler unearthed and which he greatly admires, is without question one of the most remarkable musical events of the season thus far. For Vivaldi, quite apart from his merely chronological importance as a developer of the concerto form, is a composer extremely adaptable to an intensely modern interpretation. This is precisely what Mr. Kreisler did with him in a production which was, to say the least, an astonishing tour de force and an act of absolute recreation on the part of the performer. It was a remarkable experience to hear a composition so classically beautiful, so instinct with the conventional ardor and polite sadness of the seventeenth century transformed by this extraordinary Tschek and man of fire into a triumph of poetry, fervent, absorbing, pathetic and absolutely original. What the piano is to De Pachmann, the violin is to Mr. Kreisler, and, incredible as it appears, he actually played the rococo composer as though he were playing Chopin. In the hands of a smaller man this intense modernization of a remote masterpiece would be clearly a tour de force closely verging on the ridiculous, but Mr. Kreisler, a unique artist and assisted by a capable orchestra, made of it a bizarre and at times a very lovely achievement. The polished naiveté, the archaic prettiness which so delights Mr. Arnold Dolmetsch and his friends almost entirely disappears and in its place, you have this strange and enchanting figure madly fiddling on the charming ruins of a lost art. Moreover, this is done, in reality, with positive intuition and without bravura. With loving absorption and a beautiful, shy reverence he carries through his unique conception. And how sweetly he subdues the voice of his instrument all through the solemn second movement, where the golden suavity of the mood is interrupted by the organ stealing through the arabesques which he invokes like a whiff of incense through the open door of a church. All the antique tricks, the archaic endings da cappo and the several devices of Vivaldi's restrained virtuosity reappear in the startling guise of Kreisler's art, and the result is a tone poem, deeply imbued with the strange genius of the performer, supplying to the hearer a modern intuition and voicing a new appeal.

All this contrasted remarkably with the Mendelssohn concerto which immediately followed. It is extraordinary that a modern composition, written by a man of genius and by no means devoid of musical strength, should appear so emasculated following the rich pathos and antique gaiety of an old masterpiece to which the violinist is evidently devoted. The popular concerto was unfortunately placed in the programme; it suffered through comparison and, unlike the other, it did not, on the whole, move the listener. In the group of concert pieces by the old composers, Mr. Kreisler's genius appeared more individualized and amazing. And instance of superior cleverness is found in a little thing by Antoine Cartier (1692-1770) La Chasse. Played by our modern admirers of the remote, it is analogous to a small stage of picturesque marionettes moved by wires. Mr. Kreisler plays it, of course, in anything but a realistic manner. But it is different. Deftly he employs his effects; a pat there; a touch, and it is all over. While in the Variations of Giuseppe Tartini, he plays as violently as any of his countrymen. The violin figuratively shows its teeth. The player rips and tears the theme with a kind of savage delight, and over the instrument peer his eyes cruelly aware. How tender he can be we have seen in the Mendelssohn.

The most obvious comment upon Mr. Kreisler as a violinist is that the instrument in his hands, fulfils, in the highest degree, its primal and lyric function; it sings. He is so far a fashionable violinist that his finely shaded tones appeal to the musically fastidious through their very faultlessness, but to regard Kreisler merely on this basis of technical excellence would be a profound mistake. The fact that he, a Bohemian from the country of Dvoràk (whom he plays enchantingly) should have studied so lovingly the technical classics of the seventeenth and eighteenth centuries indicates a nature emotionally complex. But in every case, as I have suggested, he has transfused the old masterpieces with a gypsy-like ardor, startling, audacious and singularly lovable. In fire of the primitive, not the manufactured type, he in no way falls short of Mischa Elman as a technical performer. It is an interesting fact that the pieces which seemed especially to please his listeners and which he was forced to repeat were precisely those in which he approaches, if I may say so, Mr. Elman's fascinating pryotechnics. In these cases he resembled a child suddenly turned loose, laughing, shaking his hair, with complete abandon exerting himself in a naive and joyous display; he was not, like so many popular virtuosi, a many-colored, municipal fountain spouting cold. A golden gaiety and purely lyric mood is, without doubt, the predominant characteristic of Mr. Kreisler's art. His sense of transition and the intellectual content of a melody is beyond praise and his wonderful delight in compositions like the Vivaldi concerto stamps him as unique in a generation of much musical cleverness. As an experience, Mr. Kreisler's recital is permanently remarkable and his playing of the old concerto, to take the most important example of a performance where none was finally representative, is memorable as the expression of a unique musical feeling and a beautiful soul.

C. V. W.

About Concerts

The Symphony Orchestra departed last evening on the second of its journeys to New York and the other cities to which it pays monthly visits. With it went Mr. Kreisler, the violinist, who is to play a concerto at each of the six concerts—Beethoven's, Brahms's, Bruch's in G minor and Mendelssohn's. The symphonies that Dr. Muck has chosen are Brahms's in D, Sibelius's in E minor, and Beethoven's in F. Overtures recently played at the Symphony Concerts here and Brahms's "Academic" overture, besides, will make the rest of the programmes. Almost needless to say, there will be no Symphony Concerts in Boston this week.

MONITOR, DECEMBER 2, 1912

KREISLER CONCERT

Concertos have no terrors for the Sunday afternoon concert audiences at Symphony hall. Yesterday's hearers heard two of them, besides two groups of solo pieces and two orchestral selections. And yet they say the concerto is disappearing as an art form.

The artist of the day perhaps was responsible for this shattering of prognostications. For Kreisler showed so magnificently how well the violin may be played that one forgot to notice how well Kreisler played the violin. An audience that crowded even the standing room at the hall sides showed enthusiasm at all moments and every movement of the concert.

And what a variety of character, permitting every grade of luscious tone color, was exhibited in Mr. Kreisler's selections. For the seeker after novelty Vivaldi's MS. concerto; for the classicist Mendelssohn's gem-like work of faceted perfection; for the musical humorist, Mr. Kreisler's own "Tambourin Chinois"; for the virtuoso admirer Paganini's enormously difficult twenty-fourth caprice literally tossed off by the lion-like performer with an aplomb that its composer probably did not surpass; there was the [illegible] Couperin to rouse interest in

Aside from Kreisler's own playing, which as ever showed no less musicianship than virtuosity, interest was caused by Vivaldi's new work. It has the customary three movements of the concerto, and is a well balanced and conservative work. The violin is given every desired opportunity and there are interesting contrapuntal passages in the first movement. The second movement, andante doloroso, is well named, but not too sentimental. It gives many a flowing phrase to the solo instrument and the work finishes with an allegro in fugal form whose resemblance to a mery jig is contrasted and relieved from overmuch levity by a sudden coda of utmost breadth and of churchly dignity.

Mr. Urack well conducted the orchestra in the concertos and the overtures which marked the end as well as the beginning of the concert, as also his own intermezzo from the opera "Signor Formica," a neat theme treated with surprising effects for the strings. John P. Marshall was organist and in the nine solo pieces Carl Lamson's piano work showed that Boston has accompanists of rank.

The program: Overture, "The Marriage of Figaro," Mozart, orchestra. Concerto in C major (MS.), Vivaldi, allegro maestoso; andante doloroso; allegro giusto; accompanied by string orchestra and organ; concerto in E minor, Mendelssohn; intermezzo for strings, from "Signor Formica," Urack, orchestra. Soli for violin: Andantino, Martini; Prelude and Allegro, Pugnani; Chanson Louis XIII. and Pavane, Couperin; La Chasse, Cartier; Variations, Tartini; Indian Canzonetta, Dvorak; Caprice Viennois, Kreisler; Tambourin Chinois, Kreisler; Twenty-fourth Caprice, Paganini. Overture, "Oberon," Weber, orchestra.

THE BOSTON AMERICAN—NOVEMBER 24, 1912.

Fritz Kreisler Will Play Two Concertos

Half of Program of Recital to Be Forgotten Works of 17th and 18th Centuries in Revival.

The program which Fritz Kreisler has arranged for his recital in Symphony Hall next Sunday afternoon, December 8, is characteristic of the man and his art.

Half of it will be devoted to forgotten music of the masters of the seventeenth and eighteenth centuries in the revival of which he has worked with such success.

He will have the assistance of an orchestra of Symphony players under Otto Urack, the assistant conductor of the Boston Symphony Orchestra. John P. Marshall will be the organist.

The program calls for two concertos and two groups of shorter pieces. The first concerto is one in C-major by Antonio Vivaldi, which will be heard in Boston for the first time. The concerto is in manuscript and Mr. Kreisler is its owner.

The other concerto is the familiar one by Mendelssohn. The orchestra under Mr. Urack will play the overture to "The Marriage of Figaro," the overture to "Oberon" and an intermezzo for string orchestra from Mr. Urack's opera "Signor Formica,' which is to have its first performance in Breslau this Winter.

The program in full is as follows:

Overture—"The Marriage of Figaro"......Mozart
Orchestra.
Concerto for Violin in C-Major (MS)........
Antonio Vivaldi
Accompanied by String Orchestra and Organ.
Mr. Kreisler.
Concerto for Violin in E-Minor.......Mendelssohn
Orchestra.
Intermezzo for Strings....................Urack
Orchestra.

Soli for Violin—
a. Andantino..........Padre Martini (1706-1784)
b. Prelude and Allegro.......................
Gaetano Pugnani (1731-1798)
c. Chanson Louis XIII. and Pavane........
Louis Couperin (1630-1665)
d. La Chasse...........J. B. Cartier (1765-1841)
e. Variations.......Giuseppe Tartini (1692-1770)
Mr. Kreisler.

Soli for Violin—
a. Indiana Canzonetta.....................Dvorak
b. Caprice Viennois.......................Kreisler
c. Tambourin Chinois.....................Kreisler
d. Twenty-fourth Caprice.................Paganini
Mr. Kreisler.
Overture—"Oberon" ....Weber
Orchestra.

URACK AS SOLOIST FOR 7TH SYMPHONY

Assistant Conductor, a Noted German 'Cellist, Will Be Heard Friday and Saturday.

Brahms' Symphony No. 2, in D-major, Dvorak's concerto for violoncello and Schuman's "Genoveva" overture make the program that Dr. Muck has arranged for the seventh Symphony concert to be played next Friday afternoon and Saturday evening. The soloist will be Otto Urack, colleague of Heinrich Warnke at the first desk of the 'cellos, and assistant conductor of

Mr. Urack was engaged last Spring on the recommendation of Dr. Muck to take the place of Alwin Schroeder, who was retiring from the orchestra, and also to assume the post of assistant conductor. It had long been in the minds of the management of the orchestra to have an assistant conductor and thus be prepared for emergencies which might arise at any time, and for this double appointment Dr. Muck was instructed to choose his own man.

Mr. Urack, despite his youth, has had a notable career. He was born in Berlin in 1884 of Hungarian descent. He received his musical education at the Royal High School of Music, Berlin, where he studied 'cello with Professor Hausmann, chamber music with Joachim and composition in the class of Kampf. In 1903 Mr. Urack became principal 'cellist of the Royal Opera House, Berlin, and held this position nearly seven years. During this time he did much work in chamber music and frequently appeared as virtuoso soloist in the principal cities of Germany.

Since 1908 he has occupied the desk of principal 'cellist in the Festival Orchestra in Bayreuth. During the season of 1911-12 Mr. Urack was engaged as first conductor of the Municipal Theatre in Barmen; he produced here almost all of Wagner's operas and Richard Strauss's "Salome," "Electra" and "Der Rosencavalier."

His success was such that he was offered the position of conductor in the Royal Opera, Berlin. He signed the contract for five years, but after a short time he decided to get his release from the Royal Opera in order to accept Dr. Muck's offer to join the Boston Symphony Orchestra.

He has composed an opera in two acts, "Signor Formica," to be produced during the present season in Breslau; a light opera, two string quartets and a number of works in the smaller forms. He has also conducted in Bucharest, Belgrade and Sofia.

SCHUMANN-HEINK RECITAL.

Will Sing Five Songs by Beethoven Today at Symphony Hall.

This afternoon's concert at Symphony Hall is the annual song recital by Schumann-Heink. This will be her only appearance in concert during the season. Madame Schumann-Heink has prepared a very interesting list of songs, departing somewhat from the usual. She begins with five songs by Beethoven, four of which will be unfamiliar to most concert-goers. She also has placed on the list two Seventeenth Century tunes. Of the moderns, Richard Strauss and Max Reger are represented, likewise there are two English songs. She will have the assistance of Edward Collins, pianist, and her accompanist will be Mrs. Katherine Hoffman. The program follows:

L. v. Beethoven—a. Die Ehre Gottes, b. Vom Tode, c. Bitten, d. Ich liebe dich, e. Neue Liebe, neues Leben. Chopin—a. Ballade, G minor; b. Berceuse, c. Scherzo, C sharp minor, Edward Collins. Robert Schumann—a. In der Fremde, b. Mondnacht, c. Frumlingsnacht, d. Liebesbotschatt, e. Erl-Konig. Liszt—a. Libestraum, No. 3. Paganini-Liszt—b. La Campanella, Edward Collins. Robert Franz—a. Im Herbst, b. Gute Nacht. Richard Strauss—c. Traum durch die Dammerung, d. Befreit. Max Reger—e. Waldeinsamkeit. H. Reimann Collection, Seventeenth Century—f. Spinnerliedchen. Landon Ronald—a. Down in the Forest. Mary T. Salter—b. Cry of Rachel. Louise Reichardt, Seventeenth Century—c. When the Roses Bloom.

EVENING TRANSCRIPT,

NOVEMBER 25,

MUSIC AND MUSICIANS

MME. SCHUMANN-HEINK'S SONG RECITAL

Her Unique Place Among the Singers of Our Generation—The Ripened Artistry of Her Present Maturity—News from the Opera House and Symphony Hall—Mr. Hammerstein's Newest Project—Items and Opinions

WHEN a singer stands at maturity the passing years do not ripen the voice, but they do refine and deepen artistry. Not so many years ago Mme. Schumann-Heink's singing was large outpouring of floods of rich tone, broadly colored with elementary moods and impulses, direct in its musical and emotional appeal, conquering by the intensity of its power and the opulence of its beauty. The voice as mere voice has now lost something of its tonal magnificence. A singer may not be in her fifty-third year (as Mme. Schumann-Heink half cheerfully and half wistfully acknowledges) and have worked hard for thirty seasons and still find her tones as ample, resonant, free and supple as they once were. She must rely more upon their beauty than their power. She must take thought by reflective artistry and order her singing accordingly rather than pour forth her voice by kindled temperamental impulse. For luminous bursts of tone she may substitute adroit light and shade in the coloring of it. For great sweeps of power she may substitute a quieter, deeper and sustained beauty. To the impulses of a big and warm temperament succeed the finer strokes of thoughtful and ripened imagination.

To this maturity [illegible] has now come and it is such a transformation that within a year or two past her singing has undergone. Twelve months ago, she was the "assisting artist" at three concerts of the Symphony Orchestra, and not hitherto in this town had she sung with such beauty of tone, steadily sustained and steadily diversified beauty, such divining and imparting imagination and such refinement and symmetry of style. If her voice had a little passed its golden prime, her artistry was at its brightest and fullest meridian. Then she sang operatic pieces, fragments of music-drama or orchestrated songs. Yesterday, she returned to Symphony Hall for a song recital in the strict and familiar sense of the word, and once more her singing brought this pleasure of ordered, diversified and insistent beauty, finer imagination, deeper feeling, more adroit skill and power tempered and refined into felicity. Yet she still kept the humanness of aspect and voice, mood and emotion, the suggestion of the common lot glorified, enriched and ennobled in her, that make her the most sympathetic and the most democratic singer of these days in America. The common people—to use a convenient but not a deprecatory phrase—rejoice in her. She stirs them because her singing expresses in terms that they can feel and understand, moods and emotions that are half-inarticulate in them, and because it awakens spontaneously their half dormant sense of beautiful and moving song. At the same time, the voice and the artistry that she plies upon it are the pleasure of the sophisticated and the sensitive. In her time, consciously or unconsciously, she has done great service to the broader understanding and appreciation of the arts of song in America. She has spread broadcast its satisfactions and pleasures, opened them to a great half-deaf and half-dumb world æsthetically that scarcely guessed them. She deserves the numbers and the quality of the audience that awaited her yesterday, wherein were all sorts and conditions of men and women, and the applause that the humblest and the highest musically in it heaped upon her. She has led them as has hardly another singer in our generation from admiration and excitement over her voice to understanding and pleasure in her artistry.

The songs that Mme. Schumann-Heink sang yesterday in her appointed programme or that she added to it gave very ample range to her ripened beauty of voice and new richness of artistry. It enabled her to sing two of Beethoven's religious songs with grave intensity of tone and sincerity and earnestness of devout feeling. The listener thought of the motto Beethoven wrote somewhere in his mass: "From the heart to the heart." Yet she did not miss the 'masculine largeness of Beethoven's song, the greatness and depth of spirit that are the ear-mark of most of his music. Woman that she is, she understood no less the masculine passion and sweep of Strauss's "Befreit." Rhetorician he may be in some of his music; in this song he is heroic melodist. He is poetic melodist in turn in his other song, "The Twilight-Dream" that Mme. Schumann-Heink sang, distilling the atmosphere of music and poetry into the still soft beauty of her middle tones. The same beauty, rounded, refined, of a luminous depth and a poetic plasticity, wrought and sustained the mood of musing melancholy in two of Schumann's songs and gained by an artistry that hid itself, the lovely simplicity of Schubert's "Liebesbotschaft," and the playfulness, like glints of sunlight upon the brook itself of his song of the trout. The richer, franker, German expansiveness and humor that are in her had their play in another song of Beethoven and in a folk-ditty or two. Some Germans write their songs almost as if they were singing them to themselves for the sheer pleasure of speaking a mood or an emotion aloud. If they do it beautifully, we poor reviewers seeking for the apt word call the beauty intimate. Of these were the songs by Franz and Reger that Mme. Schumann-Heink sang, and she seemed to whisper their low-voiced and gentle beauty into an audience that her imparting power had concentrated into a single hearing and sympathetic ear.

Those that still crave the old Schumann-Heink of the big sweeps of tone and feeling and the vocal stroke piled on vocal strokes could have their fill in her vevid and somewhat melodramatic version of "The Erl-King" and the plaints of her Rachel crying with the voice of distraught motherhood for children. Yet even they must have known and felt what a far finer thing was the rich, warm, velvety beauty of Mme. Schumann's sustained song, falling on the ear, like the pile of thick, soft carpets to the naked foot; the depths of subdued yet glowing color that she gave it—colors like those in Venetian pictures; and the imagination that caught and wove each phrase into the mood and spirit of the whole. Once Mme. Schumann-Heink sang with a careless opulence of power. Now she sings as though she had caressed each phrase into its place by a persuasive and discriminating artistry, as though she took thought of every tone and so made it the more even and beautiful. She sings now out of the triple resource of the great singer—voice, artistry and life.

H. T. P.

NEWS OF MUSIC

Forthcoming Programmes

TWENTY-EIGHT different pieces stand on Mme. Sembrich's programme for her concert at Symphony Hall on the afternoon of Sunday, Dec. 8—as generous a list as any singer within memory has proposed for a recital here. The unusual group is the array of eight folk-songs in strange tongues with which the concert will end. Here follows the programme in its entirety:

.....Beethoven
Der Kuss .....Mozart
Veilchen .....Paradies
M' ha preso alla sua ragna.....Händel
Lusinghe piucare .....Munro
My Lovely Celia.....Anonymous
Fingo per mio diletto.....
Im Grünen.—Klärchenlied.—Musensohn.Schubert
Brautlieder (1 and 2).—Röselein.....Schumann
Komm, wir wandeln.—In Lust und
Schmerzen .....Cornelius
Les Cloches .....Debussy
L'oiseau bleu .....Dalcroze
Ouvre tes yeux.....Massenet
Before the Crucifix.—Spooks.....La Forge
Constancy .....Foote
Eight Folk-Songs—
Gai lon la.....French Canada
Coolin .....Ireland
Kom Kjyra .....Norway
.....Greece

At the first concert here this season of the Flonzaley Quartet, at Jordan Hall on the evening of Thursday, Dec. 12, it will play Mozart's quartet in D (Op. 7); Tschaikowsky's in the same key (Op. 11)—the quartet of the beautiful slow movement; and Haydn's quartet in G (Op. 76, No. 1). Seemingly "the Flonzaleys" are as devoted as ever to the eighteenth-century music that so well displays their best powers.

When Mr. Godowsky appears at the Symphony Concerts early in December, he will play the fourth piano concerto, in G, of Beethoven.

EVENING TRANSCRIPT,

NOVEMBER 23, 1912

THE SYMPHONY CONCERT

MR. KREISLER PLAYS BEETHOVEN'S CONCERTO

A Performance of Transcendant and Thrilling Beauty in Which Orchestra and Conductor Also Had Their Share—An Audience That Rejoiced in a Soloist, at Last, of the First Rank—Modernized Mozart for a Beginning and the "Leonora" Overture for Epic Ending

YESTERDAY afternoon, for the first time this season, the "assisting artist" was the most interesting and important element in a Symphony Concert. Hitherto, this autumn, the "soloists" have not been remarkable. Mme. Rappold, for example, is an agreeable, if rather colorless, singer, but she is by no means of the first flight of the Metropolitan that occasionally wings its way into Symphony Hall. Mr. Witherspoon, again, is a capable and intelligent singer in the second or third rank of that same company. He brought a man's voice into the Symphony Concert, where in recent seasons it has been seldom heard, and he made possible the performance of the final scene of "Die Walküre." Mr. Proctor is a pianist of quiet abilities and mild and reflective temperament, who has long lived and worked in Boston and who was presumed to warrant "recognition." If the standards of the concerts are to be the same for the soloists that they are for the orchestra and the conductor, then Mme. Rappold, Mr. Witherspoon and Mr. Proctor hardly deserved a call to them. It may be true that the routine and the requirements of the Metropolitan Opera House make it impossible that its eminent singers should be absent from New York for four days to appear at the Symphony Concerts in Boston. But is that circumstance any sound reason why secondary and inferior singers should be summoned in their stead? If a pianist, a singer or a violinist reaches the high standards that presumably govern the choice of soloists for the Symphony Concerts and if he happens to live and work also in Boston, by all means let him appear at them. Otherwise his domicile and his working place, his lack or his plenitude of "recognition" seem hardly a material consideration.

The Symphony Concerts, now of national and international repute and the crowning artistic glory of Boston in the eyes of the world, do not exist to give secondary singers and virtuosi a hearing, to afford débuts for promising youngsters, or to foster resident "talent" because it happens to be resident. It is an open secret that the management of the concerts is under incessant pressure of many kinds to lower the standards for the soloists and to throw wide the gates that it ought to keep close-barred to all that have not great and matured abilities and wide and established reputations. It is also an observed fact that whenever it has yielded reluctantly to this pressure or itself relaxed those standards, the outcome has been disappointing to performer and audience and has lowered, for the time, the prestige of appearances at the Symphony Concerts. The only "safe and sane" course is a high standard and stout adherence to it. As the Symphony Orchestra now employs a conductor of the first rank and picks its players the world over—in Boston no less than in Paris and Berlin—according to their proved abilities, so it should call to its concerts only soloists of the first rank. If from adverse circumstance, these are unobtainable, it should go its own way. Unassisted, it gives some of its most interesting and best-liked concerts. There are too few rather than too many such. Moreover, its public discriminates shrewdly in the quality of these "assisting artists." Witness the little tumult of applause that greeted Mr. Kreisler when he came to the stage yesterday and the volleys of clapping that followed his playing of Beethoven's concerto. In comparison, the other soloists of the year have received but courteous acknowledgment of their good intentions and fair capabilities. At last an "assisting artist" of the first rank had come and the audience knew and rejoiced.

And yet the glory of as perfect a performance of Beethoven's concerto as human understanding, imagination and executive ability are likely to achieve was not wholly Mr. Kreisler's. Classic though the concerto is, it is primarily a virtuoso piece. It was written in the days when concertos existed for the display of the instrument for which they were written and of the virtuoso who played upon it. Composers—Beethoven no less than the rest—performers and public took them in no other way. Remote was the time wherein composers would regard the solo instrument merely as the conspicuous and dominant voice in an orchestral whole or construe a concerto as a potential symphonic poem (with or without a programme) that must be cast in a form particularly arbitrary and hard to conquer. Beethoven frankly wrote his concerto to display the violin in itself and the signal abilities with it of the virtuoso, Clementi. Therein was its chief and sufficient reason for existence according to every standard of the time. Throughout, Beethoven has written accordingly, and the most exacting of violinists may hardly complain of the opportunities that it offers him and the tests it lays upon him. But

to keep his orchestra a mere background and support. He wrought it into the substance of his music, gave it long and significant passages quite to itself; kept it in constant interplay with the solo violin, and ordered with divining imagination the relation of its tone en masse or in isolated voices to that of the dominating instrument.

The result is a concerto in which the orchestra is no less an integral part than the violin, and so the more is it a masterpiece, since it satisfies the old requirements of a virtuoso piece and anticipates the new notion of a kind of hard and fast but infinitely tempting symphonic poem. Dr. Muck has acute understanding, penetrating imagination and the courage of his convictions, and so it was, perhaps, that, apprehending all this, he gave himself and the orchestra their just share in the concerto. The strictly orchestral passages might have stood in a symphony, so justly did the conductor and the band give them clear and beautiful voice. Everywhere they preserved with adroit balance the relation of the whole body of the music to the solo part; everywhere they gained exactly the fusion or the contrast of tone that Beethoven seemingly designed. If they missed not a detail that would enhance the violin against the background they were weaving, or the transition they were compassing, no more did they miss the beauty of a single phrase or the force of a single intervention that fell wholly to them. If Mr. Kreisler's tone was of wondrous and penetrating beauty in the concerto, no less was theirs. The two-fold result was ceaseless beauty.

It is possible to play the violin part in the concerto with a large eloquence, a broad style and an incessant amplitude of tone and accent that Mr. Kreisler does not choose to bring to it. Such grandiloquence is Mr. Ysaye's way with the music. It is possible also to clothe it in intensities of excited tone and excited feeling, which is Mr. Elman's way with it. To do so is to inflate the music to the peculiar temperament of the violinist. Beethoven did not write the concerto in the vein of the "Eroica" symphony or the third "Leonora" overture. He wrote it as so much beautiful or exacting music for the beautiful and achieving voice of the violin. It is not all power and sweep; it is very nearly all fineness and sensibility. Therein it meets Mr. Kreisler's matured talents and temperament half-way so that the music and the violinist exist for the time in a kind of spiritual fusion that completely and perfectly imparts it to those that hear.

Mr. Kreisler's tone is a tone of exquisite fineness and softness, meet for the velvety texture of the music. It is a tone of most sensitive suppleness that bends to every curve of a melody to every lace-like filigree of ornament. It is a tone quick with delicate light and shade that makes its song, its figuration, its arabesque bright with changeful tints and half-tints. The play of light and shadow in it is nearly endless. It is furthermore a tone that can isolate itself like a fine and shimmering thread against the background of the orchestra or fuse itself with one or another of the instrumental voices. It is a tone that springs to every elasticity of rhythm, that can spin itself into the finest of transitions, gather without break or jar light force of a climax, or leap up dominant out of orchestral tumult. Above all it is a tone that glows with the beauty of the song that it sustains and yet in its own right is so full of sensuous loveliness that it falls halo-like upon prosaic figuration. Even in passages for purely technical display, it works its charm of glowing and beautiful rhapsody. The ear, the imagination, the whole listening being respond to such beauty of sound weaving its beautiful patterns upon the air.

A part of this beauty is the beauty of the tone of the violin, most human-voiced of all instruments; a part of it was yesterday the intrinsic beauty of the music; a part may even spring from the flawless technique of the violinist; but more than all the rest the beauty lay in the mind, the imagination, and the spirit of Mr. Kreisler, transfiguring him, his music and his instrument. As the years pass La Duse has simplified and sublimated her acting until it has become of a rarely sensitive and suffused beauty, a beauty from within the actress's own mind and spirit for which play and personage are fortunate to be the means. Such beauty, by a similar process of simplification and sublimation, has Mr. Kreisler's playing of Beethoven's concerto now gained. It is hard to believe it matched in our time. And there he was, by the perverse prose of things, the husky, swarthy Viennese of full body and impassive face, who stood uneasily in the pauses of the concerto and who strode on and off the stage like an alert man of business.

Mozart's "Jupiter" symphony began the concert and Beethoven's third "Leonora" overture ended it. Presumably Mozart's symphonies must be played in these days by orchestras twice or thrice as numerous as those for which he wrote, and probably with fuller-powered instruments. They must be played, too, in halls thrice or four times the dimensions of those for which they were written. And so it is that this "Jupiter" symphony must sound as with great chords, with full-voiced song between, with large and stately minuet, with a fugued finale as big and brilliant and sweeping in its way as though it had come off the table of some eighteenth-century Strauss or Reger. And so, too, perhaps the slow movement must be charged with a passionate moodiness of voice that is far enough from the musing melancholy that was "sentiment" in Mozart's time and music. Gone is the wistfulness of his quasi Italian melody; in its stead are passion and almost power. If Mozart's music must go big under the necessities of modern orchestras and modern concert halls, then make it big also with brilliance or emotion.

There is no other way and Dr. Muck went not nearly so far with this modernized Mozart as does many another conductor. Big as the music had to sound, agitated as he did sometimes make it, he yet kept its brightness, its shimmer, its plasticity, its beauty of pattern and of voice. Pure Mozart in a little hall with a little orchestra and all light loveliness and gentle emotion is doubtless an archaic and eccentric taste to which nobody in this twentieth century could possibly cater. We

TIGHT BINDING

[illegible] the beauty under a magnifying glass, and we shall feel the emotions in the image of our own nervous time. Otherwise we might not appreciate them. No doubt Dr. Muck is right enough in his version of the "Jupiter" symphony—and yet his differentiating and characterizing imagination might carry it back, and his audience with it, into the eighteenth century again. It was only seven years into the nineteenth when Beethoven wrote the third "Leonora" overture, and once more it sounded like music-drama in epic epitome—of what energy, suspense, contrast and deep intensity of emotion, outpouring itself in tones, bending form and substance to its imperious will. Such music of power knows not the years and conquers the fluctuations of minds and spirits in changing times. The softer beauty and the distilled brilliance of Mozart has a harder struggle with them. H. T. P.

TRANSCRIPT,
NOVEMBER 30,

THE SYMPHONY CONCERT

AN AFTERNOON THAT RELEASED COMPOSERS

Brahms's Second Symphony in a Performance That Set Free Its Beauty—Dvorak's Concerto for Violoncello and Mr. Urack's Distinctions as a 'Cellist—Even Schumann Gains Freedom, Too—The Means to All This Emancipation

A LONGISH programme at the Symphony Concert yesterday afternoon was lengthened by the prefatory playing of the slow movement from Beethoven's seventh symphony to honor the memory of Mr. Higginson's friend, Dr. Arthur Tracy Cabot, devoted servant, also, to the well-being of the community. In itself, as Dr. Muck had ordered it, the programme seemed longer than it really was. Dvoràk's concerto for violoncello is not short by count of measures. To those that will have none of the 'cello as a solo instrument or of "the literature" for such purposes, the concerto would have been wearisome at half its length. To the rest, who found compensation in the rare beauty of Mr. Urack's tone and the refinement of his skill and even in Dvoràk's effort to give the whole piece his wonted richness of rhythmic energy and instrumental color, it still had its lengths. On the other hand, the symphony, the second of Brahms, was short and Dr. Muck and the orchestra imparted and intensified its richness of melody, diversified its instrumental color and released its warmth of mood and expression as has no performance of the music here within long memory. For ending—and Dr. Muck is now holding his audiences to the end, as he did not in his first term—came Schumann's overture to "Genoveva." When it was done, dramatizing eloquence had actually made Schumann seem like a romantic composer for the theatre.

Brahms was a melodist—the fertile inventor of sensuously beautiful and emotionally expressive melodies in the symphonic music of his time. Thereby it stands in the great line of musical descent after Beethoven and thereby it holds its own with succeeding generations. Whether Brahms invented these melodies spontaneously or after much travail of spirit none may say, but by the evidence of his own music in hearing in the concert hall or in reading from the engraved page, he developed, modulated, interwove and colored them reflectively, abstrusely, sometimes with obvious calculation over arid places. A melody beautiful in itself and quick with feeling underwent this treatment at Brahms's hands, and if conductor and men read the music too literally, fell upon hearers clouded and hardened. Similarly, Brahms was of alert imagination with many sorts of instrumental color. Scarcely a composer equals him in his "feeling" for his horns, for the clarinet, for the many-tinted strings. He was of quick imagination, too, in the contrasts of diversely rhythmed voices in his orchestra. Yet when he set the promptings of these impulses on the engraved page, again he took over-much thought, calculated and hardened once more. Like his melodies, Brahms's instrumental coloring and rhythmic contrasts needs a releasing and intuitive conductor and orchestra.

And, so finally, with the emotional and the poetic quality behind that really prompts this warm beauty of melody, this richly conceived instrumental color, this rhythmic élan, Gray, the poet, in Arnold's familiar phrase, "never spoke out." Brahms, the composer, "spoke out" but usually clouded the intrinsic quality of his utterance by too much reflection and stiffened it by too many pains against spontaneity. Brahms, the abstruse on one side of his musical mind and imagination was Brahms, the tone-poet, on the other. In the old, old phrase, two natures struggled in him and he was not always able to weld them, like some composers of more fortunate temperament, into a triumphant whole. Consciously or unconsciously, he left the conductors to adjust the balance, to give him the necessary release. His own generation of leaders neglected the invitation; the new have seized it—sometimes too eagerly.

Now it was this release that Dr. Muck wrought upon the symphony in D yesterday. He opened its melodies in unclouded beauty, made them run with supple sinews, lifted the mists of reflection from their instrumental colors, set free their rhythms, let emotion and even poetry in tones speak as by unsubdued eloquence. He did so, first, by a divining choice of pace like that, for example, that made the Adagio run more slowly than it usually does, but with a new voice of deep, rich melody, or like that which made the Scherzo glint at first with its quick-running presto and then gather the voice of a quieter and musing song. He did so again and his orchestra with him in the plasticity with which they held Brahms's melodies along their changeful and interwoven course, with revealing accent at every turn. Unless the actual facts of the music left him no escape, he let no instrumental color cloud another, while the horn-players, the wood-winds, the 'cellos and the other strings and the gravely glowing brass outdid themselves in warmth and variety of response and in zest of intuition. Rhythm seemd to quicken rhythm and each trod clear, walking upon the air. Freedom of utterance seemed to spring from freedom of feeling behind. The music sounded as of a released and glorified Brahms.

Beauty of rich melody, mounting, declining, now sustained, now broken, interwoven, contrasted, filled the first movement while horns and clarinets, 'cellos and violins shed their beauty of tone over it. How near seemed the voice, even of Italian melody, to this Brahms of the neighboring Vienna, in the rich, intense and suffused song with which the Adagro wrought its melancholy convolutions in the tonal light and shadow that the instruments lent it. The Scherzo ran like sparks of gay tonal fire that grew softer and coalesced gently when the first flash of the mood subdued itself into glowing tenderness. And the joyous rhythmic rush of the finale as it expanded into larger and larger song. Brahms's horns, usually dusky and deep-voiced, were caught into the song. The strings bit and danced under it like the star over Beatrice's birthday. The coloring seemed gorgeous; the rhythm swept the hearer into it; Strauss might have envied the surge of it all. Brahms released surely, but also Brahms with a conductor who was pushing aside the dross of abstruseness that the pure gold of melody and feeling might shine the clearer, and with an orchestra that caught intuitively every cautious suggestion of instrumental color and enriched it.

Dvoràk was melodist, too, when he wrote his concerto for violoncello, but not in those unhappy and withering years in America the fresh melodist that he once was and that he was never again to be. There is little spontaneity in the concerto, yet how hard and conscientiously he has toiled to make it symphonic music intrinsically interesting as well as a grateful and displayful piece for the violoncello. And sometimes he succeeds. At the very beginning there is warmth of instrumental color and rhythmic energy as though the composer were concentrating his powers. The unfolded melodies give a measure of pleasure in themselves. The adagio has the simple warmth of feeling that flowers in the naive-souled and half-intuitive Dvoràk into something very like beautiful song. The Dvoràk who was more than a "natural" composer after all, plies his skill in harmonic and instrumental coloring, in subtle euphonies for the violoncello and the other instruments and in transitions that have their quick little thrill of beauty and bite. Czech fire does flash mildly out of the final rondo and toward the end when violin and violoncello intervene with soberer song and bear it into deeper and deeper beauty, Dvoràk sings as only do those composers in whom music is really the voice of an inspired, an intuitive impulse. It had not quite faded even in the days of this concerto.

As some of the finer qualities of Dvoràk are in the concerto, so it asks for the finer voice of the violoncello and the finer skill of the 'cellist. Other 'cellists have drawn from their 'cellos a bigger, deeper, broader, showier tone than did Mr. Urack and have made their "passage-work" seem more a feat of strength and agility upon a recalcitrant and complaining instrument. Mr. Urack happens to be a finely tempered musician as well as a finely skilled violoncellist. Being such, he wrought his "passage-work" with an exceeding lightness of hand, with adroit and beautiful gradients of tone, in delicate euphonies with other instruments, with a felicity in cumulative transition that had even its little thrill. Throughout, moreover, his tone had a softness, fineness and brightness that is rare in the virtuosi of the 'cello; there was sensuous quality in it; the 'cello sang tenderly, intimately, as well as deeply and broadly. Its analogue is Mr. Noack's tone among the violins. It sought and gained a beauty that is of musical and imaginative sensitiveness—the beauty that is not of strings and wood and bow or even of virtuosity.

The concert ended, as it had begun, with a released composer—the Schumann of the overture to "Genoveva," the opera that was no romantic opera by all the canons of the theatre, though a master-romanticist of music wrote it. A better text and drama would not have saved Schumann. He was the romanticist who dreams in the spring woods or in the fire-lit shadows and sets his visions and his moods in little pieces. He was too gentle for the big theatre. It wants flame and when he wrote romantically, he wrote in luminous vapors. Yet in this overture, perhaps because symphonic music is more natural to him than music of the opera house, he was dramatic and romantic both—or he seemed so yesterday under Dr. Muck's revealing and quasi-operatic hand. The cavillers may object that the conductor sometimes broke the flow of the music to gain this end and heard emphases and contrasts in his interpreting ear that Schumann may have hardly suspected. So be it, yet it was good to hear the overture sound with a glow of romantic imagination, with strokes of dramatic contrast, with a

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MONITOR,
NOVEMBER 30,

MR. URACK SYMPHONY SOLOIST

With Otto Urack, 'cellist, making his first appearance as soloist, the Boston Symphony orchestra, Karl Muck conductor, gave its seventh public rehearsal of the season in Symphony hall Friday afternoon, presenting the following program: Beethoven, second movement from Symphony No. 7, in A major, Op. 92 (in memoriam, Arthur Tracy Cabot); Brahms, Symphony No. 2, in D major, Op. 73; Dvorak, concerto in B minor, for violoncello, Op. 104; Schumann, overture to "Genoveva," Op. 81.

If any composer ever understood the responsibility implied in writing a concerto for violoncello, it was Dvorak. Nobody better than he knew the tactful devices that would make this solo orchestral form interesting. To begin with, he had a meaning of his own for the word "solo" as applied to the violoncello. This word in its ordinary use refers to the treatment of a particular tone color with other colors in such a way that it remains entirely independent of them. An instrument's titles to independence are, among other things, wide range, facility in execution, capacity for shading and sensitiveness and versatility in expression. They may be summed up in the general qualification of readiness to respond to the performer's emotion. The solo instrument that speaks with the most directness is the voice. The one which has the most abounding melodic appeal is the violin; that which has the broadest harmonic gauge is the piano. [illegible] between the violin and the piano is the violoncello, the instrument that can produce airs on one string and block out harmonic progressions on three others. The violoncello, being a less highly specialized vehicle of expression than voice, violin or piano, has not so commanding a place as a solo instrument.

Dvorak's peculiarity of view in regard to the violoncello is explained in his perfect understanding of its pristine worth on the one hand and of its circumscribed powers on the other. His keen discernment of color values led him to the conviction that the 'cello as a solo instrument must be treated in a way contrary to that which is appropriate to the voice, the violin or the piano. Instead of giving the 'cello an originative position in the music, he gives it a consequent position. The solo line in his score does not compel the other lines to their character; it takes character from them. He gains his concerto effect not by adding orchestra to the 'cello, but by subtracting orchestra from it, until the instrument's individualit stands revealed. Dvorak's inversion o the usual process of concerto construction leads him to treat his solo instrument a large part of the time as o member of a duet. Most ingeniously keeps the flute in inconspicuous a tendance on the 'cello, modifying t tone of the A string, taking all t raucous quality out of it and buoying up so that it seems to have true trel character.

Enwrapping the solo instrument co pletely for a while with sound of stri wood and brass choirs, he will take aw one envelope of tone after another, gra ually reducing the accompaniment un only oboe or lightly bowed violins a distinguishable. And when the 'c has sung a passage of sufficient leng to give some theme its exposition development, he will suddenly termina its meditations with an outburst of t full orchestra.

Zealously the new 'cellist of the chestra read his line in the interesti Dvorak score. With rich, smooth to with masterly execution he perform his part in this music of liberal plan a of nice detail. Mr. Urack performed e quisitely and interpreted sympathet cally. A genial piece of orchestral wri ing had genial treatment at his and a Dr. Muck's hands.

The Brahms symphony will not coun as one of the most brilliant performance of the conductor's first two months. An still the reading did him and his men credit for beautiful quality of tone. All departments of the orchestra had a transparency that they have not had at former concerts, when brilliancy of interpretation has been the aim. Dr. Muck's work of Friday earned the greatest praise for this accomplishment. It was well that the orchestra should give the last week prior to the tour to considering means instead of ends, that it should make the Brahms second symphony a practise piece for tone enrichment and for choir blending. The Schumann overture was a little more communicatively read than any movement in the symphony, except, perhaps, the third. As a program, the three pieces of this week, the concerto, the symphony and the overture, have not the interest that the works offered at former concerts have had, but as a group of repertory selections that have improved th tone of the orchestra in general and detail, they must be recorded as memor

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THE BOSTON AMERICAN—
NOVEMBER 30, 1912.

URACK HEARD AT SYMPHONY

By FREDERICK JOHNS.

In memory of Arthru Tracy Cabot, the slow movement from Beethoven's Seventh Symphony in A major was played before the regular program at the Boston Symphony concert yesterday.

The program consisted of the Second Sympnony of Brahms, Dvorak's fine concerto for cello and orchestra, and Schumann's overture to Genoveva.

The program, like most of its predecessors, reflected Doctor Muck's liking for melody. There was no muddy music upon it, nothing but absolute music of the tuneful kind.

Even Brahms is found at his melodic best in the Second Symphony. Less scholastic than in his other works, but none the less interesting harmonically, he has woven his web around fine melodies, and the Symphony makes pleasant hearing.

Dr. Muck is not over fond of Brahms, but he is not a man to be prejudiced against any good composer. His reading of the Second Symphony was sympathetic enough to satisfy the most devout Brahmins.

The Dvorak concerto introduced Otto Urack, the new cellist and assistant conductor of the Boston Symphony. This concerto was composed back in 1896, while the great Bohemian was still a resident of New York. He had the aid of Alwin Schroeder, one of the most brilliant of all cellists in this work, and Mr. Schroeder is said to have written several of the bravura passages.

Dvorak had a gift for sweet and plaintive melody of a sort that could be aptly expressed by the cello. It is not an instrument that seems suited to solo work and the library of cello concertos is not very large. Therefore the Bohemian concerto has become a great favorite with violin cellists.

Mr. Urack has an attractive personality and a way of getting fine, rich tone out of his big music box. He plays with rare tenderness, great spirit and superb technical skill and there is no question at all that he belongs in our Symphony Orchestra at a desk which has accommodated several very great players in the past.

POST, DECEMBER 1,

URACK: ASSISTANT CONDUCTO

Symphony Creates New Post—A Young Conducto Experience in Europe—Working Under Strau —The Stuff a Conductor Is Made Of

Mr. Otto Urack, who was the 'cello soloist at the Symphony concerts of last Friday and Saturday, will make his debut in America as a conductor this afternoon in Symphony Hall, when he will direct orchestral performances and accompaniments at Mr. Kreisler's concert. Mr. Urack is now in his 28th year, but he has behind him a distinguished record, not only as a 'cellist, but as a conductor of opera. A young man who has conducted such works as "Salome," "Electra" and "Rosenkavalier," and won the emphatic approval of Strauss in so doing, has accomplished something at the beginning of a career. Mr. Urack has conducted opera in several of the most important opera houses of Germany and Balkania. He has given orchestral concerts at various festivals in Germany, and as a result of his work as chief conductor at th opera house at Barmen, he was offere the position of conductor at the Roy Opera House of Berlin; and he had a tually signed his contract when D Muck secured his release, in order th Mr. Urack might come to Boston wi him.

Incidentally, Mr. Urack will be t first to occupy the position of assista conductor of the Boston Symphon Orchestra, a position especially a pointed for him, at Dr. Muck's reco mendation.

Mr. Urack did more than work und Strauss's eye. He observed and refle ed for himself, and his description Strauss' conducting is one which su gests another point of view as to nature of Strauss's operas. For stance: "Strauss thinks more of singers, has more regard for th as a factor in the music-drama, th almost any conductor I have e heard. You would not believe h fine-sounding is the score of 'Electr until you had heard it with him. heard another well known music conduct this opera some 10 times, a then I heard a number of performan by Strauss. With the former it all sound and fury, with tremend climax. Well, with Strauss I co scarcely believe my ears. The m texture of the orchestral tone w something to marvel at, it was so fi clear—microscopically clear, in all elements. Each instrument, in one the most complex scores in existen added something to the total effect.

"Then the vocal parts. You not heard every note that was sung on stage; you heard every word. Str is very insistent on this point. works much more with his singers with his orchestra In the places bet the singing, or with the voice pit in a register which shows thr more easily, the orchestra will sud ly flame up, or take the threa the discourse, so to speak, from singer's mouth and develop it dramatic and symphonic manner. we are not to suppose that Str wrote for an immense orchestra wit knowing exactly what he was to His voice parts are equally import at least, with those of the orches and when he conducts, they are hea

Strauss as a conductor is far fr the modern virtuoso. He is far fr

Weingartner, for instance, says Mr Urack. "Weingartner, a very grea man—oh, yes—is also our greatest virtuoso. If one could have a Strauss and a Weingartner in one, there would be the greatest of all conductors. Strauss is a great composer and musician first, then a virtuoso leader of the orchestra. And Weingartner is the opposite. He never forgets the 'publicum.' He will practise in the rehearsal hall—yes—with two large mirrors at each side. He knows then how he looks!"

Strauss, according to Mr. Urack, is a remarkable interpreter, not only of Wagner, Liszt, and his own works, but also of Mozart. Mozart under his fingers becomes somewhat modernized—or, perhaps, the spirit of Mozart is in a language nearer that of our audiences of today. "Strauss reminded me that Mozart in his day was a Wagner, and he also said this. He said: 'Do you not realize that sometimes Wagner is easier to sing against than even Mozart? Do you think that the thickness of basses and celli together is not often a very difficult thickness for the singer? Then think of the heaviest score of Wagner. Think how clear it is, how transparent the tone. It is a living tone, full of color. Properly conducted, this is not a menace, it is an invaluable support for the singer."

Mr. Urack made an interesting comparison between Strauss and his relation to the present period, and the relation of the period of Berlioz to that of Wagner. To this effect: "To me and to others who are better authorities, Strauss is a sort of Berlioz. Today we know and we appreciate, at least to a great extent, the great genius of

France. But most of us believe that the greatness of Berlioz was in his ideas, so modern and so intense, rather than in his genius for melody. To this he owes his high position today. But if we look at Wagner, we see there a man who has summed up the whole spirit of his generation, and summed it up, not only in a new but a marvellously beautiful way. Now I think that Strauss is a Berlioz of the future. Some day, sooner or later, the great man comes. Is it not likely that music will simplify—a little? I do not mean a return to Mozart. That is not possible and we would not want it. I mean, the great man who will develop to their ultimate issues the great ideas of Strauss, who will combine with his philosophic vision his harmonic pungency and his extraordinary genius for making melody express the most definite or abstract ideas—this man will have all, but with less complicated effort. That inclusiveness of style, that enormous fertility in the development of ideas, the resources of harmony, and instrumentation, and counterpoint—these should all descend naturally to the successor of Strauss, but with them, let us hope, greater genius of a purely musical character. Strauss is creative, always, and in spite of the shortness or the manner verging on the obvious, of his melodies."

Mr. Urack spoke with an enthusiasm as genuine as it was contagious. He spoke in the manner that a young man in his twenties should speak, and his conversation was especially good to hearken to, for it brought back the realization that there is still some music to be heard; that there is much behind us, but more ahead. All young men should impress this upon their elders!

Contrary to the opinion of many, Mr. Urack, having repeatedly conducted all three works, found Strauss' "Rosenkavalier" the greatest in the finish of its workmanship and the distinction of its ideas. "The waltzes? No, they are not the greatest parts. They please the public. There are other parts that show the greatest composer in Germany today. For instance, the scene between Octavian and the lady to whom he bears the Rose, in the second act; the amazing humor and gusto of the scene at the inn; the final pages of the last act. These occur to me at once. There is so much that I could tell you about it all the morning. Strauss' 'Feursnot' is a great work. You ought to know it here. He wrote every bar of that music from his heart. But the 'Rosenkavalier' is different from the others because it is never for an instant cheap or commonplace. Always some little quality of wit and genius keeps it from the occasional lapses of 'Salome' and 'Electra.' In 'Electra,' by the way, is a scene which would surprise you if you heard it from Strauss—that strange scene between Electra and Clytemnestra. It is marvellous in psychology. It is overwhelmingly dramatic."

"Did you study conducting with anyone?"

"Never! Composition, orchestration—of course, but conducting, not at all. If a man is a conductor he will know it the moment that he takes up his baton, and his men will know it, too. His skill will increase with knowledge and experience, of course, but that is only in degree, not in kind. Some men will study all their lives. If they have not in them especially rhythm and also some personal magnetism, they should stop. There must above all be the faculty of quick communication with the men. You may rehearse all you like. Your signals may be perfectly clear, but with all this, unless you have actual rapport with the players, your performance will be lifeless, however firm your authority."

"——? No one who has once tasted the pleasure of conducting would ever have to ask that question. Naturally I am fond of my especial instrument, the 'cello. But of the orchestra I am fonder still, and when I sit under our great Muck, and feel all that he does, then I want to throw away the 'cello. I want to take the stick myself, and make them play!"

FRITZ KREISLER

Fritz Kreisler's only concert in Boston will be given in Symphony Hall this afternoon at 3:30 o'clock. The distiguished violinist will have the assistance of an orchtstra of Symphony players under Otto Urack, the assistant conductor of the orchestra, who on Friday afternoon made his debut as a 'cello soloist.

Mr. Kreisler will play two concertos and two groups of short pieces, one of classical pieces of the 17th and 18th centuries, the other of modern pieces. The concertos will be by Vivaldi and Mendelssohn. In the Vivaldi concerto the organ of Symphony Hall will be used in the accompaniment, as well as the orchestra. An interesting feature of the programme will be the first performance here of an intermezzo for strings from Mr. Urack's new opera "Signor Formica," which is soon to have its first performance in Breslau.

The programme in full is as follows:

Overture, "The Marriage of Figaro"..Mozart
Orchestra
Concerto for violin in C major (MS)..
Antonio Vivaldi
Allegro maestoso
Adante doloroso
Allegro giusto
Accompanied by string orchestra and organ
Mr. Kreisler
Concerto for violin in E minor...Mendelssohn
Allegro molto appassionato
Andante
Allegretto non troppo; Allegro molto vivace
Mr. Kreisler
Intermezzo for strings, from "Signor Formica"
Urack
Orchestra
Soli for violin:
a. Andantino....Padre Martini (1706-1784)
b. Prelude and Allegro..................
Gaetano Pugnani (1731-1798)
c. Chanson Louis XIII. and Pavane..
Louis Couperin (1630-1665)
d. La Chasse....J. B. Cartier (1765-1841)
e. Variations. Giuseppe Tartini (1692-1770)
Mr. Kreisler
Soli for violin:
a. Indian Canzonetta....................Dvorak
b. Caprice Viennois....................Kreisler
c. Tambourin Chinois....................Kreisler
d. 24th Caprice....................Paganini
Mr. Kreisler
Overture, "Oberon"....................Weber
Orchestra
J. P. Marshall, Organist.

Mme. Sembrich

Next Sunday afternoon, Dec. 8, will bring to Symphony Hall Madame Marcella Sembrich for her only song recital of the season. This will be the first appearance of this artist in two years and her failure to come to Boston last season, for the first time since 1898, made a decided gap in the musical offering of the year, because her concerts had come to be annual fixtures and looked forward to with much pleasure by the hosts of friends and admirers Madame Sembrich has in Boston.

Here she will sing no less than 27 songs in the course of the afternoon. These are divided into four groups, the first being classical arias and songs, the second German lieder, the third French and American songs and the last the folk songs. She will have the assistance as accompanist of Mr. Frank LeForge, who has been with her for so many seasons now.

DECEMBER 1.

HERALD.

FRITZ KREISLER

Fritz Kreisler's only concert in Boston will be given in Symphony Hall this afternoon at 3:30 o'clock. The distinguished violinist will have the assistance of an orchestra of Symphony players under Otto Urack, the assistant conductor of the orchestra, who on Friday afternoon made his debut as a 'cello soloist.

Mr. Kreisler will play two concertos and two groups of short pieces, one of classical pieces of the seventeenth and eighteenth centuries, the other of modern pieces. The concertos will be by Vivaldi and Mendelssohn. In the Vivaldi concerto the organ of Symphony Hill will be used in the accompaniment as well as the orchestra. An interesting feature of the program will be the first performance here of an Intermezzo for strings from Mr. Urack's opera "Signor Formica" which will soon be performed in Breslau.

The program in full is as follows:

Overture, "The Marriage of Figaro".Mozart
Orchestra.
Concerto for Violin in C major (Ms)..
Antonio Vivaldi
Mr. Kreisler.
Concerto for Violin in E minor.Mendelssohn
Mr. Kreisler.
Intermezzo for Strings, from "Signor
Formica"........................ Urack
Orchestra.
Soli for Violin:
Andantino ....Martini
Prelude and Allegro..............Pugnani
Chanson Louis XIII. and Pavane....
Louis Couperin
La Chase..................J. B. Cartier
Variations ....Tartini
Mr. Kreisler.
Soli for Violin:
Indian Canzonetta ....Dvorak
Caprice Viennois..................Kreisler
Tambourin Chinois..................Kreisler
24th Caprice....................Paganini
Mr. Kreisler.
Overture, "Oberon"..................Weber
Orchestra.
John P. Marshall will be the organist.

LONGY CLUB

Georges Longy, the founder and leader of the Longy Club, has laid out an ambitious program for the coming season, the 13th of this organization. When he first began with his club to play chamber music for wind orchestra, the general impression was abroad that the literature of such music was very limited. In going over his records the other day he found that in the 12 past seasons he has played 97 different compositions 129 times and the field is far from being exhausted, for he has on his prospectus for the coming season no less than seven pieces which have never been heard in Boston.

The Longy Club maintains the organization it has had for the past several years. Its oboes are Messrs. Longy and Lenom; its flutes Messrs. Andre Maquarre and A. Brooke; its clarinets Messrs. Grisez and Mimart; its bassoons Messrs. Sadony and Mueller and its horns Messrs. Hain and Lorbeer, with Mr. Alfred de Voto as pianist. Three concerts are announced for the current season. These will be on Tuesday, Dec. 17; Thursday, Jan. 23, and Thursday, March 6. At his first concert the program will include Mozart's quintet for piano and wind instruments; Reinecke's sonata for flute and piano and Strauss's suite for wind instruments, which has not been played here. Among the new works are Woolett's quintet for wind instruments, Juon's suite for clarinet and two violas, Weingartner's quintet for piano, clarinet and strings,, a Lied and Scherzo for wind instruments by Florent Schmitt, a divertisement by Bernard for wood-wind instruments and nonette by Malherbe for piano, strings and wood-wind. Mr. Longy expects to play two pieces for wood-wind by Howard Brockway. It is his hope also to have one concert devoted chiefly to the compositions of Caplet, conductor of the Boston Opera Company, with the assistance of Mr. Caplet and a singer.

MADAME SEMBRICH

Next Sunday afternoon, Dec. 8, will bring to Symphony Hall Madame Marcella Sembrich for her only song recital of the season. This will be her first appearance in two years.

Madame Sembrich shows no less skill in the arrangement of her program than in the interpretation. Never content to remain in a rut, she always is seeking something new. This year she brings to Boston as the feature of her program a set of eight folk songs of seven different countries which she will sing in the several languages in which they were written. Several seasons ago Madame Sembrich gave a recital in New York devoted entirely to folk songs. It took her two years to prepare the program wanted and while she is a most versatile linguist, there were languages she had to learn purposely for some of the songs. For the concert here she has chosen the best of the list.

She will have as accompanist Frank LaForge, who has been with her for many seasons now. The full program is as follows:

Der Kuss................................Beethoven
Veilchen .... Mozart
M' ha preso alla sua ragna............Paradies
Lusinghe pincare..........................Handel
My Lovely Celia..........................Munro
Fingo per mio diletto...Anon. Arr. by Viardot
Im Grunen, Klaerchenlied, Musensohn....
Franz Schubert
Brautlieder, 1 and 2, Roeselein..........
Rob. Schumann
Komm, wir wandeln, In Lust und Schmerzen ....P. Cornelius
Les Cloches..............................Debussy
L'oiseau bleu...........................Dalcroze
Ouvre tes yeax..........................Massenet
Before the Crucifix, Spooks.....Frank La Forge
Constancy .... Foote
Eight Folk-Songs—
Gai lon la......................French Canada
Coolin .... Ireland
Kom Kjyra.............................. Norway
Ainte Kajmesou.......................... Greece
Coz ja nieboraczck.......................Poland
Dalekaja u blyskaja..............Little Russia
Maroz vize folyik, Csillag eleg Ragzog..
Hungary

SYMPHONY ORCHESTRA

There will be no Symphony concerts this week as the orchestra is away on its regular December trip. Fritz Kreisler will be the soloist at all six concerts. In Philadelphia and the evening concert in New York he will play Beethoven's Concerto; in Baltimore and the afternoon concert in New York, Brahms's Concerto; in Washington, Mendelssohn's, and in Brooklyn, Bruch's in G Minor. The orchestral pieces played on the trip are Sibelius's Symphony No. 1; Brahms's Symphony No. 2; Schumann's Overture, "Genoveva"; Brahms's "Academic Festival" Overture; Glazounoff's "Ouverture Solennelle" and Beethoven's Overture "Leonora" No. 3. "Sold out houses" will be the rule in every city.

SYMPHONY IN CAMBRIDGE

The third Symphony concert in Cambridge will be given on Thursday evening, Dec. 12. This will mark the first appearance in Greater Boston of the distinguished Russian pianist, Leopold Godowsky, who will also be the soloist at the Symphony concerts the following Friday and Saturday. Godowsky is making his first tour of America in a dozen years. A distinguished pianist before he left here, he has grown greatly in his art. He will play the fourth concerto of Beethoven. The orchestral pieces will be Mozart's "Jupiter" symphony, Bach's suite for flute and strings, and Beethoven's overture, "Leonora," No. 3.

MISCHA ELMAN

Few artists have such strong hold on the Boston public as Mischa Elman and the bare announcement of his recital in Symphony Hall on Sunday afternoon, Dec. 15, has resulted in an extraordinary number of mail orders from Boston and towns within a radius of 50 miles. Elman's appearance here with the Philharmonic Society of New York brought out one of the largest audiences of the season and as he is not scheduled to play this year at a Symphony concert, the eagerness to hear him in recital will be all the greater. His principal pieces will be a Beethoven sonata, a Handel sonata and Ernst's florid Concerto in F-sharp minor. There will also be a number of smaller pieces on the program. Tickets will be ready at the box office, Symphony Hall, next Friday.

SUNDAY GLOBE-
-DECEMBER 1,

Mr Longy and the Novelties His Club Will Play.

Georges Longy, the eminent obist, and the wood wind choir bearing his name, will give three concerts this season, Tuesday, Dec 17; Thursday, Jan 23, and Thursday, March 6. The program of the first concert will be as follows: Mozart's quintet for piano and wind instruments, Reinecke's sonata for flute and piano and Richard Strauss' suite in B flat, op 15, for wind instruments. It was written in 1884, and played for the first time Nov 18, 1884, in Munich, at a concert given by the Meiningen Orchestra, of which Buelow was director. Strauss, at that time 20, conducted. The Barrere Ensemble played it Feb 6, 1911, in New York, for the first time in America. It has not been played in Boston.

Mr Longy has chosen a list of novelties for later programs, which will include a quintet for wind instruments by Woollett, a suite for clarinet and two violas by Paul Juon, a quintet for pianoforte, clarinet and strings by Weingartner, a lied and scherzo for wind instruments by Florent Schmitt, a divertisement by Bernard for wood wind instruments and a nonette by Malherbe for pianoforte, strings and wood wind. He also expects to play two pieces for wood winds by Howard Brockway. It is his hope also to have one concert devoted principally to the compositions of Andre Caplet, French conductor of the Boston Opera Company, with the assistance of Mr Caplet and a singer.

Florent Schmitt made a stir in Paris last Spring at the production of his choral work, "The 46th Psalm." Malherbe came into prominence in Paris last June by producing at his own expense at the Alhambra Theatre his own operas, "Cleanthis" and "L'Emente." which he could not get produced at the Opera.

Fritz Kreisler's Only Concert In Boston This Afternoon.

Fritz Kreisler will give his only concert in Boston this season this afternoon at 3;30 at Symphony Hall. He will be assisted by an orchestra of Symphony players under Otto Urack, the assistant conductor of the orchestra, who, on Friday afternoon, made his debut as 'cello soloist.

It is needless to call the attention of musicians or of the public at large to the position of this distinguished violinist, as an exponent of the noblest traditions and ideals of musical art. His recent performance of the Beethoven concerts at the Symphony concert was one of those rare occasions which assume the aspect of a festival significance.

As an interpreter, who employs a soverign technic, not for display, but to sound and illumine the hidden truth and beauty of the great musical thoughts of the masters, Mr Kriesler is unique. He is inherently and essentially an artist. His program is characterestic of him, and invites the widespread interest which it will unquestionably receive.

Mr Urack is the young cellist of the symphony, who shares the first desk with Mr Warnke. Already he has tried his mettle as a conductor in German opera houses and was selected by Mr Muck for the position of assistant conductor here. Last Winter he was conductor of the Municipal Opera at Barmen, where he did all of the Wagnerian music dramas and all of the Richard Strauss operas, including 15 performances of "Der Rosencavalier." Previous to that he had conducted opera in Bucharest, Sofia and Belgrade and had conducted concerts in the Lower Rhine cities. An intermezzo for strings from Mr Urack's new opera "Signor Formica," which soon will have its premiere in Breslan, will be played here for the first time.

Mr Kreisler will play two concertos and two groups of short pieces, one of classical pieces of the 17th and 18th centuries, the other of modern pieces. The concertos will be by Vivaldi and Mendelssohn. In the Vivaldi concerto the organ of Symphony Hall, played by Mr Marshall, will be used in the accompaniment, as well as the orchestra.

The program in full is as follows: Overture, "The Marriage of Figaro," Mozart, orchestra; concerto for violin in C major (MS), Antonio Vivaldi, accompanied by string orchestra and organ; concerto for violin in E minor, Mendelssohn; intermezzo for strings, from "Signor Formica," orchestra, Urack; soli for violin (a) Andantino, Padre Martini (1706-1784); (b) prelude and allegro, Gaetano Pugnani (1731-1798); (c) Chanson Louis XIII and Pavane, Louis Couperin (1630-1665); (d) La Chasse, J. B. Cartier (1765-1841); (e) variations, Giuseppe Tartini (1692-1770), Mr Kreisler; soli for violin (a) Indian Canzonetta, Dvorak; (b) Caprice Viennois, Kreisler; (c) Tambourin Chinois, Kreisler; (d) 24th caprice, Paganini, Mr Kreisler; overture, "Oberon," Weber, orchestra.

[illegible], pianist.

Mme Sembrich in Recital Next Sunday Afternoon.

Next Sunday afternoon, Dec 8, at Symphony Hall, Mme Marcella Sembrich will give her only song recital of the season. This will be the first appearance of this admirable artist in two years. A feature of her program will be a set of eight folk songs of seven different countries, which she will sing in the several languages in which they were written, French Canadian, Irish, Norwegian, Greek, Polish, Russian and Hungarian. While she is a versatile linguist, there were languages she had to learn purposely for some of these songs.

She will sing no less than 27 songs in the course of the afternoon. These are divided into four groups, the first being classical arias and songs, the second German lieder, the third French and American songs and the last the folk songs. She will have the assistance as accompanist of Frank La Forge, who is familiar with her recitals.

JOURNAL- DECEMBER 2,

LARGE AUDIENCE IS PLEASED BY PLAYING OF FRITZ KREISLER

From the moment Fritz Kreisler played the opening strains of the Vivaldi concerto in C major at Symphony Hall Sunday afternoon to the expected final encore presenting his own Vienna waltzes, "Liebesreud" and "Libeslied," the large audience was completely under the magic of his skill. The very size of the audience packing the big hall was a tribute to the high popularity this artist has won in Boston.

His rendering of the Mendelssohn concerto, the Chanson Louis XIII., La Chasse, and his own caprice, Viennois Waltz, was in his best vein, full of power and beauty. And the remainder of the varied program was equally interesting. The violinist was assisted by an orchestra of Symphony players ably conducted by Otto Urack, assistant conductor of the Boston Symphony Orchestra.

Among the numbers was the beautiful intermezzo, "Strings," from the opera, "Signor Formica," written by Mr. Urack, a production which won instant favor.

ADVERTISER,
DECEMBER 2.

KREISLER CONCERT IN SYMPHONY HALL

Famous Violinist Greeted by Immense Audience — Urack Leads Assisting Players.

By S. C. Williams.

Fritz Kreisler gave a concert in Symphony Hall, Sunday afternoon, with the assistance of an orchestra of Boston Symphony players led by Otto Urack, the organization's new assistant conductor. Prof. John P. Marshall played the organ part in Antonio Vivaldi's C Major Concerto, and Carl Lamson played the piano accompaniments for violin soli.

The programme, which was overlong, included the "Oberon" and "Marriage of Figaro" overtures, and an intermezzo for strings from Mr. Urack's opera, "Signor Formica," which is shortly to be produced in Breslau; two violin concertos, that of Signor Vivaldi and Mendelssohn's E Minor, with a dozen or so small violin pieces by 17th and 18th century composers and two moderns, Dvorak and Mr. Kreisler himself.

Unlike his only rival, Ysaye, Kreisler is always sure of a warm welcome in Boston. Yesterday's audience literally exhausted the capacity of Symphony hall, and was most cordial in its behavior.

The great beauty of Mr. Kreisler's playing is something better than the emotional inflammation that drives crowds to madness. He illustrates how art begins where technique leaves off. There is always in his playing something warmly sympathetic that proceeds from the heart. As to his calibre as a musician, it is well understood by the initiate that he stands alone among living violinists. His own cadenzas stand the acid test, and his other compositions have both grace and substance.

While nothing in yesterday's programme called forth Mr. Kreisler's highest art, his playing gave keen pleasure. The Vivaldi concerto, which he disinterred, is without true distinction. The best of the three movements is the Andante. Into the generally quaint music of Martini, Couperin, Pugnani and Cartier the violinist breathed thoroughly characteristic spirit.

Mr. Urack made his first appearance in this city as a conductor, and led his band well. With no opportunity to greatly distinguish himself, he gave Mr. Kreisler excellent support in the concertos and conducted the two overtures played by the orchestra with discreet elasticity. His own intermezzo for strings is a somewhat saccharine effort.

HERALD,
DECEMBER 2,

FRITZ KREISLER'S VIOLIN RECITAL

Artist Surpasses Himself—Symphony Hall Audience Enthusiastic.

An audience that filled every seat in Symphony Hall and occupied every bit of standing room along the side walls greeted Fritz Kreisler, the violinist, yesterday afternoon, at his only concert in Boston this season. He was assisted by a band of Symphony players under the leadership of Otto Urack, assistant conductor of the orchestra. Carl Lamson was accompanist and J. P. Marshall was at the organ. The program was as follows:

Overture, "The Marriage of Figaro," Mozart ....Orchestra
Concerto for violin in C major (MS), Antonio Vivaldi..............Mr. Kreisler
Concerto for violin in E minor, Mendelssohn........................Mr. Kreisler
Intermezzo for strings, from the opera "Signor Formica," Urack......Orchestra
Violin solos—Andantino, Padre Martini 1706-1784); prelude and allegro, Gaetano Pugnani (1731-1798); Chanson Louis XIII and Pavane, Louis Couperin (1630-1665), bells muffled; La Chasse, J. B. Cartier (1765-1841); variations, Guiseppe Tartini (1692-1770)....Mr. Kreisler
Violin solos—Indian Canzonetta, Dvorak; Caprice Viennois, Kreisler; Tambourin Chinois, Kreisler; 24th Caprice, Paganini........................Mr. Kreisler
Overture, "Oberon," Weber......Orchestra

As magnificently as Mr. Kreisler has played before in this city and as warmly as he has been received in the past, he never gave more keen pleasure to his hearers and never was his superb artistry greeted with heartier bursts of applause than on this occasion.

Kreisler's manner, like his playing, is always characterized by an air of simplicity, strength and grace. It was so yesterday. Usually in the past there has been a certain personal aloofness about him, however, that has almost verged at times upon hauteur, but yesterday there were few signs of this. The burning enthusiasm for his art and the music of moment, which he has heretofore repressed beneath an intensely calm exterior, seemed to burst all bounds. Without an instant or a trace of sentimentality, yet with ever glowing sentiment; without a hint of extravagance, yet with much more abandon than has been his wont, he infused a visible fire into his work that made all his playing memorable.

Vivaldi's concerto, which is still in manuscript, a beautiful composition whose devotional sentiment is heightened by the touch of the organ, was given with noble appreciation by Mr. Kreisler and was received with marked favor.

The artist's own pieces, the Viennese Caprice and Chinese Tambourine, two bits of rare musical beauty and exquisite characterization, were welcomed with extra warmth by the audience.

Mr. Urack's intermezzo from his opera was heard with interest. It has a background of pleasing melody, but its orchestration has received a modernizing treatment that makes it seem like a pretty picture, whose outlines have been smudged to give it an "impressionist" effect.

GLOBE-
DECEMBER 2.

FRITZ KREISLER.

Famous Violinist Attracts Large Audience at Sunday Concert at Symphony Hall.

Fritz Kreisler's concert at Symphony Hall yesterday afternoon was attended by an audience that filled every seat and all the standing room available on each side of the auditorium. The distinguished artist was assisted by an orchestra of Symphony men, Otto Urack conducting. Carl Lamson was accompanist and J. P. Marshall played the organ.

The program was as follows: Overture, "The Marriage of Figaro," Mozart, orchestra; concerto for violin in C major (MS), Antonio Vivaldi, accompanied by string orchestra and organ; concerto for violin in E minor, Mendelssohn; intermezzo for strings, from "Signor Formica," orchestra, Urack; soli for violin Andantino, Padre Martini (1706-1784); prelude and allegro, Gaetano Pugnani (1731-1798); Chanson Louis XIII and Pavane, Louis Couperin (1630-1665); La Chasse, J. B. Cartier (1765-1841); variations, Giuseppe Tartini (1692-1770), Mr Kreisler; soli for violin, Indian Canzonetta, Dvorak; Caprice Viennois, Kreisler; Tambourin Chinois, Kreisler; 24th caprice, Paganini, Mr Kreisler; overture, "Oberon," Weber, orchestra.

Kreisler's abilities are of such singular beauty and scope that the man seemingly finds little, if anything, in the range of literature for the violin too difficult, abstruse, old or newly fashioned, unworthy of his notice, if he discovers real merit in the works. Compositions practically unknown, forgotten, oldtimers of the 17th, 18th and earlier centuries, frequently find places in his programs along with the recognized writings of the great masters. In fact he infuses new life into many pieces by the warmth and skill of his wonderful art.

Although cordially received when he reappeared at the Symphony concerts week before last, his greetings yesterday were even more demonstrative, a dozen or more selections giving his auditors better chances, and more of them, in which to express themselves. And had he answered all demands for encores an already generous program would have been greatly prolonged. Fortunately for him his endurance was not too severely taxed and the encores were limited to the latter part of an enjoyable afternoon.

The necromancer of the past has returned with powers undiminished and in recital at the Symphones has again proved his right of rank with the foremost artists of the day.

His part of yesterday's bill began with a Vivaldi concerto, in which were some striking musical contrasts, notably so between the sustained legato of the andante and the "reel-like" measures of the third portion. In the latter Kreisler's heavy chord passages in the finale faily vied in resonance with the voices of the organ.

The familiar E minor Mendelssohn concerto was of absorbing interest, masterly in its clarity and breadth of tone in the appassionato, and delightful in daintiness and fluency of the last division.

Then came the miscellaneous group. A simple little andantino by Martini, an extremely difficult piece in a light vein by Pugnani, Couperin's dance measures, Cartier's "La Chasse" and Tartini's puzzling variations. These ranged from 1630 to 1841 and were made so interesting that each one could have been repeated had Kreisler willed to do so.

The pyrotechnics of violin playing and applause went hand in hand in the closing group. Kreisler's own Tambourin Chinois and Caprice, the latter full of double stops and contrasting tempos, and Paganinii's 24th Caprice, with its pitfalls of pizzicatos, drew forth overwhelming applause, winding up his regular program in a blaze of musical glory. Then came the encores.

The Symphony men, under their assistant conductor, Mr Urack, performed their duties commendably, as did Mr Lamson at the piano and Mr Marshall, organist.

The dainty intermezzo for strings, from Mr Urack's opera, "Signor Formica," was a pleasing little excerpt that met with due appreciation from the audience.

From EVG. TELEGRAPH
Address: Philadelphia, Pa.
Date NOV 30 1912

SEVERAL musical events of distinction are to be expected in the coming week. The Boston Symphony, with Fritz Kreisler as soloist, will be heard on Monday; the Metropolitan Opera Company will sing "La Boheme" on Tuesday, with Messrs. Caruso and Amato and Miss Farrar, and the Choral Society will render Verdi's "Requiem" on Thursday. The Orchestra will give its second "popular concert" on Wednesday evening, and the regular Friday and Saturday concerts, with Florence Hinkle as soloist.

Esta 84

From EVG. TELEGRAPH
Address: Philadelphia, Pa.
Date NOV 30 191

by the was brought to Orchestra under exclusive contract.

Mr. Kreisler will play the Beethoven Concerto in D, opus 61, and his interpretation of this master-work should be more interesting. There will be but two orchestral numbers on the program. The first is Brahms' symphony in D major No. 2, and the other Schumann's Overture, "Genoveva."

Est 884

From RECORD
Address: Philadelphia, Pa.
Date

Kreisler in Boston.

Fritz Kreisler, who is to play the Beethoven Concerto at the second Boston Symphony Concert in the Academy of Music next Monday night, played the same work in Boston last Friday afternoon. Commenting on his performance Philip Hale, the distinguished critic, said:

It would be an impertinence to chatter about Kreisler's technical skill, though this never seemed so imposing as it did yesterday, especially in the cadenza of his own invention. Or of what avail would be the heaping of one superlative upon another in the rearing of a rhetorical monument? Such eulogy would ill become the dignity, nobility and pure but flaming spirit of the performance. In the routine of concerts there is now and then a great event brought about by the fortunate conjunction of violinist, conductor and orchestra working together in perfect artistry so that the musical thoughts and expression of a Beethoven assume new and fresh and entrancing shapes.

14

E 1884

From EVG. SUN
Address: Baltimore, Md.
Date

KREISLER TO PLAY THE SAME PIECE

Brahms' Concerto, Given Monday By Elman, To Be Repeated Here Next Week.

Baltimoreans will be given the opportunity next Wednesday night of comparing the reading by two of the greatest violinists now appearing before the American people of one of the greatest classics in music literature when the Boston Symphony Orchestra gives its second concert of the present Baltimore series at the Lyric.

Night before last Mischa Elman, as soloist of the New York Philharmonic Society Orchestra, played the Brahms concerto in D major when he gave the work an excellent, enthusiastic reading. The same composition will be played next Wednesday night by Fritz Kreisler when that artist appears as soloist with the Boston Symphony.

Many music lovers regard the Brahm's D major concerto second only to Beethoven's, and contend that there is a wide gap that separates these two concertos from all others.

Other numbers for the coming concert will be Beethoven's Symphony No. 8, which the great composer styled his "Little Symphony;" Schumann's "Genoveva" overture, and Beethoven's "Leonora" No. 3 overture.

Dr. Karl Muck, of course, will conduct.

Esta 884

ADVERTISER,
DECEMBER 2,

KREISLER CONCERT IN SYMPHONY HALL

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By S. C. Williams.

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The programme, which was overlong, included the "Oberon" and "Marriage of Figaro" overtures, and an intermezzo for strings from Mr. Urack's opera, "Signor Formica," which is shortly to be produced in Breslau; two violin concertos, that of Signor Vivaldi and Mendelssohn's E Minor, with a dozen or so small violin pieces by 17th and 18th century composers and two moderns, Dvorak and Mr. Kreisler himself.

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Mr. Urack made his first appearance in this city as a conductor, and led his band well. With no opportunity to greatly distinguish himself, he gave Mr. Kreisler excellent support in the concertos and conducted the two overtures played by the orchestra with discreet elasticity. His own intermezzo for strings is a somewhat saccharine effort.

HERALD,
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Violin solos—Indian Canzonetta, Dvorak; Caprice Viennois, Kreisler; Tambourin Chinois, Kreisler; 24th Caprice, Paganini .... Mr. Kreisler
Overture, "Oberon," Weber ...... Orchestra

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GLOBE-
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Famous Violinist Attracts Large Audience at Sunday Concert at Symphony Hall.

Fritz Kreisler's concert at Symphony Hall yesterday afternoon was attended by an audience that filled every seat and all the standing room available on each side of the auditorium. The distinguished artist was assisted by an orchestra of Symphony men, Otto Urack conducting. Carl Lamson was accompanist and J. P. Marshall played the organ.

The program was as follows: Overture, "The Marriage of Figaro," Mozart, orchestra; concerto for violin in C major (MS), Antonio Vivaldi, accompanied by string orchestra and organ; concerto for violin in E minor, Mendelssohn; intermezzo for strings, from "Signor Formica," orchestra, Urack; soli for violin Andantino, Padre Martini (1706-1784); prelude and allegro, Gaetano Pugnani (1731-1798); Chanson Louis XIII and Pavane, Louis Couperin (1630-1665); La Chasse, J. B. Cartier (1765-1841); variations, Giuseppe Tartini (1692-1770), Mr Kreisler; soli for violin, Indian Canzonetta, Dvorak; Caprice Viennois, Kreisler; Tambourin Chinois, Kreisler; 24th caprice, Paganini, Mr Kreisler; overture, "Oberon," Weber, orchestra.

Kreisler's abilities are of such singular beauty and scope that the man seemingly finds little, if anything, in the range of literature for the violin too difficult, abstruse, old or newly fashioned, unworthy of his notice, if he discovers real merit in the works. Compositions practically unknown, forgotten, oldtimers of the 17th, 18th and earlier centuries, frequently find places in his programs along with the recognized writings of the great masters. In fact he infuses new life into many pieces by the warmth and skill of his wonderful art.

Although cordially received when he reappeared at the Symphony concerts week before last, his greetings yesterday were even more demonstrative, a dozen or more selections giving his auditors better chances, and more of them, in which to express themselves. And had he answered all demands for encores an already generous program would have been greatly prolonged. Fortunately for him his endurance was not too severely taxed and the encores were limited to the latter part of an enjoyable afternoon.

The necromancer of the past has returned with powers undiminished and in recital at the Symphones has again proved his right of rank with the foremost artists of the day.

His part of yesterday's bill began with a Vivaldi concerto, in which were some striking musical contrasts, notably so between the sustained legato of the andante and the "reel-like" measures of the third portion. In the latter Kreisler's heavy chord passages in the finale faily vied in resonance with the voices of the organ.

The familiar E minor Mendelssohn concerto was of absorbing interest, masterly in its clarity and breadth of tone in the appassionato, and delightful in daintiness and fluency of the last division.

Then came the miscellaneous group. A simple little andantino by Martini, an extremely difficult piece in a light vein by Pugnani, Couperin's dance measures, Cartier's "La Chasse" and Tartini's puzzling variations. These ranged from 1630 to 1841 and were made so interesting that each one could have been repeated had Kreisler willed to do so.

The pyrotechnics of violin playing and applause went hand in hand in the closing group. Kreisler's own Tambourin Chinois and Caprice, the latter full of double stops and contrasting tempos, and Paganini's 24th Caprice, with its pitfalls of pizzicatos, drew forth overwhelming applause, winding up his regular program in a blaze of musical glory. Then came the encores.

The Symphony men, under their assistant conductor, Mr Urack, performed their duties commendably, as did Mr Lamson at the piano and Mr Marshall, organist.

The dainty intermezzo for strings, from Mr Urack's opera, "Signor Formica," was a pleasing little excerpt that met with due appreciation from the audience.

From EVG. TELEGRAPH
Address: Philadelphia, Pa.
NOV 30 191
Date

SEVERAL musical events of distinction are to be expected in the coming week. The Boston Symphony, with Fritz Kreisler as soloist, will be heard on Monday; the Metropolitan Opera Company will sing "La Boheme" on Tuesday, with Messrs. Caruso and Amato and Miss Farrar, and the Choral Society will render Verdi's "Requiem" on Thursday. The Orchestra will give its second "popular concert" on Wednesday evening, and the regular Friday and Saturday concerts, with Florence Hinkle as soloist.

Esta 84

From EVG. TELEGRAPH
Address: Philadelphia, Pa.
NOV 30 191
Date

KREISLER
SYMPHONY

the Boston Symis Academy, Mon- ed importance from the presence as soloist of Fritz Kreisler, the Austrian violinist, whose only announced appearance in Philadelphia this will be. Mr. Kreisler reached New York a fortnight ago, and will sail for home before Christmas. He was brought to this country by the Boston Symphony Orchestra under exclusive contract.

Mr. Kreisler will play the Beethoven Concerto in D, opus 61, and his interpretation of this master-work should be more interesting. There will be but two orchestral numbers on the program. The first is Brahms' symphony in D major No. 2, and the other Schumann's Overture, "Genoveva."

Esta 884

From RECORD
Address: Philadelphia, Pa.
Date

Kreisler in Boston.

Fritz Kreisler, who is to play the Beethoven Concerto at the second Boston Symphony Concert in the Academy of Music next Monday night, played the same work in Boston last Friday afternoon. Commenting on his performance Philip Hale, the distinguished critic, said:

It would be an impertinence to chatter about Kreisler's technical skill, though this never seemed so imposing as it did yesterday, especially in the cadenza of his own invention. Or of what avail would be the heaping of one superlative upon another in the rearing of a rhetorical monument? Such eulogy would ill become the dignity, nobility and pure but flaming spirit of the performance. In the routine of concerts there is now and then a great event brought about by the fortunate conjunction of violinist, conductor and orchestra working together in perfect artistry so that the musical thoughts and expression of a Beethoven assume new and fresh and entrancing shapes.

Es 1884

From EVG. SUN
Address: Baltimore, Md.
Date

KREISLER TO PLAY THE SAME PIECE

Brahms' Concerto, Given Monday By Elman, To Be Repeated Here Next Week.

Baltimoreans will be given the opportunity next Wednesday night of comparing the reading by two of the greatest violinists now appearing before the American people of one of the greatest classics in music literature when the Boston Symphony Orchestra gives its second concert of the present Baltimore series at the Lyric.

Night before last Mischa Elman, as soloist of the New York Philharmonic Society Orchestra, played the Brahms concerto in D major when he gave the work an excellent, enthusiastic reading. The same composition will be played next Wednesday night by Fritz Kreisler when that artist appears as soloist with the Boston Symphony.

Many music lovers regard the Brahm's D major concerto second only to Beethoven's, and contend that there is a wide gap that separates these two concertos from all others.

Other numbers for the coming concert will be Beethoven's Symphony No. 8, which the great composer styled his "Little Symphony;" Schumann's "Genoveva" overture, and Beethoven's "Leonora" No. 3 overture.

Dr. Karl Muck, of course, will conduct.

Esta 884

From TRIBUNE
Address: New York.
Date

BOSTON SYMPHONY.

The first of the three soloists announced for its New York concerts by the Boston Symphony Orchestra is Fritz Kreisler, who will play at both of the concerts to be given by that organization in Carnegie Hall the coming week. The evening concert will be on Thursday, December 5, at 8:15, and the matinee concert on Saturday, December 7, at 2:30 o'clock. Mr. Kreisler's only appearance in New York will be in these concerts. Many requests have been made that he give a recital in this city, but as he is to be in this country only a few weeks, sailing the end of this month, and his time is fully occupied by his appearances with the Boston Symphony, he finds it impossible to do so.

On Thursday evening, the programme will be Sibelius's symphony in E Minor No. 1, Beethoven's concerto for violin in D Major and Brahms's "Academic Festival" overture. This first symphony of Sibelius was played by the Boston Symphony under Dr. Muck on February 21, 1907.

The programme for Saturday afternoon will be classical. The symphony will be Beethoven's No. 8 in F Major. Mr. Kreisler will play the Brahms concerto and the other two numbers will be Schumann's overture, "Genoveva" and Beethoven's "Leonora" No. 3 overture. The two programmes in their proper order are as follows:

THURSDAY EVENING, DECEMBER 5.
Symphony No. 1, in E Minor..........Sibelius
Concerto for violin in D, Op. 61.....Beethoven
Overture, "Academic Festival".........Brahms

SATURDAY AFTERNOON, DECEMBER 7.
Symphony No. 8, in F Major........Beethoven
Overture, "Genoveva"...............Schumann
Concerto for violin and orchestra in D..Brahms
Overture, "Leonora," No. 3.........Beethoven

From EVG. SUN
Address: New York
Date

Both of the Boston Orchestra's second pair of concerts in Carnegie Hall next Thursday and Saturday begin with a symphony, the place of honor after each being reserved for Fritz Kreisler. By his contract with C. A. Ellis these are positively the only appearances of the Austrian violinist in New York.

On the evening programme are Sibelius's first symphony, Beethoven's violin concerto and Brahms's "Academic Festival" overture.

Matinée goers hear Beethoven's eighth symphony, Schumann's "Genoveva" overture, the Brahms concerto and Beethoven's "Leonore" No. 3.

From EVG. MAIL
Address: New York.
Date

The second two Boston Symphony concerts in Carnegie Hall will begin Thursday evening and Saturday afternoon, when Fritz Kreisler will make his only appearances in New York. Thursday evening he will play the Beethoven concerto and Saturday afternoon the Brahms. Thursday evening the opening number will be Sibelius's first concerto in E minor, and the closing number will be the Brahms Academic Festival overture. Saturday afternoon the symphony will be Beethoven's F major symphony No. 8, and the other number will be Schumann's "Genoveva" overture and Beethoven's "Leonora No. 3."

From GLOBE
Address: New York
Date

The first of three soloists announced by the Boston Symphony Orchestra for its New York concerts is Fritz Kreisler, who will play at both concerts in Carnegie Hall next week, Thursday evening, Dec. 5, and Saturday afternoon, Dec. 7. Mr. Kreisler's only appearances in New York will be at these concerts. On Thursday the programme will comprise Sibelius's first symphony in E minor; Beethoven's concerto for violin, and Brahms's "Academic Festival" overture. The programme for Saturday afternoon will comprise Beethoven's Eighth Symphony, Brahms's violin concerto, Schumann's overture to "Genoveva," and Beethoven's third "Leonora" overture.

From POST
Address: New York NOV 30 1912
Date

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From STAATS-ZEITUNG
Address: New York.
Date

Symphonie-Konzerte.

Das dritte Konzertpaar der Boſtoner findet kommenden Donnerstag Abend reſp. Samstag Nachmittag in Carnegie Hall unter Leitung von Dr. Carl Muck ſtatt. Der Soliſt iſt Herr Fritz Kreisler, der am Donnerstag das Beethoven'ſche und am Samstag das Brahms'ſche Violinkonzert mit Orcheſterbegleitung vortragen wird. Der Wunſch, Kreisler in einem eigenen Recital zu hören, konnte nicht erfüllt werden, da der Künſtler Mühe haben wird, in den wenigen Wochen ſeines diesmaligen amerikaniſchen Aufenthalts ſein
pflichtungen als Soliſt des Boſt
cheſters nachzukommen. Muck bi
Donnerstag die Erſte Symphonie
belius und Brahms' „Akademiſ
Ouverture" und am Samstag N
die Beethoven'ſche Achte, des
„Leonoren"-Ouverture No. 3 u
mann's „Genoveva"-Ouverture.

Das Programm des New Yor
phonie-Konzerts kommenden Frei
mittag iſt eine Wiederholung d
Sonntag-Programms dieſes
das oben unter Sonntags-Kon
zeichnet iſt.

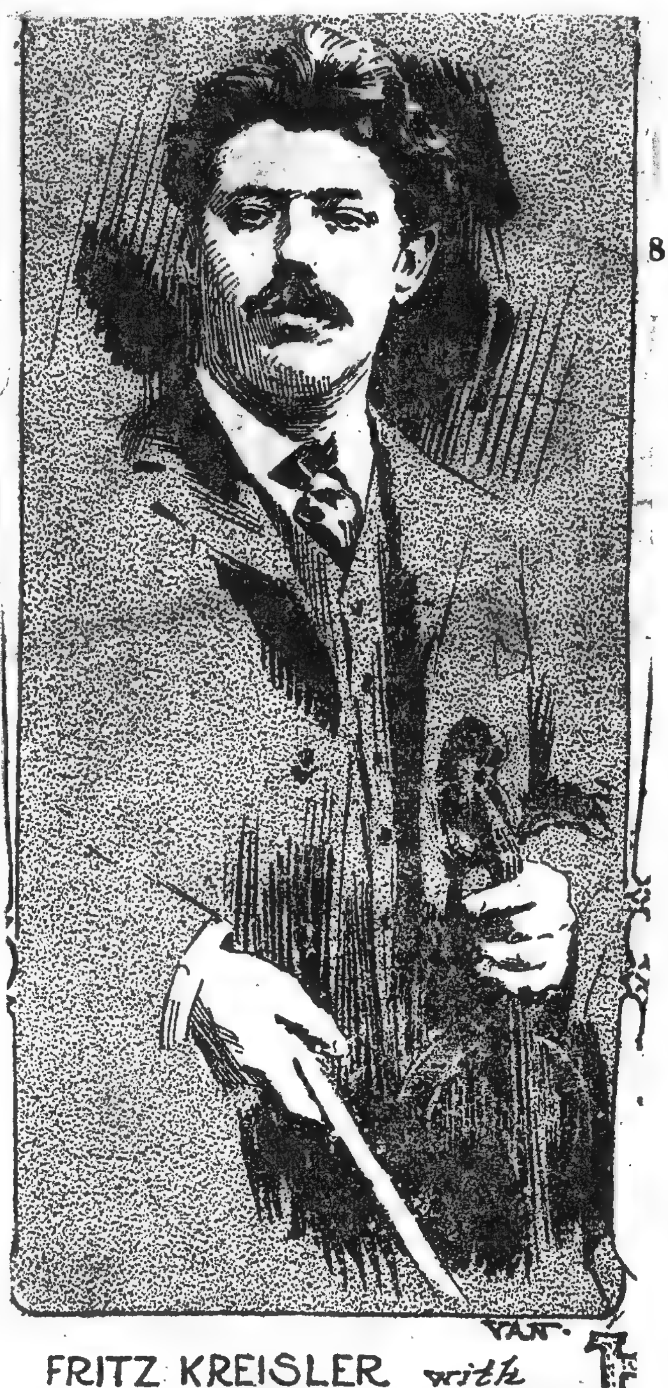
From CITIZEN
Address: Brooklyn, N.Y.
Date

The second concert of the Boston Symphony Orchestra in the Academy of Music next Friday evening will bring another of Dr. Muck's fine programmes and the interest of the occasion will be much heightened by the presence as soloist of the violinist, Fritz Kreisler, whose only appearance in Brooklyn this will be. As is generally known, Mr. Kreisler is in America for a few weeks under exclusive contract with the Boston Symphony Orchestra and his appearances are limited in the East to concerts of that organization. During the coming week he is soloist at all the Boston Symphony concerts on its second Southern trip. Here he will play that notable work for the violin, Bruch's first concerto in C minor.

The programme which Dr. Muck has arranged begins with the first symphony of Sibelius, which was heard here under Dr. Muck six years ago. The second symphony, of which Mr. Fielder was so fond, is better known than the first, but many connoisseurs regard the first as the greater work of the two and, at any rate, more truly characteristic of the genius of the composer. Sibelius in all his music reflects the traits of his country and his people. Often it is stern, harsh and rugged, yet these qualities are offset always by bursts of extraordinary lyric beauty. Sibelius is one of the few composers of our day who has something to say of his own and is able to say it in an idiom of his own. He has copied from no one, but works out his own problems in his own way. The other numbers will be Brahms' jolly "Academic Festival" overture and Glazounoff's pompous and splendid "Ouverture Solennelle." The programme in its proper order is as follows: Sibelius, Symphony No. in E Minor; Brahms' overture, "Academic Festival;" Bruch, Concerto for Violin in C Minor, No. 1; Glazounoff, Ouverture Solennelle.

The second of five lecture recitals on the Philharmonic concert programme, as given by the Boston Symphony Orchestra, on Friday evening, will take place on Thursday afternoon at 4 o'clock in the lecture hall, Academy of Music. Daniel Gregory Mason will interpret the selections with appropriate pianoforte illustration.

From WORLD
Address: New York
Date


FRITZ KREISLER with
BOSTON SYMPHONY ORCHESTRA
©by A. DUPONT NY

From TRIBUNE
Address: New York.
Date

Established

Photo © by Aimé Dupont

Fritz Kreisler
Boston Symphony Orchestra

From **TRIBUNE**
Address: **New York.**
Date ....

BOSTON SYMPHONY.

The first of the three soloists announced for its New York concerts by the Boston Symphony Orchestra is Fritz Kreisler, who will play at both of the concerts to be given by that organization in Carnegie Hall the coming week. The evening concert will be on Thursday, December 5, at 8:15, and the matinee concert on Saturday, December 7, at 2:30 o'clock. Mr. Kreisler's only appearance in New York will be in these concerts. Many requests have been made that he give a recital in this city, but as he is to be in this country only a few weeks, sailing the end of this month, and his time is fully occupied by his appearances with the Boston Symphony, he finds it impossible to do so.

On Thursday evening, the programme will be Sibelius's symphony in E Minor No. 1, Beethoven's concerto for violin in D Major and Brahms's "Academic Festival" overture. This first symphony of Sibelius was played by the Boston Symphony under Dr. Muck on February 21, 1907.

The programme for Saturday afternoon will be classical. The symphony will be Beethoven's No. 8 in F Major. Mr. Kreisler will play the Brahms concerto and the other two numbers will be Schumann's overture, "Genoveva" and Beethoven's "Leonora" No. 3 overture. The two programmes in their proper order are as follows:

THURSDAY EVENING, DECEMBER 5.

Symphony No. 1, in E Minor	Sibelius
Concerto for violin in D, Op. 61	Beethoven
Overture, "Academic Festival"	Brahms

SATURDAY AFTERNOON, DECEMBER 7.

Symphony No. 8, in F Major	Beethoven
Overture, "Genoveva"	Schumann
Concerto for violin and orchestra in D	Brahms
Overture, "Leonora," No. 3	Beethoven

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From **POST**
Address: **New York**
Date

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Address: **New York.**
Date ....

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Das Programm des New Yorker Symphonie-Konzerts kommenden Freitag Nachmittag iſt eine Wiederholung des letzten Sonntag-Programms dieſes Orcheſters, das oben unter Sonntags-Konzerte verzeichnet iſt.

From **WORLD**
Address: **New York**
Date ....

Boston Symphony.

At the second pair of Boston Symphony concerts in Carnegie Hall on Thursday evening, Dec. 5, and Saturday afternoon, Dec. 7, Fritz Kreisler will be the soloist, these being his only appearances in New York during the coming season. On Thursday evening he will play the Beethoven Concerto, and on Saturday afternoon the Brahms Concerto. On Thursday evening the Symphony will be the first of Sobelius in E minor and the other number on the programme, Brahms' "Academic Festival" Overture. On Saturday afternoon the Symphony will be Beethoven's in F major No. 8, the other numbers being Schumann's "Genovera" Overture and Beethoven's "Lenora" No. 3 Overture.

1884

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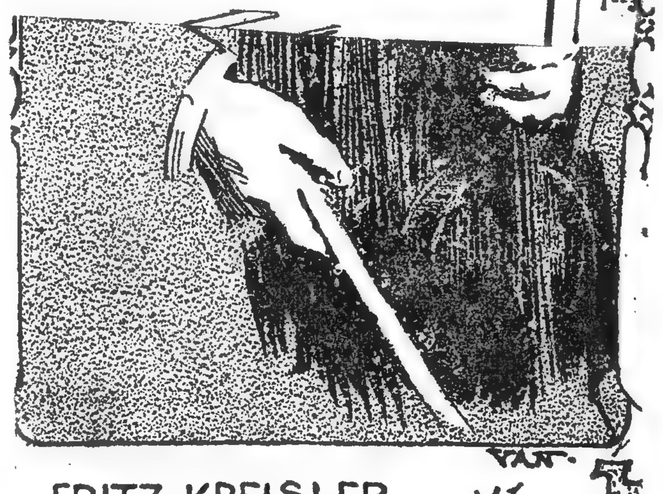

FRITZ KREISLER with BOSTON SYMPHONY ORCHESTRA
©by A. DUPONT N.Y.

From **EVG. SUN**
Address: **New York**
Date ....

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On the evening programme are Sibelius's first symphony, Beethoven's violin concerto and Brahms's "Academic Festival" overture.

Matinée goers hear Beethoven's eighth symphony, Schumann's "Genoveva" overture, the Brahms concerto and Beethoven's "Leonore" No. 3.

1884

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Address: **New York.**
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From **GLOBE**
Address: **New York**
Date ....

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1884

From **CITIZEN**
Address: **Brooklyn, N.Y.**
Date ....

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1884

INE
ew York.

Fritz Kreisler
Boston Symphony Orchestra
Photo © by AIME DUPONT

From MORNING TELEGRAPH

Address New York

Date DEC 1 - 1912

The first of the three soloists announced for its New York concerts by the Boston Symphony Orchestra is Fritz Kreisler, who will play at both of the concerts to be given by that organization in Carnegie Hall the coming week. The programmes of both are here given:

THURSDAY EVENING, DEC. 5, AT 8.15.
Symphony No. 1, in E minor..............Sibelius
Concerto for Violin in D, Op. 61........Beethoven
Overture, "Academic Festival"............Brahms
Soloist, Mr. Fritz Kreisler.

SATURDAY AFTERNOON, DEC. 7, AT 2.30.
Symphony in F major, No. 8...........Beethoven
Overture, "Genoveva"......................Schumann
Concerto for Violin and Orchestra in D....Brahms
Overture, "Leonora" No. 3.............Beethoven
Soloist, Mr. Fritz Kreisler.

From PRESS

Address New York

Date DEC 1 - 1912

The first of the three soloists announced for its New York concerts by the Boston Symphony Orchestra is Fritz Kreisler, who will play at both of the concerts to be given by that organization in Carnegie Hall this week. The evening concert will be on Thursday, December 5, at 8.15, and the matinee concert on Saturday, December 7, at 2.30. Kreisler's only appearances in New York this season will be at those concerts. Many requests have been made that he give a recital in this city, but as he is to be in America for only a few weeks, and as his time is occupied fully by his appearance with the Boston Symphony, he finds it impossible to do so.

On Thursday evening the programme will include Sibelius's Symphony in E minor, No. 1, Beethoven's Concerto for violin in D major and Brahms's "Academic Festival" overture. The first symphony of Sibelius was played by the Boston Symphony, under Dr. Muck, on February 21, 1907. It made a deep impression and many connoisseurs regard it as a greater work than the second symphony, which is known much better. At any rate, it seems to be more characteristic of the genius of the composer.

The programme for Saturday afternoon is classical. The symphony will be Beethoven's No. 8 in F major. Kreisler will play the Brahms concerto, and the two other numbers will be Schumann's overture, "Genovera," and Beethoven's "Leonora" No. 3 overture.

From [illegible]

Address

Date

SECOND SYMPHONY CONCERT BRILLIANT

Pleasing Programme Delightfully Rendered by Boston Orchestra, and Fritz Kreisler, Violinist.

There were few vacant seats in Infantry Hall last night at the second concert of the season by the Boston Symphony Orchestra and the audience was not only very large but more than usually enthusiastic and responsive to the efforts of the musicians. Added to this there was a programme that was particularly pleasing and a soloist whose work was of exceptional excellence, while the orchestra was in the best of form and played with especially good expression and skill.

There were but three numbers on the list, but all of these offerings were thoroughly delightful and gave such satisfaction that the applause was long and insistent while tribute was paid also by the very close attention that was given to the musicians and the complete quiet that prevailed during the long numbers.

The programme was arranged as follows:

Overture, "Leonora," No. 3 op. 72..Beethoven
Concerto in D-major for violin and orchestra, op. 61........................Beethoven
I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.
Symphony No. 1, in E-minor, op. 39...Sibelius
I. Andante mo non troppo, Allegro energico
II. Andante, ma non troppo leuto.
III. Allegro.
IV. Finale (Quasi una fantasia); Andante; Allegro molto.

The "Leonora" overture is rarely heard except where the opera of "Fidelio" is played entire. It is a beautiful composition and was performed with delicacy of touch and sympathetic feeling by the orchestra, the light and strong passages alike being rendered in a manner that held the audience and roused it to sincere endorsement at the close.

The symphony by Jan Sibelius has been played here once before under the direction of Dr. Muck some years ago, but was new to many and was heard again with real pleasure by those who attended the former concert when it was among the numbers. It is strong and full of feeling, which is the natural expression of the intense patriotism that led to the composer's banishment by Russia and the somewhat wild tone may also be

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an ovation when he appeared, and at the end of his selection the audience would not be satisfied until he had come forth several times in response to the importunity of his admirers. The selection is rated as the most important work of its kind and Kreisler has been given the distinction of being called its greatest interpreter. In that judgment his auditors last night will concur, for he played the concerto in a manner that proved his mastery of the violin and his ability to make the instrument express all that was in the mind and heart of the composer and the musician. His technique seems faultless and his expression is wonderful in its variety and vividness. It was a rare treat to hear him and that it was fully appreciated was told by the warmth and insistence of the applause.

STATE PRESIDENT A GUEST.

From STANDARD UNION

Address: Brooklyn, N. Y.

The second concert of the Boston Symphony Orchestra in the Academy of Music next Friday evening will bring another of Dr. Muck's very brilliant programmes, and the interest of the occasion will be much heightened by the presence as soloist of the violinist, Frits Kreisler, whose only appearance in Brooklyn this will be. As is generally known, Mr. Kreisler is in America for a few weeks under exclusive contract with the Boston Symphony Orchestra and his appearances are limited in the East to concerts of that organization. During the coming week he is soloist at all the Boston Symphony concerts on its second Southern trip. It is hardly necessary at this late date to comment on the wonderful lovely art of this great musician. Here he will play that most notable work for the violin, Bruch's first concerto in C Minor. The programme which Dr. Muck has arranged begins with the first symphony of Sibelius, which was heard here under Dr. Muck six years ago. The second symphony of which Mr. Fiedler was so fond is better known than the first, but many connoisseurs regard the first as the greater work of the two, and at any rate, more truly characteristic of the genius of the composer. Sibelius, in all his music reflects the traits of his country and his people. Often it is stern, harsh and rugged, yet these qualities are offset always by bursts of extraordinary lyric beauty. Sibelius is one of the few composers of our day who has something to say of his own, and is able to say it in an idiom of his own. The other numbers will be Brahms's jolly "Academic Festival" overture and Glazounoff's pompous and splendid "Overture Solennelle."

FRITZ KREISLER,
Violinist.
Copyright A. Dupont.

From WORLD

Address New York City.

Date

The second concert of the Boston Symphony Orchestra in the Academy of Music next Friday evening will bring another of Dr. Muck's brilliant programmes. The interest of the occasion will be much heightened by the presence as soloist of the incomparable violinist, Fritz Kreisler, whose only appearance in Brooklyn this will be. The programme:

Sibelius...........Symphony No. 1 in E Minor
Brahms.........Overture, "Academic Festival"
Bruch.....Concerto for Violin in G Minor No. 1
Glazounoff..................Overture Solennelle

From HERALD

Address: New York

Date

Boston Hears Mr. Fritz Kreisler.

[SPECIAL DESPATCH TO THE HERALD.]

Boston, Mass., Friday.—Mr. Fritz Kreisler, Austrian violinist, made his first appearance here this afternoon, after an absence of several seasons, as soloist with the Boston Symphony Orchestra. He played the Beethoven concerto and aroused much enthusiasm, being recalled eight times. Mr. Kreisler came to this country to play a limited number of times with the Boston Symphony, and this was the opening concert.

From BULL

Address

Date

BOSTON SYMPHONY ORCHESTRA.

To Give Notable Concert on Second Appearance in Infantry Hall.

The Boston Symphony Orchestra will give a most notable programme at its concert in Infantry Hall to-night, under Dr. Karl Muck. Fritz Kreisler will be the soloist and will play the Beethoven Concerto, the greatest work of a great composer, and a work that Kreisler interprets better than any of the violinists of modern times. Kreisler is on leave of absence from the Austrian army, and it is a fortunate circumstance for lovers of his playing that he was enabled to get away for even a short time.

The symphony to be produced is the first of Sibelius, which Dr. Muck played in Boston last week, and with which he scored one of the most notable of his many successes. It is a work of wonderful lyric beauty. The programme in full is as follows:

Overture, "Leonora," Op. 72, No. 3, Beethoven; Concerto for Violin in D, Op. 61, Beethoven (1. Allegro, ma non troppo. 2. Larghetto. 3. Rondo); Symphony No. 1, in E-minor, Op. 39, Sibelius (1. Andante, ma non troppo; allegro energico. 2. Andante ma non troppo, lento. 3. Allegro. 4. Finale. quasi una fantasia; andante; allegro molto).

From JOURNAL

Address

Date

SYMPHONY CONCERT.

Fritz Kreisler, Solo Violinist, Stars in the Beethoven Concerto.

The Boston Symphony orchestra made its second appearance of the season last night in Infantry Hall and was greeted, as usual, nowadays, by a large and enthusiastic audience. The programme, in which was noted a return to the former style of placing the symphony last, was as follows:

Overture, "Leonora," No. 3, op. 72..Beethoven
Concerto in D-major for violin and orchestra, op. 61..........................Beethoven
I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.
Symphony No. 1, in E-minor, op. 39....Sibelius
I. Andante mo non troppo; Allegro energico.
II. Andante, ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una fautasia): Andante; Allegro molto.

The programme was rather long, though of only three numbers, both the concerto and the No. 3 "Leonora" overture being about the most lengthy works of their kind extant. But no one was disposed to complain of the length of the concerto, for through the masterly playing of Fritz Kreisler it assumed the place of chief interest on the programme. We do not often hear such playing, for the simple reason that there is but one Kreisler. The audience sat spellbound by his wizardry and gave him an ovation as genuine as it was well deserved.

Jan Sibelius is the first composer of note to come out of Finland, where, indeed, very little attention has been paid to any form of music until within the last 50 years. This symphony in E-minor is one of the four which he has composed thus far, and he has a goodly number of smaller compositions to his credit. Dr. Muck introduced this work to us several years ago, during his first sojourn here as conductor of the Boston orchestra. It cannot be said that it improves on acquaintance. There is little of pure music in it, but plenty of queer noises. It seems to be some sort of "tone-poem" rather than a symphony, but as the programme is not given the hearer is in doubt what it is all about—perhaps the adventures and fate of some Finnish Till Eulenspiegil—it sounds as much like that as anything. However, both Dr. Muck and his players worked at it with a vigor and determination highly commendable.

The third concert by the orchestra will be given on Tuesday evening, Dec. 31. The soloist will be Miss Elena Gerhardt, soprano.

W. A. P.

From TIMES

Address: New York

Date

The feature of the second Boston Symphony programme to be played at the Academy of Music on Dec. 6 will be the appearance of Fritz Kreisler as soloist, his only appearance in Brooklyn during the current season. He will play Bruch's Concerto in G minor No. 1. The orchestral numbers will be the Symphony in E minor No. 1 by Sibelius, Brahms's "Academic Festival" overture, and Glazounoff's Ouverture Solennelle.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From TIMES
Address: New York
Date NOV 24 1912

At the second pair of Boston Symphony concerts in Carnegie Hall on Thursday evening, Dec. 5, and Saturday afternoon, Dec. 7, Fritz Kreisler will be the soloist, these being his only appearances in New York during the coming season. On Thursday evening he will play the Beethoven concerto, and on Saturday afternoon the Brahms concerto. On Thursday evening the symphony will be the first of Sibelius in E minor, and the other number on the programme Brahms's "Academic Festival" overture. On Saturday afternoon the symphony will be Beethoven's in F Major No. 8, the other numbers being Schumann's "Genoveva" overture and Beethoven's "Leonora" No. 3 overture.

E , 1884

Newspaper Cutting Bureau in the World

From POST
Address: New York
Date NOV 23 1912

At the second pair of Boston Symphony concerts in Carnegie Hall on Thursday evening, December 5, and Saturday afternoon, December 7, Fritz Kreisler will be the soloist, these being his only appearances in New York during the coming season. On Thursday evening he will play the Beethoven concerto, and on Saturday afternoon the Brahms concerto. On Thursday evening the symphony will be the first of Sibelius in E minor, and the other number on the programme Brahms's "Academic Festival" overture. On Saturday afternoon the symphony will be Beethoven's in F major, No. 8, the other numbers being Schumann's "Genoveva" overture and Beethoven's "Leonora" overture.

Establi
Newspaper

From POST
Address: New York
Date 912

The only opportunity Brooklyn will have to hear Fritz Kreisler, the distinguished violinist, this year will be at the second Boston Symphony concert, which will be given in the Academy of Music on Friday evening, December 6, at 8:15.

The First Established and Most
Newspaper Cutting Bureau in the World

From TRIBUNE
Address: New York.
Date

THE BOSTON SYMPHONY.

At the second pair of Boston Symphony concerts in Carnegie Hall on Thursday evening, December 5, and Saturday afternoon, December 7, Fritz Kreisler will be the soloist, these being his only appearances in New York during the coming season. On Thursday evening he will play the Beethoven Concerto and on Saturday afternoon the Brahms Concerto. On Thursday evening the symphony will be the first of Sibelius in E minor and the other number on the programme Brahms's "Academic Festival" overture. On Saturday afternoon the symphony will be Beethoven's in F major, No. 8, the other numbers being Schumann's "Genoveva" overture and Beethoven's "Leonora" No. 3 overture.

E 884
"ROMEIKE" NEW
The First Established and Most Complete
Newspaper Cutting Bureau in the World

From PRESS
Address: New York
Date

At the second pair of concerts by the Boston Symphony Orchestra, on Thursday evening, December 5, and Saturday afternoon, December 7, in Carnegie Hall, Fritz Kreisler will be the soloist, making his only appearances in New York this season. On Thursday evening he will play the Beethoven Concerto and on Saturday afternoon the Brahms Concerto. On Thursday evening the symphony will be the first of Sibelius (E minor) and the other number on the programme Brahms's "Academic Festival" Overture. On Saturday afternoon the symphony will be Beethoven's in F major, No. 8, the other numbers being Schumann's "Genoveva" Overture and Beethoven's "Lenora," No. 3, Overture.

Es 1884

Address: New York.
Date 23 1912

Fritz Kreisler will be the soloist at the second two Boston Symphony concerts in Carnegie Hall Thursday evening, December 5, and the following Saturday afternoon. These will be his only appearances in New York this season. Thursday evening he will play the Beethoven concerto and Saturday afternoon he will play Brahms.

Thursday evening Dr. Muck will present a symphony in E minor by Sibelius and Brahms Academic Festival Overture. Saturday afternoon the programme will include Beethoven's eighth symphony, the third overture Leonore and Schumann's "Genoveva" overture.

E , 1884

From EVG. TELE
Address: Philadelphia, Pa.
Date NOV 23 1912

At the second Boston Symphony concert at the Academy, December 2, Fritz Kreisler, the soloist, will play the Beethoven violin concerto. The symphony will be Brahms in D major, No. 2, and the third number will be Schumann's overture, "Genoveva."

Established: London, 1881; New York, 1884

From
Address
Date

At the second Boston Symphony concert in the Academy of Music on Monday evening, December 2, Fritz Kreisler the soloist, will play the Beethoven concerto. This will be his only appearance in this city during the current season. The symphony will be Brahms, in D-Major No. 2, and the third number will be Schumann's overture, "Genoveva."

E , 1884

At the Matinee

Date 20 1912

SPLENDID CONCERT BY SYMPHONY ORCHESTRA

The second concert of the season by the Boston Symphony orchestra, given in Infantry hall, Tuesday evening, attracted a very large, distinguished and critical audience, which expressed its appreciation of the splendid work done by Dr. Karl Muck and his aggregation of accomplished musicians, which work seems to improve as concert follows concert:

As usual with Dr. Muck the program was all that could be desired and was as follows:

Overture, "Leonora," No. 3, op 72 .... Beethoven
Concerto in D-major for violin and orchestra, op. 61 .... Beethoven
I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.
Symphony No. 1, in E-minor, op. 39.... .... Sibelius
I. Andante mo non troppo; Allegro energico.
II. Andante, ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una fantasia); Andante Allegro molto.

The "Leonora" overture, while a familiar work with all music lovers, is always received with pleasure, and that in spite of its unusual length. The Beethoven concerto in D-major, for violin and orchestra, was a perfect delight, for Fritz Kreisler's playing made it all too short, and as great is his art that it proved to be one continuous charm. He is certainly a great violinist, one of the greatest in the world today, and never has he been heard to better advantage than he was at last night's concert.

The symphony No. 1 in E-minor, by Jan Sibelius, is a peculiar work, probably largely due to the peculiar character of the Finnish composer, and it is doubtful if it will ever prove a "popular" work with lovers of classical music, for while it would not be proper to say that it is inharmonious, it certainly fails to appeal to the senses as such works are supposed to do. Whether it is a good sample of Finnish musical ideas remains for time to tell.

However, the orchestra did grand work under the baton of Dr. Muck, and the concert was one that was fully in keeping with the high standard established by the Boston organization.

The third concert by the Symphony orchestra will be given on Tuesday evening, Dec. 31. The soloist will be Miss Elena Gerhardt, soprano.

Est 884

From WORLD
Address: New York
Date

for her.

The only opportunity Brooklyn will have to hear this year Fritz Kreisler, the distinguished violinist, will be at the second Boston Symphony concert which will be given in the Academy of Music Friday evening, Dec. 6. Mr. Kreisler has arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra and will appear with no other organization of the kind in the East. He will give no recitals.

Es 1884

From SUN
Address: New York
Date NOV 24 1912

At the second pair of Boston Symphony concerts in Carnegie Hall on Thursday evening, December 5, and Saturday afternoon, December 7, Fritz Kreisler will be the soloist, these being his only appearances in New York during the coming season. On Thursday evening he will play the Beethoven concerto and on Saturday afternoon the Brahms concerto On Thursday evening the symphony will be the first of Sibelius in E minor and the other number on the programme Brahms's "Academic Festival" overture. On Saturday afternoon the symphony will be Beethoven's in E major, No. 8, the other numbers being Schumann's "Genoveva" overture and Beethoven's "Leonora" No. 3 overture.

E 884

From MORNING TELEGRAPH
Address: New York.
Date

ON THE MUSI

At the second pair of Boston Symphony concerts in Carnegie Hall on Thursday evening, December 5, and Saturday afternoon, December 7, Fritz Kreisler will be the soloist, these being his only appearances in New York during the coming season. On Thursday evening he will play the Beethoven Concerto and on Saturday afternoon the Brahms Concerto.

On Thursday evening the Symphony will be the first of Sibelius' in E minor. The other number on the programme is Brahms' "Academic Festival" overture. On Saturday afternoon the Symphony will be Beethoven's in F major, No. 8, and the other numbers Schumann's "Geneveva" overture and Beethoven's "Leonora" No. 3 Overture.

Es , 1884

From STAATS-ZEITUNG
Address: New York.
Date 912

Symphonie-Konzerte.

Im kommenden Konzertpaar des Boſtoner Symphonie-Orcheſters wird Herr Fritz Kreisler als Soliſt am Abend des 5. Dez. das Beethoven'ſche und am Nachmittag des 7. das Brahms-Konzert ſpielen. Dr. Muck dirigirt Donnerstag die E-Moll-Symphonie von Sibelius und Brahms' „Akademiſche Feſtouverture" und am Samstag Nachmittag Beethoven's Achte, die Leonoren-Ouverture No. 3 und Schumann's „Genoveva"-Ouverture.

In den Konzerten der Philharmoniker kommenden Donnerstag Abend reſp. Freitag Nachmittag iſt Herr Yſaye der Soliſt, und zwar wird er Bruch's G-Moll-Konzert und das altitalieniſche klaſſiſche Corelli'ſche Konzert für Solo - Virtuoſe, Streicher und Orgel ſpielen. Das Programm umfaßt ferner Beethoven's 5., „Don Juan" von Richard Strauß und „Luſtſpiel - Ouverture" des 13jährigen Komponiſten Erich Korngold als Novität. Die Soliſtin der Philharmoniker im nächſten Sonntagskonzert am 1. Dezember iſt Frau Schumann-Heink.

Herr Walter Damroſch wird in den kommenden Konzerten ſeines Orcheſters am 1. und 6. Dezember Brahms' Vierte Symphonie und Sinegaglia Ouverture „Le Baruffe Chiozotta" dirigiren. Soliſt iſt Herr Gottfried Galſton, der Beethoven's „Kaiſer"-Konzert zum Vortrag bringen wird.

Das erſte diesjährige Abonnements-Konzert des Volpe'ſchen Symphonie-Orcheſters unter Leitung von Herrn Arnold Volpe bringt Beethoven's Fünfte, Liszt's „Mazeppa", die „Freiſchütz"-Ouverture und zwei Sätze aus der Tſchaikowsky'ſchen Serenade für Streichorcheſter. Zum Andenken an den verſtorbenen Herrn Alfred L. Seligman wird Popper's Requiem für drei Celli zum Vortrag gelangen. Soliſt iſt der Bariton Herr Arthur Philipps, der eine Arie aus Benvenuto von Diaz ſingen

Establish

From
Address
Date

BOSTON SYMPHONY ORCHESTRA.

To Give Notable Concert on Second Appearance in Infantry Hall.

The Boston Symphony Orchestra will give a most notable programme at its concert in Infantry Hall to-night, under Dr. Karl Muck. Fritz Kreisler will be the soloist and will play the Beethoven Concerto, the greatest work of a great composer, and a work that Kreisler interprets better than any of the violinists of modern times. Kreisler is on leave of absence from the Austrian army, and it is a fortunate circumstance for lovers of his playing that he was enabled to get away for even a short time.

The symphony to be produced is the first of Sibelius, which Dr. Muck played in Boston last week, and with which he scored one of the most notable of his many successes. It is a work of wonderful lyric beauty. The programme in full is as follows:

Overture, "Leonora," Op. 72. No.

Esta '84

From **AMERICAN**
Address: **New York.**
Date ....

BOSTON SYMPHONY.

The first of the three soloists announced for its New York concerts by the Boston Symphony Orchestra is Fritz Kreisler, who will make his only appearance this season here at the concerts announced for Thursday evening and Saturday afternoon at Carnegie Hall. On Thursday evening the programme will be Sibelius's Symphony in E-minor No. 1; Beethoven's Concerto for violin in D-major, and Brahms's "Academic Festival" overture. On Saturday afternoon the programme will be classical. The ymphony will be Beethoven's No. in F-major. Mr. Kreisler will pl the Brahms concerto, and the ot two numbers will be Schumann's rture to "Genoveva" and Beethovk "Leonora" No. 3 overture. Dr. will conduct.

E , 1884

From .... PROVIDENCE, R. I.
Address ....
Date ....

Boston Symphony Orchestra.

The appearance of Fritz Kreisler as soloist at the second Boston Symphony concert in Infantry hall this evening makes the concert one of the most notable that Providence will have this year. It will be Kreisler's only appearance in this city. He is to play the Beethoven concerto, the greatest work of its kind in the literature of music and Kreisler is unquestionably its greatest interpreter.

The symphony will be the first of Sibelius. Dr. Muck had this on the Boston program played last Friday afternoon and Saturday evening and achieved one of the most notable successes of the season with it. Sibelius is one of the few modern composers who really has something of his own to say and is not content to work in the idiom of men that have gone before him. It is a work full of primeval savagery and yet has episodes of wonderful lyric beauty. The program in full is as follows:

Beethoven, overture, "Leonora" No. 3, op. 72; Beethoven, concerto for violin in D, opus 61; 1, Allegro, ma non troppo; 2, Larghetto; 3, Rondo; Sibelius, Symphony No. 1, in E-minor, op. 39; 1, Andante ma non troppo; Allegro energico; 2, Andante, ma non troppo lento; 3, Allegro; 4, finale (Quasi una fantasia); Andante; Allegro molto.

A limited number of admissions will be sold at the hall at one dollar each.

E , *1884*

From ....
Address ....
Date .... NOV 3 0

Boston Symphony Orchestra

Fritz Kreisler, the Austrian violinist, who was brought to this country by the Boston Symphony Orchestra under exclusive contract and will play with that organization in a series of its concerts in cities of the East, will make his only appearance in Philadelphia at the symphony concert in the Academy of Music on Monday evening next.

Mr. Kreisler will play the Beethoven Concerto here. It is generally conceded that in the interpretation of this masterwork he is without a rival. When he played the Concerto in Boston recently he was the object, it is said, of an enthusiasm the like of which has never been seen in Symphony Hall, the orchestra joining with the audience in paying tribute to his remarkable performance.

There will be only two orchestra numbers on the program. The first is Brahm's ever-lovely symphony in D-Major No. 2, and the other Schumann's overture "Genoveva."

rk, 1884

MONITOR,
NOVEMBER 23,

KREISLER IS HEARD WITH THE SYMPHONY

Two events made the Symphony rehearsal of yesterday afternoon notable. The first was the playing of a Beethoven concerto by Fritz Kreisler, without doubt the greatest player of the day in the violin concerto of Beethoven. The second was the return to prominence of Mozart in the Symphony programs, marking the return of Dr. Karl Muck to his second term with the Symphony orchestra.

Mr. Kreisler's selection was the concerto in D major, for violin, op. 61. His interpretation of the first movement, allegro ma non troppo was intellectual, technical, dignified. His handling of the bow was splendidly firm and decided. The precision of his notes, the skill with which he brought them out, clear, firm, clean cut, controlled, held his audience breathless but his appeal was to the intellect rather than to the heart. This was met by the orchestration of the accompaniment, tender, sympathetic, melodic, exquisitely beautiful. In the second and third movements the playing of Kreisler gained in sweetness, his touch was more delicate, the violin more human. The cadenza leading to the finals of the second movement was superb. At the close of the concerto he was recalled again and again, the audience seeming as though it would never end in its desire to give him praise.

The Mozart number was such a treat as Symphony subscribers have not had in four years. This composer's works appeared but little on the programs during the last four years and this was the first time this season. Its reintroduction included the greatest symphony of that great composer, symphony in C major, with fugue finale, the "Jupiter" symphony (K 551), conducted by one who is acknowledged to be a perfect master of Mozart composition.

Under the baton of Dr. Muck the orchestra played as with one mind, tripping as daintily and easily through the measures as the purling of the clear waters of a brook. It was as light, as unlabored as the appearing of dew on a flower, as delicate as its shimmering in the moonlight, as radiant as its sparkle in the sun. Whether it was the dancing melody of the flute, the martial call of the trumpets and drums, the yearning of the strings, or the rollicking bassoon, the music was pervaded by a richness and depth of thought and sentiment that lost nothing of strength by being sweet. The interpretation was exquisitely dainty, delicate and refined, warm, rich and sympathetic. There seemed not a blurred or lagging note in the whole symphony. The notes were clear and clean, the attacks firm, the violins as one instrument.

The overture to "Leonore," No. 3, op. 72, by Beethoven, furnished the closing number of the program. Its daring harmonic subtleties, its tender cadences, its buoyancy and impetuous strength, its pathos and its outbursts of fury were played with an intellectual as well as a sympathetic understanding of the thought of the composer. Dr. Muck seems unable to draw an unmusical tone from an instrument. Whatever is played richness and depth of thought are the basis of every note.

The program of yesterday, made up entirely of old classics, promises a wealth of musical composition for this season, drawn from storehouses so little heard of late years as to be all but forgotten. They appear once more with a freshness and beauty that is inspiring.

From **TIMES**
Address: **New York**
Date .... DEC 1 - 1912

Concerts of the Week

The first of the three soloists announced for its New York concerts by the Boston Symphony Orchestra is Fritz Kreisler, who will play at both of the concerts to be given by that organization in Carnegie Hall the coming week. The evening concert will be on Thursday, Dec. 5, at 8:15, and the matinée concert on Saturday, Dec. 7, at 2:30. Mr. Kreisler's only appearances in New York will be in these concerts. Many requests have been made that he give a recital in this city, but as he is to be in this country only a few weeks, sailing the end of this month, and as his time is fully occupied by his appearances with the Boston Symphony, he finds it impossible to do so.

On Thursday evening the programme will be Sibelius's symphony in E minor, No. 1; Beethoven's concerto for violin in D major, and Brahms's "Academic Festival" overture. This first symphony of Sibelius was played by the Boston Symphony under Dr. Muck on Feb. 21, 1907.

The programme for Saturday afternoon will be classical. The symphony will be Beethoven's No. 8. Mr. Kreisler will play the Brahms Concerto, and the other two numbers will be Schumann's overture, "Genoveva," and Beethoven's "Leonora" No. 3, overture. The two programmes in their proper order are as follows:

THURSDAY EVENING, DEC. 5.

Sibelius...........Symphony No. 1 in E Minor
Beethoven......Concerto for violin in D, Op. 61
Brahms......Overture, "Academic Festival"

SATURDAY AFTERNOON, DEC. 7.

Beethoven........Symphony No. 8 in F Major
Schumann.............Overture "Genoveva"
Brahms..Concerto for violin and orchestra in D
Beethoven........Overture, "Leonora" No. 3

⁂

k, 1884

From **NORTH AMERICAN**
Address: **Philadelphia, Pa.**
Date ....

Boston Symphony Concert

Fritz Kreisler's only appearance here this season will be made at the concert to be given by the Boston Symphony Orchestra at the Academy of Music tomorrow night. The great violinist, who stands in the front rank with Eugene Ysaye, has not been in America in three seasons. He had originally no intention of coming to America this year, but last spring, when C. A. Ellis, manager of the Boston Symphony Orchestra, was in Berlin, he persuaded Mr. Kreisler to come to America for a few weeks under exclusive contract with the Boston Symphony, to play a series of concerts with that organization in eastern cities and, incidentally, two or three concerts of his own and two appearances with western orchestras.

Mr. Kreisler arrived in New York a fortnight ago, and will sail for home in the latter part of this month. Here he will play the Beethoven concerto. He played this masterpiece with the Boston Symphony in Boston on the 22d and 23d of last month.

Doctor Muck has placed only two solely orchestral works on the program, the first being Brahms' lovely symphony in D

Geraldine Farrar will sing Mimi in "La Boheme" at the Metropolitan Tuesday night. Giorgio Polacco will make his debut in Philadelphia as a conductor at the same time. Fritz Kreisler will be heard for the only time this season at the Academy tomorrow night.

major No. 2 and the second, Schumann's overture, "Genoveva." The order of the program is:

Brahms ....Symphony in D major, No. 2
Beethoven........Concerto for violin in D, op. 61
Schumann........................Overture, "Genoveva"

Bi 884

NEW YORK
CABLE ADDRESS,
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From .... **PUBLIC LEDGER**
Address .... **Philadelphia, Pa.**
Date .... 1 - 1912

* * *

Fritz Kreisler, the great violinist, will make his only appearance in Philadelphia at the second Boston Symphony concert in the Academy of Music tomorrow evening. Mr. Kreisler, who has not been in America for three years, had originally no intention of coming to America this year, but last spring when C. A. Ellis, manager of the Boston Symphony Orchestra, was in Berlin he persuaded Mr. Kreisler to come to America for a few weeks under exclusive contract with the Boston Symphony, to play a series of concerts with that organization in Eastern cities, and incidentally two or three concerts of his own and two appearances with Western orchestras. Mr. Kreisler arrived in New York a fortnight ago, and will sail for home in the latter part of this month. Here he will play the Bethoven concerto, in the interpretation of which he has, by general consent, no rival. He played this masterpiece with the Boston Symphony in Boston on the 22d and 23d of last month, and at both the public rehearsal on Friday afternoon and the concert on Saturday evening he received ovations of a character which are usually reserved for prima donnas. The orchestra was as loud in its praises as the audience itself.

Doctor Muck has placed only two really orchestral works on the programme, the first being Brahms' lovely symphony in D major No. 2, and the second Schumann's overture, "Genoveva." The order of the programme is as follows:

Brahms.........Symphony, in D major, No.
Beethoven......Concerto, for violin, in D, op. 6
Schumann...............Overture,

k, 1884

From **SUN**
Address: **New York**
Date DEC [illegible]

Established:

Fritz Kreisler Soloist Boston Symphony Orchestra.
Photo Copyrighted by A. Dupont.

The first of the three soloists announced for its New York concerts by the Boston Symphony Orchestra is Fritz Kreisler, who will play at both of the concerts to be given by that organization in Carnegie Hall the coming week. The evening concert will be on Thursday, December 5, at 8:15 o'clock, and the matinée concert on Saturday, December 7, at 2:30 o'clock. Mr. Kreisler's only appearances in New York will be in these concerts. Many requests have been made that he give a recital in this city, but as he is to be in this country only a few weeks, sailing the end of this month, and as his time is fully occupied by his appearances with the Boston Symphony, he finds it impossible to do so.

On Thursday evening the programme will be Sibelius's Symphony in E minor No. 1, Beethoven's concerto for violin in D major and Brahms's "Academic Festival" overture. This first symphony of Sibelius was played by the Boston Symphony under Dr. Muck on February 21, 1907. It made a deep impression here, as it has wherever else the orchestra has played it, and many connoisseurs regard it as a greater work than the second symphony, which is so much better known. At any rate, it seems to be much more characteristic of the genius of the composer.

The programme for Saturday afternoon will be classical. The Symphony will be Beethoven's No. 8 in F major. Mr. Kreisler will play the Brahms concerto and the other two numbers will be Schumann's overture, "Genoveva" and Beethoven's "Leonora" No. 3 overture. The two programmes in their proper order are as follows:

THURSDAY EVENING, DECEMBER 5.
Symphony No. 1 in E minor........Sibelius
Concerto for violin in D, op. 61...Beethoven
Overture, "Academic Festival."......Brahms
SATURDAY AFTERNOON, DECEMBER 7.
Symphony No. 8 in F major.....Beethoven
Overture, "Genoveva."...........Schumann
Concerto for violin and orchestra in D.
Brahms
Overture, "Leonora" No. 3.......Beethoven

NEW YORK

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From **PRESS**
Address: **Philadelphia, Pa.**
Date [illegible] 1 - 1912

* * *

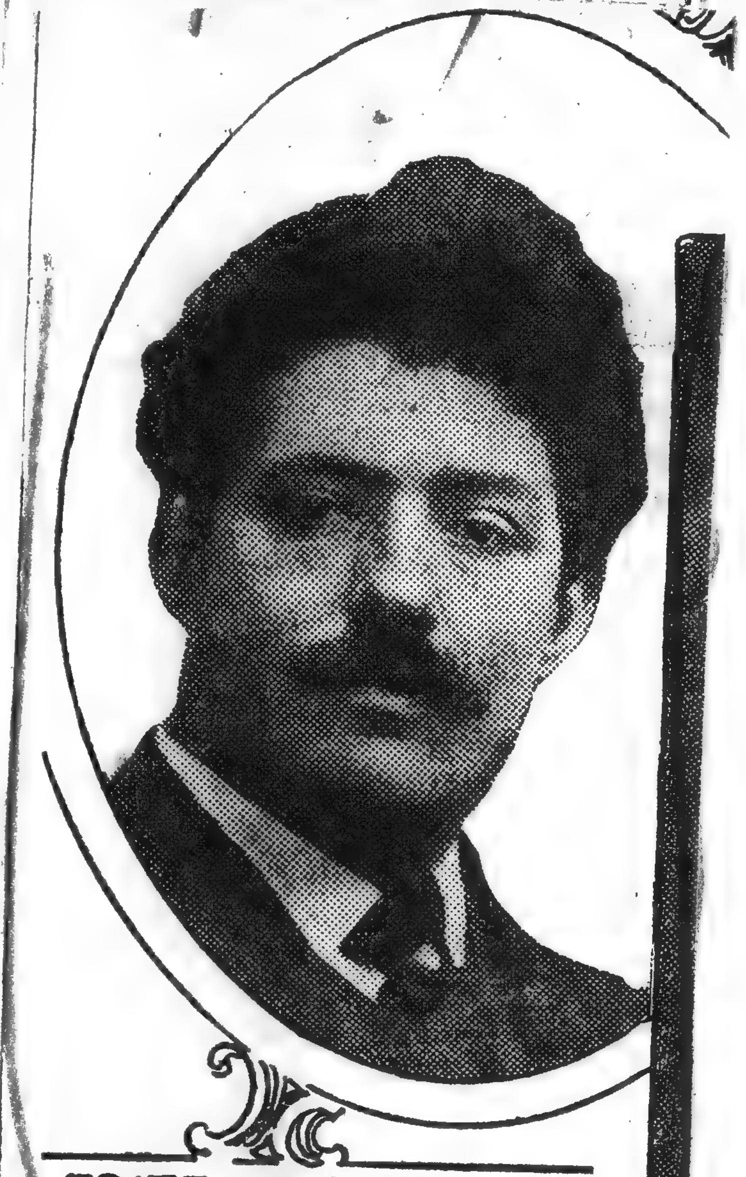
Fritz Kreisler, the great violinist, will make his only appearance in Philadelphia at the second Boston Symphony Concert in the Academy of Music tomorrow evening. Mr. Kreisler, who has not been in America in three years, had originally no intention of coming to America this year, but last Spring when C. A. Ellis, manager of the Boston Symphony Orchestra, was in Berlin, he persuaded Mr. Kreisler to come to America for a few weeks under exclusive contract with the Boston Symphony, to play a series of concerts with that organization in Eastern cities and incidentally two or three concerts of his own and two appearances with Western orchestras.

Mr. Kreisler arrived in New York a fortnight ago and will sail for home in the latetr part of this month. Here he will play the Beethoven Concerto in the interpretation of which he has, by general consent, no rival. He played this masterpiece with the Boston Symphony in Boston on the 22d and 23d of last month and at both the public rehearsal on Friday afternoon and the concert on Saturday evening he received ovations of a character which are usually reserved for prima donnas. The orchestra was as loud in its praises as the audience itself.

Dr. Muck has placed only two really orchestral works on the program, the first being Brahams' symphony in D Major, No. 2, and the second, Schumann's Overture, "Genoveva." The order of the program is as follows:—

Brahms.........Symphony in D Major, No. 2
Beethoven....Concerto for Violin in D, Op. 61
Schumann...............Overture, "Genoveva"

Estab... 84



FRITZ KREISLER
BOSTON SYMPHONY ORCHESTRA.
DEC. 2 © AIME DUPONT

From **HERALD**
Address: **Washington, D. C.**
Date [illegible]

The Boston Symphony Orchestra will give its second concert of the season in Washington next Tuesday afternoon at the New National Theater, when the programme will be a discussion of Sibelius' Symphony Opus 39, No. 1; Brahms' academic overture, Glazounoff's overture, "Solennelle," and Mendelssohn's E minor concerto for violin, with Fritz Kreisler as soloist.

The chief interest of this concert will center in the performance of Mr. Kreisler and the symphony of Sibelius, a comparatively new work, composed thirteen years ago. The true appreciator will await the reading of this work with unusual interest. Dr. Muck first produced it in this country in 1907, when the composer was scarcely known here.

Sibelius is steadily growing in the appreciation of Americans. Newmark, in a paper read before the Concert-goers' Club in London, in 1906, said of Sibelius: "The nearer I approached to the work of Sibelius the larger it loomed, until its limitations seemed to recede into an unknown past and stretch into an unconjectured future. I began to realize that it was not merely a large packet of new music, but a new country and the representative of an unfamiliar culture."

Sibelius comes of an imaginative Northland people, the Fins, and his music is national. It is full of the spirit of the cold north sea, of dull leaden skies, and of heroes and tragic adventures. The wild berserker spirit is in it; the spirit of desolate windswept wastes; it is the music of a land of tragic tales of the sea, of the life of a simple folk in their grim, but heroic, battle with nature in her unkind moods. Sibelius has written four symphonies and many songs and piano pieces. He is but just beginning to be understood, but in the estimation of many able judges he is one of the greatest composers of the day.

The next number on the programme is the Brahms' overture. The true German loves Brahms' academic overture reminiscently, for he has gathered together into a lively symphonic masterpiece three of the Fatherland's most popular student songs. In character this overture, written as an expression of gratitude for the degree conferred upon Brahms, is in direct contrast with the tragic mood of the Sibelius Symphony. It is full of good cheer and the joy of living.

Following Brahms comes the violin number. Washington is being treated to a feast of big violin exponents this win-

E... 884

Address **Philadelphia, Pa.**
Date [illegible]

Boston Symphony Orchestra

Fritz Kreisler, the great violinist, will make his only appearance in Philadelphia at the second Boston Symphony concert in the Academy of Music tomorrow evening. Mr. Kreisler, who has not been in America in three years, had originally no intention of coming to America this year, but last spring when C. A. Ellis, manager of the Boston Symphony Orchestra, was in Berlin he persuaded Mr. Kreisler to do so for a few weeks under an exclusive contract with the Boston Symphony, to play a series of concerts with that organization in Eastern cities, and incidentally to give two or three concerts of his own and to make two appearances with Western orchestras.

Mr. Kreisler arrived in New York a fortnight ago and will sail for home in the latter part of this month. Here he will play the Beethoven concerto in the interpretation of which he has, by general consent, no rival. He played this masterpiece with the Boston Symphony in Boston on the 22d and 23d of last month, and at both the public rehearsal on Friday afternoon and the concert on Saturday evening he received ovations of a character which are usually reserved for prima donnas. The orchestra was as loud in its praises as the audience itself.

Dr. Muck has placed only two really orchestral works on the program, the first being Brahms' lovely symphony in D major, No. 2, and the second, Schumann's overture "Genoveva." The order of the program is as follows:

Brahms...... Symphony in D-Major, No. 2.
Beethoven.... Concerto for violin in D, op. 61.
Schumann............ Overture, "Genoveva."

Esta... 1884

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FRITZ KREISLER
To play with the Boston Orchestra.

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From **EVG. STAR**
Address: **Washington, D. C.**
Date DEC [illegible]

Boston Symphony Tuesday.

Dr. Karl Muck has arranged an unusually attractive program for the second concert of the Boston Symphony Orchestra, at the New National Theater Tuesday afternoon at 4:30 o'clock. It comprises Sibelius' Symphony in E minor, No. 1, the Brahms' "Academic Festival" overture, the Mendelssohn Concerto for violin and Glazounoff's "Overture Solennelle," the soloist being Fritz Kreisler.

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From **POST**
Address: **Washington, D. C.**
Date [illegible]

MUSICAL ATTRACTIONS

Boston Symphony Orchestra.

Dr. Karl Muck has arranged an unusually attractive program for the second concert of the Boston Symphony Orchestra, which is to be given in the National Tuesday afternoon at 4:30. It comprises Sibelius' Symphony in E minor No. 1, the Brahms "Academic Festival" overture, the Mendelssohn concerto for violin, and Glazounoff's "Overture Solennelle," the soloist being Fritz Kreisler. This will be Kreisler's only appearance in Washington this season. This incomparable artist arrived in New York a fortnight ago, and will be in this country only until the end of this month.

Esta... 84

From SUN
Address: Baltimore, Md.
Date

rk, 1884

The program for the second concert to be given this season by the Boston Symphony orchestra, under the direction of Dr. Muck, presents a number of interesting features. It will begin, quite properly, with the symphony, which will be the No. 8 of Beethoven, the one that is known as "The Little Symphony." But as it always seems to be quite impossible for everyone to get there on time, there will doubtless be countless persons who will miss the first movement. After the intermission the little-known Schumann "Genoveva" overture will be played and Fritz Kreisler will then make his only appearance in Baltimore this season, playing the Brahms violin concerto, the same one, by the way, in which Elman was heard here last Monday. It is an interesting work to have heard once, but once in a season is quite enough. It is a pity that we have to have it again, although Kreisler, who is one of the greatest violinists now in the public eye, an experienced and fiery player, will doubtless add new charm to it. The concert will close with the eternal Beethoven No. 3, "Lenore" overture. It will probably be beautifully played, but it would be a pleasure to hear something else once in a while.

* * *

Newspaper Cutting Bureau in the World

From EVG. JOURNAL
Address: New York
Date

The next pair of concerts of the Boston Symphony Orchestra under Dr. Carl Muck will take place at Carnegie Hall on Thursday evening and Saturday afternoon. Fritz Kreisler will play the Beethoven concerto for violin and orchestra at the first, and the Brahms concerto at the second. The chief symphonic numbers will be the First Symphony of Sibelius and the Eighth Symphony of Beethoven.

Estab 1884

Newspaper Cutting Bureau

From TIMES
Address: New York
Date

The second concert of the Boston Symphony Orchestra in the Academy of Music will be given next Friday evening, Dec. 6, and the interest of the occasion will be heightened by the presence as soloist of the violinist Fritz Kreisler, whose only appearance in Brooklyn this will be. He will play Bruch's concerto in G minor.

The programme which Dr. Muck has arranged begins with the first symphony of Sibelius, which was heard here under Dr. Muck six years ago. The other numbers will be Brahms's "Academic Festival" overture and Glazounoff's "Overture Solennelle."

***

Es 1884

Fritz Kreisler

the first reserve of the Austrian army and had been summoned to his regiment on account of the Balkan war when he sailed for this country last week, but was able to make arrangements to keep his American engagements on condition that he hold himself in readiness to return at instant notice if his regiment was needed. His Providence appearance will be the first of his American tour.

Beethoven's Concerto for violin in D-major is one of the notable precious legacies of his great genius. The literature of the violin is, curiously enough, none too rich and no concertos written before this or since quite reach the exalted heights attained by Beethoven.

Newspaper Cutting Bureau in the World

From EVG. NEWS
Address: Baltimore, Md.
Date

Est 1884

AIME' DUPONT

FRITZ KREISLER
LYRIC, WEDNESDAY, DEC

From
Address PHILADELPHIA PA
Date

Estab 1884

FRITZ KREISLER TO BE HEARD WITH BOSTON SYMPHONY

The second concert of the Boston Symphony Orchestra, which is to be given in the Academy of Music next Monday evening, gains unusual importance from the presence as soloist of the incomparable Austrian violinist, Fritz Kreisler, whose only appearance in Philadelphia this will be.

Mr. Kreisler reached New York a fortnight ago and will sail for home before Christmas. He was brought to this country by the Boston Symphony Orchestra under exclusive contract, and will play with that organization in a series of its concerts in cities of the east.

Other Appearances

In addition to these orchestral appearances he is to play with the Cincinnati Orchestra in Cleveland, with the St. Louis Orchestra in St. Louis and will give three concerts of his own, one in Boston, one at Smith College and the other in Buffalo.

Mr. Kreisler will play here the Beethoven concerto. It is generally conceded that in the interpretation of this masterwork he is without a rival. His art is perfection itself. When he played the concerto with the Boston Symphony in Boston on the 22d and 23d of this month, both on Friday afternoon and Saturday evening, he received ovations the like of which have never been seen in Symphony Hall, the orchestra joining enthusiastically with the audience in paying tribute to his remarkable performance.

Two Other Numbers

There will be but two orchestral numbers on the program. The first is Brahms' ever lovely symphony in D major No. 2, and the other Schumann's overture, "Genoveva." The order of the program is as follows:

Symphony in D major, No. 2..........Brahms
Concerto for violin in D, op. 61....Beethoven
Overture, "Genoveva" ....Schumann

FRITZ KREISLER

Vill Play Brahms Concerto.

EVENING TELEGRAM
Address: New York.

DEC 3 - 1912

E 1884

[SPECIAL TO THE EVENING TELEGRAM.]

PHILADELPHIA, Pa., Tuesday.—At the Garrick Theatre last night Franz Lehar's music drama, "Eva," with Miss Sallie Fisher in the title role, made a hit before a discriminating audience. John Drew is popular as ever in "The Perplexed Husband," by Alfred Sutro, at the Broad Street Theatre. "The Pink Lady," with the company which appeared in London and New York, entered upon its final week here last night. Miss Gaby Deslys and "Al" Jolson, in "The Whirl of Society," remain this week at the Lyric and then go to Boston. At the Adelphi Theatre "Bunty Pulls the Strings" for the last eight times here this week. "Ransomed," a play of to-day by Theodore Burt Sayre and Cleveland Rodgers, is at the Walnut Street Theatre. Karl Muck and the Boston Symphony Orchestra were at the Academy of Music last night, with Fritz Kreisler as soloist.

From
Address
Date

rk, 1884

THE season's second Boston Symphony concert, with Fritz Kreisler, the Austrian violinist, as soloist, will be given in Infantry Hall Tuesday evening with the following programme:

Overture, "Leonora," No. 3, Beethoen; concerto for violin in D, opus 61, Beethoven; symphony No. 1 in E-minor, Sibelius.

Jan Sibelius, composer of the symphony, who is now in the full maturity of manhood, is regarded by many as quite the greatest musical talent that northern Europe has produced. He is a Finn by birth and his home to-day is in Helsingfors, but for many years he was compelled to live in Germany, owing to the fact that his patriotism had found expression in some of his music and also politically, and placed him under the ban of the Russian Government. He has written four symphonies in addition to many smaller works for the orchestra. Of the four, the first and second have had great success wherever played. The third and fourth, his last works, seem not to have been so fortunate. The place that Sibelius will ultimately hold in the contemporary of music is hard to say, but the fact is unquestioned that he is a man of extraordinary individuality, of great talent and is a master of the mechanics of his art.

The "Leonora" Overture, of the four written by Beethoven to go with his opera, "Fidelio," is the only one that is really alive to-day, a century and more after its composition.

The presence of Kreisler as soloist gives especial interest to the concert. It is several years since he was last heard here and he has never played the Beethoven Concerto in this city. He is perhaps the greatest violinist of the younger school. He is, incidentally, an officer in

From WORLD
Address: New York
Date DEC 6 - 1912

E, 1884

RIVAL VIOLINISTS ARE HEARD HERE SAME DAY.

Ysaye and Fritz Kreisler Play in Same Hall, but Not at the Same Time.

Two concerts and one opera comprised the music of yesterday available to New York's public. In the afternoon Eugene Ysaye gave a recital in Carnegie Hall to a comparatively small audience, while the evening provided a Boston Symphony Orchestra programme in the same auditorium, and Puccini's "Manon Lescaut" at the Metropolitan Opera House.

The interesting feature of the day, without doubt, was the opportunity to compare methods and achievements of two such great artists as Ysaye and Fritz Kreisler, the latter making his first return here with the orchestra from Boston after a two years' absence. So far as this occasion is concerned the honors belonged to Kreisler.

As for the orchestra and Conductor Karl Muck, they gave Sibelius's first symphony and the Brahms festival overture with sonority of tone, admirably balanced contrasts and technical precision and accuracy.

[redacted] Segurola, with [redacted] were the [redacted] operatic presentation, which had a large attendance.

From INQUIRER
Address Philadelphia, Pa.
Date

Estal 1884

BOSTON SYMPHONY IN SECOND CONCERT

Orchestra Heard at Academy, With Fritz Kreisler, Superb Violinist, as Assisting Artist

The Boston Symphony Orchestra gave its second concert for the season at the Academy of Music last evening under the direction of Dr. Karl Muck before a crowded and brilliant house. A particularly valuable and inviting program had been prepared for the occasion. It included Brahms' second symphony and Schumann's "Genoveva" overture, and it presented as its central feature Beethoven's Concerto for the Violin in D major, Op. 61. This will be recognized by the appreciative amateur as an exceptionally attractive arrangement.

Brahms' second symphony is a masterpiece which compels a constantly increasing admiration. It seems to gain in beauty and in charm with each fresh hearing, and those who know it best love it most. It is not gay; it is not grave; it is not glad. Its accents are not those of sadness, nor are they the accents of happiness and joy. The quality which chiefly distinguishes it is a calm and tranquil serenity, the serenity of a lovely sunset in summer after the storm has passed.

It communicates the suggestion of a sorrow which has been outlived, of a destiny which has been accepted. Its beauty is of a kind which can only be described as heavenly. It tells us of that peace which is said to pass understanding, and it rises to heights of emotional intensity and spiritual exaltation which only the greatest ever scale. It is as perfect in form as it is inspired in substance. The symmetry of its proportions is as absolute as the ideas which it embodies are spontaneous and inspired, and so it is, in every way, a consummate work of art. It was admirably played under Dr. Muck's sympathetic and illuminative direction, with the greatest eloquence of expression, lucidity of exposition and nicety of discernment, and the enjoyment which it afforded was very great. So hearty was the applause that the conductor motioned the muiscians to rise to bow their acknowledgments.

The assistant artist, Mr. Fritz Kreisler, is easily one of the best of living violinists. The writer has before him a program which shows that on Thursday afternoon, November 22, 1888, "Master" Fritz Kreisler appeared in a concert at the Chestnut Street Opera House under the direction of Mr. Edmond C. Stanton in association with Moritz Rosenthal, Alma Fohstroem and Albert Mittelhauser, and that he played a Fantasie Caprice by Vieuxtemps, Chopin's Nocturns in E flat, as arranged by Sarasate, and the Moto Perpetuo of Paganini. Those who heard him then recognized his signal ability and foresaw what has since befallen. "Master" Fritz Kreisler has attained to the highest rank as a virtuoso, and he plays his instrument with a purity of tone, a brilliancy of execution, a grandeur of style, a breadth of method and a masterly authority which are hardly equaled and are quite unsurpassed.

As Beethoven's concerto is one of the things for which he has a special love, and of which he has made a special study, the splendor of its interpretation last night can readily be understood. Alike in its technical finish, in its intellectual dignity and in its emotional fervor, it was superb. Better violin playing than that is unimaginable. The next of these concerts is announced for Monday evening January 6, when Mme. Metzenauer will be the soloist.

From HERALD
Address: Washington, D. C.
Date

Established: 1884

FRITZ KREISLER RECEIVES WELCOME

Boston Symphony Orchestra Gives First Concert of the Season in Capital.

The performance of the Boston Symphony Orchestra yesterday afternoon at the New National Theater was one of unusual interest, not only because of the soloist, Fritz Kreisler, but also because of the Sibelius Symphony No. 1 and the Brahms Academic Festival Overture.

The orchestral works of Sibelius are rarely heard in America, and it was due to Dr. Muck's appreciation of Finland's greatest composer that this work was first heard in America five years ago. The piano pieces and some of his songs have in recent years gained some notice here, still Sibelius is scarcely known in America.

This Symphony No. 1 is full of an austere beauty, sturdy and rugged originality, plenty of dissonances, rich in themes, no soft platitudes of the clever craftsman, but harmonies of a heroic human quality. The whole work is of great breadth and vitality, abounding in sharp contrasts and phraseology, and, at times, startling to the ear. There is great wealth of high color—a rarity of intermediate shadings. The minors are leaden gray; the major harmonies warm primal tones.

In interesting contrast with Sibelius' symphony was the Brahms Festival Overture, a genial bright tone piece into which he has woven four German student songs: "Wir hatten gebauet ein Stattliches Haus," "Landesvater," "Was Kommt dort von der Hoh?" and the "Gaudeamus." This latter is given with great breadth and fullness of orchestral color. This overture delights the heart of every German who knows his Kammers-Buch.

No one would suspect, to see the stout, compact figure and the rather inert countenance of Fritz Kreisler, that here was a magician who could "pluck the heart out of the mystery music." There are many secrets to account for the magic of his art. Foremost is the wonderful variety and ineffable sweetness of tone. No living violinist surpasses—it is questionable if any equals—him in the delicacy and ethereal loveliness of tone that he brings from his violin. To sheer loveliness of tone production Mr. Kreisler adds virility, an ardent temperament, a healthy but vivid imagination, and unbounded technique, which he uses not for display, but as a means to an end.

Mr. Kreisler played Mendelssohn's E minor concerto for violin. It is one of the few works the critics have not torn to pieces in their conflict over Mendelssohn. This concerto is full of pleasing lyric subjects, the second movement especially being a slow, serene melody of great beauty.

Whether Mendelssohn "began as a genius and ended as a talent," whether he is banal or superficial, fussy or endlessly fluent, but hopelessly empty, didn't concern anybody yesterday. The subtle spell of the highest art to which the violin can be carried, supported and admirably balanced by a perfectly trained orchestra, was enough to persuade any audience into forgetfulness of critics. The programme closed with Glazounoff's Overture Solennelle, op. 73.

It was a rare afternoon for Washington music lovers.

From HERALD
Address: Washington, D. C.
Date

E 1884

A most distinguished audience filled the National Theater yesterday afternoon to hear the Boston Symphony concert. Mrs. Taft entertained Mme. Jusserand, wife of the French Ambassador; Mrs. Beekman Winthrop, and Mrs. Buckner Randolph in her box. Among the boxholders were the German Ambassador and Countess von Bernstorff, the Minister of the Netherlands and Mme. Louden, Miss May Williams, and Mrs. Calderon Carlisle.

Others present were Secretary of the Navy and Mrs. Meyer, Mrs. John Hay and Mrs. James Wadsworth, jr., Mrs. Edson Bradley, Mrs. Alfred Bates, Representative and Mrs. Longworth, Mr. and Mrs. Christian Hemmick, Mrs. B. H. Buckingham and Miss Freeman, Mrs. Julian James, Mrs. Fremont, Mrs. Wood, Miss Jessie Fremont, Mrs. Samuel Spencer, Mrs. William Holland Wilmer and Miss Wilmer, Mrs. Pinchot and Miss Marjorie Colton, Mrs. Henry Corbin, Mrs. George Deering, Mrs. William Barret Ridgely, Mrs. Thomas Carter, Mrs. Rufus Peckham, Mrs. Thomas Chatard, Rear Admiral Richardson Clover, U. S. N., retired; Mr. and Mrs. Lawrence Townsend, Mrs. Nathaniel Wilson and Mrs. Clarence Wilson, Mr. and Mrs. Francisco Yanes, the Misses Sheridan, the Misses Sedgely, Mrs. J Mandeville Carlisle, Mrs Hunting Jackson, Mrs. Preston Gibson, Mrs. Robert Ralston, Mrs. Walter Tuckerman, Mrs. John Biddle, and Mrs. James Harlan and Miss Harlan.

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date

Esta

BOSTON SYMPHONY

Fritz Kreisler the Solist in Beethoven Concerto.

PROGRAMME.

1. Brahms, Symphony No. 2, in D major.
2. Beethoven........Concerto in D major For violin and orchestra.
3. Schumann...... Overture 80, "Genoveva"

In an often-quoted passage, Browning makes the extemporizing organist, Abt Vogler, speak of "the great C major of this life." The first two works of the Boston Orchestra's programme at the Academy last evening, gave the intent and crowded auditorium to feel that D major is the key for the eternal verities. It was strange how the work of Brahms and the work of Beethoven seemed linked not merely in key, but in temper and concept, for it was the peculiar genius of Doctor Muck's interpretation, abetted by the extraordinary facile and urbane performance of the instrumentalists, that the essential thought of the symphony was so clearly projected, in such salient outlines, that it seemed as simple as though it were the work of one of the elder masters and not the composition of the greatest of the modern writers. It had a positively patriarchal dignity and nobility, knowing how to unbend (like Bach at play with his children) in the delightful filigreed mischief of the "allegretto grazioso" that relieves the severer mood. What is the use of multiplying words about the way the men from Boston played? One actually forgot the means in the glorious and beautiful end. The message was made almost to obliterate the messengers. Perhaps that is the highest trimumph of music to lead one to oblivion of the musicians in the unalloyed consciousness of the loveliness of their handiwork.

Nothing could have been finer than the way in which the choir of first violins and Mr. Kreisler, as soloist "talked back" to each other in the first movement of the concerto; it was not merely accompanying, but answering. When the great violinist last played here, he labored under the grievous anxiety of the acute illness of his wife in New York. Yesterday evening it was a comparatively blithe and buoyant performer, who sent the celestial tones of his violin, with no parade or vanity, to the thoughtful hearing of those who came to listen to one of the sincerest and worthiest of artists. Kreisler; the man is hardly to be seperated from Kreisler, the virtuoso. His verile scholarship rejects the showy devices of the superficial trickster. The foundation of his art is solid, and its cornerstone is hard work that has not placed its trust in long hair and eccentricity.

The cadenzas (of his own making, of course) could only have been written by one who had thoroughly steeped himself in the tradition of Bethoven. A cadenza is really the soloist's opportunity to express the feeling with which the composer has inspired him. If his reflection is vain and empty, it will instantly show. At no point was ths most honest and faithful exponent of his text exhibiting himself. He was painstakingly setting forth the meaning of the master. He did this so unassumingly that one forgot that there was anything hard in the doing. The tone was never tremendous. But it was pure and sweet as the honey of Hybla. Always unforced and effortless, it carried beyond the rasping frenzies of many inferior players. In the Larghetto it was a lyric miracle of sound. What an inestimable advantage it is to any player to have such an accompaniment as that which surrounded—without enveloping—Mr. Kreisler last evening!

The Schumann overture fittinguy concluded a programme whose elements were so perfectly blended that even thirteen recalls and a display of boorishness on the part of certain persons in the gallery who should have been ejected could not disrupt the continuity of mood. During the scattering fire of applause that so unreasonably prolonged this demonstration Doctor Muck stood in complete insouciance conversing with the violas and 'cellos and did not return to the dais till the illbred outbreaks were over. So long an interval had elapsed that the A was sounded by the oboe and the players tuned their instruments again ere they were led by Doctor Muck, with unruffled dignity, to their final sonorous destination. Needless to remark, Doctor Muck was entirely in the right in his enforcement of the law and order of a symphony programme.

[102]

From RECORD
Address: Philadelphia, Pa.
Date DEC 3 - 1912
Est 1884

KREISTER TRIUMPHS

Great Violinist Arouses to Enthusiasm Boston Symphony Audience.

The second visit of the Boston Orchestra to this city since the transforming genius of Dr. Kore Muck has resumed full sway, attracted a capacity audience to the Academy of Music last night. The presence of Fritz Kreisler, one of the world's great violinists, as soloist, was a factor that sent many away disappointed at being unable to obtain seats.

A more attractive program would have been an impossibility. Although there were only three numbers, two of them the Brahms' Symphony in D major, and the Beethoven Concerto in D major, are both so lengthy that the concert was unusually prolonged. The rarely-heard and beautiful Schumann Overture to "Genovera" completed the list.

Dr. Muck has accomplished the seemingly impossible. He has transformed the Boston Orchestra from a state of mechanical perfection into an instrument so mobile and responsive that it is a thing o fwondrous power and beauty. Such sublety, life and expression as this great conductor is master of is witnessed only once in a decade. His reading of the Brahms' Symphony transcended anything heard from the Boston Orchestra since he left its conductorship. The close of the work found the audience in such a state of surcharged feeling that the Academy witnessed a scene seldom accorded a conductor. The musicians were obliged to acknowledge their part in the wonderful performance and no doubt they feel an exhileration equal to that manifest in the audience. The ease of Dr. Muck's conducting and the continuous dignity and poise of his demeanor are potent factors in his success. With the slightest motions, sometimes barely perceptible, he secures the responsiveness of the musicians and produces effects at once so fine and powerful that only astonishment and delight are left the auditor.

It is seldom that music lovers are privileged to hear two great musicians, so perfectly in accord, on one occasion. Such, however, was the treat afforded in the appearance of Fritz Kreisler with Dr. Muck last night. The Beethoven Concerto in D major belongs to a master of Kreisler's stature. It should never be essayed by one of less endowment. He played last night with all the technical skill, poetry and lofty interpretation at his command. Despite the nervous strain necessarily attendant on the long introductory orchestra passages, Kreisler showed with his first tone that he was master of himself and in his best form. If Dr. Muck received an ovation for his interpretation of the Brahms work Kreisler aroused a pandemonium that refused to be quelled. Again and again he was obliged to appear, but in accord with the rule of the organization no encore was permitted. This is a golden law on most occasions, but the brevity of Kreisler's present visit to America and the fact that his engagement binds him to appear only with the Boston Orchestra caused much disappointment at the enforcement of the rule. However, the evening was one of such exhilarating enjoyment that no comment should be passed on failure to provide more than was promised.

From EVG. TELEGRAPH
Address: Philadelphia, Pa.
Date
Esta 384

KREISLER PLAYS WITH BOSTON ORCHESTRA

Season's Second Concert Features Noted Violinist on Interesting Program.

Many who attended last evening's concert of the Boston Symphony Orchestra were evidently moved by a desire to hear Fritz Kreisler, the soloist. Many others doubtless were attracted by the announcement that Brahms' Second Symphony would be played. Whatever the motive may have been, it would be difficult for the most ardent of the violinist's worshippers or the most persistent stickler for a formal and purely orchestral program to have gone away dissatisfied with the evening's program. Mr. Muck's arrangement of the program was in itself admirable. Brahms' Symphony No. 2, in D major, was followed by Beethoven's Concerto in D major for violin and orchestra, and the program closed with the overture to "Genoveva," Schumann's forgotten opera. Taken as a whole, it might almost be regarded as a massive sonata.

The Bohemian violinist in no way disappointed his admirers. The admirable technique which he has hitherto shown is in no way impaired. The force and originality of his interpretation, coupled with the delicacy and gracile skill with which he interpreted the larghetto, the brilliancy of his free cadenzas and the generous comprehension of the concerto as a whole which he showed, were enthusiastically appreciated by his audience. Prolonged, sincere and deserved applause followed him, though it is a matter of little credit to our concert audiences that it should have degenerated into an apparently facetious, or at least capricious, attempt to see how many encore bows he might be made to take.

Atmospheric conditions were distinctly unfavorable to smoothness and integrity in orchestral playing, and the brilliancy and unity shown by the orchestra are therefore all the more remarkable. The symphony was rendered with admirable precision and fidelity to the composer's ideals. In itself an essentially joyous work, though of mannered and orderly sprightliness, Dr. Muck's interpretation faithfully preserved its spirit while not failing in original treatment of the first two movements. The "Genoveva" overture furnished a fitting close to a masterly concert.

From RECORD
Address: Philadelphia, Pa.
Date DEC 1 - 1
Estal 84

Fritz Kreisler, the great violinist, will make his only appearance in Philadelphia at the second Boston Symphony Concert, in the Academy of Music, tomorrow evening. Kreisler, who has not been in America in three years, had no intention of coming to America this year, but last spring, when C. A. Ellis, manager of the Boston Symphony Orchestra, was in Berlin, he persuaded the virtuoso to come for a few weeks under exclusive contract with the Boston Symphony to play a series of concerts with that organization in Eastern cities, and, incidentally, two or three concerts of his own and two appearances with Western orchestras. Kreisler arrived in New York a fortnight ago and will sail for home the latter part of this month. Here he will play the Beethoven Concerto, in the interpretation of which he has, by general consent, no rival. He played this masterpiece with the Boston Symphony in Boston on the 22d and 23d of last month, and at both the public rehearsal on Friday afternoon and the concert on Saturday evening he received ovations.

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FRITZ KREISLER.

Dr. Muck has placed only two really orchestral works on the program, the first being Brahms' symphony in D Major, No. 2, and the second Schumann's overture, "Genoveva." The order of the program is as follows:

Brahms ....Symphony in D Major, No. 2
Beethoven ....Concerto for Violin in D, Op. 61
Schumann ....Overture, "Genoveva"

* * *

From TIMES
Address: Washington, D. C.
Date
Es k, 1884

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The National Theater was filled with a large audience yesterday afternoon for the Boston Symphony concert. Mrs. Taft occupied the Presidential box, and was accompanied by Mme. Jusserand, Mrs. Beekman Winthrop, and Mrs. Randolph. The German Ambassador and Countess von Bernstorff entertained a party in their box, including Congressman and Mrs. Longworth and Mrs. Lawrence Townsend. Mrs. Slocum and Mrs. Preston Gibson were among Mrs. McMillan's guests. Miss Mae Williams had a party in her box, as did Mrs. Leiter. With Mrs. Lisner was Mrs. Rudolph, Mrs. Ralph Barnard, Mr. Woodruff, and Miss Hartmann.

Among others in the audience were the Secretary of the Navy and Mrs. Meyer, Mrs. Wickersham, the Netherlands Minister and Mme. Loudon, Countess de Chambrun, Mrs. Bowen, Mrs. Richard Townsend, Mr. and Mrs. Arnold Hague, the Second German Secretary and Mme. Kienlin, the Spanish Minister and Senora de Riano, Miss Hildegarde Nagel, Mrs. Julian James, Mme. Christian Hauge, Henri Martin, charge d'affaires for Switzerland; Lieutenant Commander Maximilian Burstyn, Austrian naval attache; Mr. and Mrs. Hemmick, the Rev. Ward Denys and the Misses Denys, Mrs. Deering, Mrs. William Barret Ridgely, Alfred Horstmann, Mrs. Hinckley, Miss Hinckley, Miss Ruggles, Miss Marie Stevens, Mrs. Edward Mitchell, Mrs. Thomas H. Carter, Mrs. Ten Eyck Wendell, Mrs. George Howard, Mrs. Chatard, Mr. and Mrs. Livingston Hunt, Mr. and Mrs. Gordon Cumming, Mrs. Thomas F. Bayard, Mrs. Biddle, Mrs. Marshal Field, Mrs. Carlisle, Mrs. John C. Fremont, Miss Fremont, William Bowie Clarke, Mr. and Mrs. Dennis, and Mr. and Mrs. J. M. Johnston.

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From PRESS
Address: Philadelphia, Pa.
Date DEC 3 - 1912
E 1884

KREISLER WITH BOSTON SYMPHONY

The Famous Virtuoso Receives an Ovation After Playing a Beethoven Concerto.

PROGRAM.

Brahms..Symphony No. 2, in D major, Op. 73.
Beethoven..Concerto in D major for violin and orchestra, Op. 61.
Schumann..Overture to "Genoveva," Op. 81.
Conductor ...... **Dr. Karl Muck**
Soloist, Fritz Kreisler.

It is doubtful whether the present generation of Philadelphia audiences has ever heard better violin playing than that of Fritz Kreisler, soloist last night at the second concert of the Boston Symphony Orchestra in the Academy of Music. Generally acknowledged as the greatest living violinist, Mr. Kreisler was heard at his finest in the Beethoven Concerto, "D Major, Op. 61," which gave ample scope not only for a display of his technical mastery—as it does, indeed, to a very high degree—but equally afforded an opportunity for interpretation of the profoundly intelligent, one may even say of the profoundly inspired sort.

The authentic poetry of his playing was perhaps most evident in the conclusion of the first movement, where, after a long and complex working out, a cadenza leads up to the final statement of the theme, which concludes in a melodious and brilliant coda. A climax such as Mr. Kreisler achieved here is a thing to be remembered for a lifetime. The Larghetto movement he played with surpassing delicacy and charm; lyrically, as it must be played, and yet with the finest shadings, the clearest sense of small but important values.

The final Rondo, linked to this movement without a break, led up to a free cadenza, which Mr. Kreisler played with a brilliance that was astonishing. The applause following his performance lasted for seven minutes. It was undoubtedly sincere, but toward the end evidenced either unthinking bad taste or a mistaken sense of humor in its capricious demand for repeated acknowledgements from the artist. There was no encore.

Brahms Second Symphony.

The symphony of the evening was Brahms' "No. 2 D Major, Op. 73." Always a favorite with audiences, perhaps on account of the melodiousness of its themes and the lack of obscuring contrapuntal network, too often characteristic of the composer, it pleased doubly last night, thanks to Dr. Muck's eminently sympathetic rendering. His interpretation was in the classical, elegaic spirit of the work entirely; and he made of it (at least in the two opening movements) a continuously flowing stream of melody. This elegaic interpretation was perhaps a trifle overdone in the Adagio, the hardest to grasp of all four movements. Too much cannot be said for the rendering of the last movement, into which he infused dramatic vigor without departing from the essential mood of the work.

The program was concluded with Schumann's overture to his now forgotten opera, "Genoveva." It is rich in melodic material, but ill arranged for orchestra. Schumann was not an orchestral composer, and his deficiencies in this style are amply apparent in the overture. It was, of course, played with characteristic understanding and finish.

CAT'S FAR

Bureau in the World

From

Symphony Concert Sale.

The sale of seats for the second Boston Symphony concert, which will be given in Infantry Hall next Tuesday evening, November 19th, opens at Steinert's Saturday morning. This will be one of the most important concerts of the year, for the orchestra will present as soloist that extraordinary master of the violin, Fritz Kreisler, who has not been heard here with the orchestra since the spring of 1901. Kreisler arrives in New York Saturday under exclusive and limited contract with the Boston Symphony Orchestra and his first appearance in America will be in Providence.

Here he will play the Beethoven Concerto, the greatest of all works of its kind, demanding not merely a supreme knowledge of the technique of the instrument, but musicianship far beyond the requirements of any other concerto. The symphony will be the brilliant first of Sibelius, which was heard here during Dr. Muck's former engagement, and at that time made a profound impression, and Beethoven's Overture, "Leonora" No. 3.

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From TIMES
Address: Washington, D. C.
Date [illegible]

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BIG AUDIENCE IS ENTHRALLED BY FRITZ KREISLER

Noted Violinist Heard in Brahms Concerto With Boston Symphony.

Washingon paid tribute to the power of music as expressed by the Boston Symphony Orchestra, under Dr. Karl Muck, and the soloist, Fritz Kreisler, by its attendance at the second matinee of the season, for which a distinguished audience assembled in the National Theater. Spontaneous applause greeted Mr. Muck, an applause particularly appropriate at the moment, for it is through him that the number that was about to be played was adapted into this country from Finland, its native place.

Sibelius, its composer, is a modern writer, and this is the first of his four symphonies.

The first Andante of Symphony No. 1 contains a hunting theme by the full orchestra. In the second, wood-winds are conspicuous in the plaintive airs ornamented by trills. The Allegro is grotesque, setting forth the rather heavy frolicksomeness of the north. The Fantasia is the gem of the series. Beginning with a melody treated in broad chords, the movement soon develops a tragic quality, which prevails throughout leading to a restless and passionate climax. There is much true music in this symphony, but the themes are brief. Restlessness is a characteristic, and oddities performed by groups of instruments connect very beautiful portions.

Finland is little more than a name to us, but the musical exponent, Sibelius, proves his kinship with the remainder of the musical world.

Kreisler Gets Ovation.

With Mendelssohn's Concerto came the great master of the violin to claim his own in welcome accorded a favorite. As the years pass, the occasional performances of the Concerto in E minor make it familiar, and familiarity is a potent factor in good music. So what happier combination could there have been than the facile violinist accompanied by an orchestra that played as one man in the music, tested by time, of Felix Mendelssohn-Bartholdy?

Ample opportunity was offered for the most brilliant execution and for the softest legato strains. Thus Kreisler, whom many of the leading critics hold to be the greatest violinist in the world was at his wondrous best, and the orchestra, in following his pianissimo, seemed but a harmonious breath of wind. A mighty climax is a good thing; a fitting end.

But a delicate pianissimo is like a "still small voice." Great bursts of applause arose at the end of each movement, making each seem a finish.

Brahm's Concerto Heard.

The Brahme overture is related to an event in the life of the author. It is a thank offering to the university that conferred upon him a degree. He wove together the college songs, two German and one Latin. They are "We Have Built a Stately House," "Who Comes From Above," and "Gaudeamus Igitur." Each has a musical setting from which one may extract it, if possessed of a skillful ear, and a little college jollity is introduced.

The Russian overture by Glazounoff, with which the delightful concert closed, was an expression of happiness in 4-4 time. Broad harmonies moved up and down as they do in martial music. It was a suitable finish to a program of unusual excellence.

J. M.

From EVG. STAR
Address: Baltimore, Md.
Date

Es 1884

FRITZ KREISLER AT LYRIC ON WEDNESDAY

Is Violinist Soloist With the Boston Symphony Orchestra.

With the great Fritz Kreisler, violinist, as the soloist, the second Boston Symphony Orchestra concert of the season will be given at the Lyric Wednesday night. This will be Kreisler's only appearance in Baltimore this season. He is in this country only a few weeks to play a series of concerts with the Boston Symphony Orchestra. Those concerts in which he has appeared so far have been a series of ovations the like of which are seldom given to violinists.

Kreisler will play one of the greatest concertos in musical literature — the Brahms' Concerto in D major. Dr. Muck, conductor of the orchestra, has arranged a classical program for the concert. In its order, the program is as follows:

Symphony No. 8, in F major..Beethoven
Overture, Genoveva...........Schumann
Concerto in D, for violin and orchestra..........................Brahms
Overture, Leonora, No. 3......Beethoven

From HERALD
Address: New York
Date [illegible]

Establ 84

Mr. Kreisler Is Still Master of the Violin

Even Impending War Doesn't Affect Austrian's Playing with Boston Symphony—Must Hurry Home.

Mr. Fritz Kreisler appeared last night in Carnegie Hall as soloist at the third Boston Symphony concert of the present series. He has been absent two seasons, and as he is a reservist of the Austrian army he was near going to war instead of going to concerts. As it is, his stay in this country is limited, as he is to appear here only as soloist with the Boston Symphony Orchestra and is then to go back to Europe as fast as possible. So his appearance in New York are but two in number, last night and to-morrow afternoon.

He is so well known here and so highly esteemed as a serious artist of the highest order that the audience rose to him when he appeared on the platform. The ovation was mild, however, compared to the enthusiasm which followed his playing of the Beethoven concerto. Then audience, orchestra and its conductor, Dr. Karl Muck, began applauding, and they kept Mr. Kreisler trotting back and forth and bowing fully five minutes. Considering the fact that Boston Symphony audiences are unusually reserved the ovation was more than an ordinary display of enthusiasm.

As for Mr. Kreisler's playing, it was an exalted, satisfying performance. Never indulging in mere virtuosity, Mr. Kreisler entered into the spirit of the great work and revealed the dramatic bigness of the first movement, the poetry of the second and the rugged playfulness of the third.

And there was such perfect harmony between soloist, conductor and orchestra that the whole performance was ideal in detail and magnificent in its sweep. Mr. Kreisler's tone was melting in quality in the tender parts of the work, while in the dramatic episodes it was virile. His intonation was good, his technique amazing, particularly in the first movement cadenza. But what was finer than all was the reading which he accorded to the famous concerto.

Dr. Muck conducted the orchestra in Mr. Jan Sibelius' "First Symphony," a work replete with tragedy and in which even the scherzo is grim in its humor. It is an interesting work, even though the gloom of some portions remind the hearer of Tschaikowsky's "Pathetique" symphony. Most fascinating is the scherzo, a writing of great difficulty, which the orchestra played with ease.

The concluding number was Brahms' "Academic Festival Overture," a work teeming with student songs, which was played brilliantly. It was a great concert.

Newspaper Cutting Bureau in the World

From SUN
Address: New York
Date [illegible]

Estab 384

BOSTON SYMPHONY IN A WORK BY SIBELIUS

Finnish Composer's First Symphony Played With Superb Effect.

KREISLER THE SOLOIST

Plays Beethoven Violin Concerto With Truly Dazzling Brilliance.

The principal number on the programme of the second evening concert of the Boston Symphony Orchestra, given at Carnegie Hall last night, was the first symphony of Jan Sibelius, the Finnish composer. The work was performed for the first time in New York by the same orchestra on February 21, 1907, and it had not been heard again till last night. This symphony was created in 1899, and it is not saying a great deal for the enterprise or discernment of local conductors that it has received only two hearings in this city.

The first movement is built in a shape adopted by several modern wr iters. The themes are succinctly set forth and there is no repetition of the propositional part. The development begins immediately after the announcement. But once begun, it proceeds along lines perfectly orderly and it is clearly carried out. So much for the pattern of the first movement, upon which hang the law and the prophets in regard to form.

Sibelius has thematic ideas worth expanding and he treats them with splendid freedom and vigor. He does not write like a student bent on a musical demonstration, nor, as this writer said when the symphony was heard five years ago, does he seem to hold to that mighty edict of contemporary composers that all chords which are ugly are good [illegible] the [illegible] to the American public.

The melodies are born of the soil and nurtured among the people. They have frank beauty, they are clean and wholesome and they sing all through the orchestra. They are harmonized richly and attractively and the instrumental color scheme is delightful.

The slow movement is elegiac in character and has a fine open air, breadth of conception, while the scherzo has all the native vigor and penetrative style of music which has breathed its inspiration among the peasantry of beautiful Finland.

Doubtless one obstacle in the way of frequent repetition of this composition is its immense difficulty. Badly or even ordinarily performed it would surely lose much of its importance in the esteem of the hearer. It is just the kind of music in which the Boston orchestra revels. It calls for a band of virtuosi, from violins to tympani, not to mention the wood winds, which have to achieve marvels.

The symphony was played superbly last evening. The opulence of the general tone of the orchestra was matched by the splendor of the tints produced by the choirs when heard separately and by the exquisite finish of the utterances of the solo instruments. Dr. Muck brought to the music not only understanding and his unfailing mastery of the matter in hand but also manifest affection. His reading was a masterpiece. The other orchestral number was the "Academic Festival" overture of Brahms, and between the two orchestral compositions stood the Beethoven violin concerto, with Fritz Kreisler as the solo player.

Mr. Kreisler has come to America this season to play only a few concerts with the Bostonians. His appearance last evening and that of to-morrow afternoon provide the only opportunities for New Yorkers to hear him. The audience was most demonstrative in its expression of an approval which was evoked by a remarkable performance.

It would perhaps not be difficult to raise questions about the reading of the first movement, in which the impetuous temperament of this fiery player led him to rob Beethoven's music of some of its lofty dignity. On the other hand it cannot be denied that in tonal splendor and in technical brilliancy the movement offered much to excite listeners. Particularly dazzling was the stupendously difficult and effective cadenza, doubtless Mr. Kreisler's own, which was played with such certainty of finger and such boldness of bowing that it fairly took one's breath away.

In the slow movement the violinist was calmer and more self-contained, and here he rose close to the level of Beethoven. Indeed in the final pages he was worthy of every measure of the immortal song. The finale of the concerto was gloriously played, with incisive rhythm, splendid tone, an infinite variety of exquisite nuance, and again a glittering cadenza technically appalling and musically artistic.

From PRESS
Address: New York
Date

ork, 1884

KREISLER BACK WITH BOSTON SYMPHONY

Famous Violinist and Orchestra Share Honors in a Brilliant Concert.

Fritz Kreisler returned to New York last night as soloist of the Boston Symphony Orchestra's concert in Carnegie Hall. That meant, of course, a packed house. For the famous Viennese violinist has a host of admirers in this city, all hungry for delights they have had to forego for several years. Besides, to-morrow's matinee of Dr. Muck and his band will furnish their only other opportunity of hearing Kreisler this season, as he will limit his activities in his brief visit in America to appearances with the great orchestra from the Hub.

That Kreisler made a profound impression in Beethoven's violin concerto, even if one discounts some of the applause he evoked as amicable tributes of welcome to a returning artist, cannot be questioned. His playing had all its old-time vigor, energy and rhythmical zest; his performance of his own cadenzas, so crowded with difficulties, had all the technical brilliancy and assurance, if not all the impeccable accuracy of finger, which had amazed and delighted his hearers in the past.

Yet it must be confessed that Kreisler's interpretation of the concerto suffered from a certain shortness of breath. Evidently the violinist was keyed at too high nervous tension, and so the majestic pages of Beethoven's music, pierced by the silvery and penetrating tone he drew from his instrument, lost something of their intrinsic grandeur and breadth. They tingled and throbbed with vitality; but they lacked the repose, dignity and emotional sweep of an interpretative mind free of all technical shackles, absolutely and solely absorbed in the message of the master.

Too much, however, cannot be said in praise of the wonderful assistance the Boston Orchestra gave under Dr. Muck's alert and vigilant direction. That incomparable organization, as a matter of fact, and its great conductor, too carried off the honors of the evening in the superb performance of the first number on the programme, Sibelius's stupendously difficult and original Symphony No. 1 in E minor. It was Dr. Muck who first produced that masterful work five years ago in New York, and he succeeded again last night in impressing connoisseurs [illegible]

From STAATS-ZEITUNG
Address: New York. DEC 6
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Boſtoner Symphonie-Concert.

Eines der ſchönſten und wonnereichſten Concerte war es, das die Boſtoner uns bisher geboten haben, das geſtrige in Carnegie Hall, das Sibelius Erſte Symphonie, Brahms' „Akademiſche Feſtouverture“ und das Beethoven'ſche Violin-Concert, geſpielt von Fritz Kreisler, brachte. Das anregende Programm, die bewunderungswürdige Kunſt Dr. Mucks, der virtuoſe Glanz ſeines Orcheſters, der bei jedesmaligem Anhören wieder entzückt und fortreißt, und die reife und blendende Virtuoſität Kreisler's ſchloſſen ſich geſtern zu einem Vollakkord des Erfolgs zuſammen, wie er nicht allzuhäufig erzielt wird.

Sibelius' Orcheſtermuſik gehört im Gegenſatz zu ſeinem friſchen und kräftigen Muſiziren in ſeinen Liedern noch immer etwas zum Nebuloſen und Widerhaarigen. Es iſt eben reine Heimathskunſt, Aeußerung einer Volkskultur, die uns recht ferne liegt. In Melodie und Rhythmus waltet da eine Volksſeele in ihrer träumeriſchen Sehnſucht, ſüßen Melancholie, ihrem tiefem Schmerz, ihrer Reſignation und ihrem verhaltenen Trotz. Tiefernſt, düſter, grau in grau iſt dieſe Muſik, der man gelegentlich gar zu gerne einen belebenden Sonnenſtrahl wünſchen würde.

Namentlich des Meiſters Erſte Symphonie iſt tönendes Finnland, in der Form ſehr frei, in der Thematik bald kräftig und derb, bald ſentimental und pathetiſch; vornehm in der Harmonik, aber recht borſtig und ungelenk in der Orcheſtrirung. Es war bewunderungswürdig, wie Muck das Ungelenke und Ungefügte dieſer Tonmalerei virtuos behandelte, der Monotonie durch kräftige Farbengebung ſteuerte und das Fremdartige intereſſant erſcheinen ließ. Und das Orcheſter hat ſelten glänzender und hingebender geſpielt, ſo daß es mit Recht einen Theil des reichen Beifalls auf ſich nehmen konnte. Die Aufnahme des Werkes war geſtern eine ſehr warme, denn nach allen Sätzen zollte man ſtarken Beifall und zum Schluß mußte Dr. Muck wiederholt erſcheinen und danken.

Fritz Kreisler mit Beethoven's Konzert. Es iſt ein Werk des Optimiſmus, wie ihn der ſchwergeprüfte und grillengeplagte Meiſter nicht häufig ſo ſchrankenlos in tönendes Gold niedergelegt hat. Und das iſt ja ſo recht eine Sache für Kreisler, den Künſtler lebensbejahenden Kraftgefühls.

Er ſpielt das Werk als Künſtler größten Stiles und perſönlichen Temperaments mit ſonnigem Glanz, Leichtigkeit und Abgeklärtheit einfach wundervoll. Den erſten Satz groß und hinreißend und die freie Phantaſie der Kadenz mit blühendſter Phantaſie. Welche Sangesfreudigkeit im Mittelſatz, welche Nachtigallentöne ſeiner Violine, welch' herrlicher, aus Kraft und Anmuth geborener Ton. Sprudelnde Friſche, fortreißender Rhythmus und die Ausſchöpfung aller humoriſtiſchen Möglichkeiten zeichneten das Rondo aus. Kreisler, ſchon mit einer Ovation empfangen, wurde geradezu begeiſtert gefeiert.

Die weihevollen Töne der muſikaliſchen Doktor-Diſſertation Brahms', — ſo kann man ſeine, der Univerſität Breslau als Dank für den ihm verliehenen Doktorhut gewidmete „Akademiſche Feſtouverture“ wohl nennen — beendeten das Programm. Sie wurde mit natürlichſter Bravour und feinſter Abſchattirung geſpielt. Es geht dabei wohl manchem anderen wie mir: alte Erinnerungen werden wach, und man fährt gelegentlich gar wie zufällig über das feuchte Auge, wenn die altlieben Studentenlieder ertönen, „Wir hatten gebaut ein ſtattliches Haus“, der „Landesvater“, das von den grunzenden Fagotts perſiflirte „Was kommt dort von der Höh'“ und zum Schluß in der Brillantbeleuchtung des vollen Orcheſters das weihevolle „Gaudeamus“. Es war ein feſtlicher Abſchluß eines denkwürdigen Konzerts. Der kritiſche Beruf bringt manch' eine Mühe und Laſt mit ſich, aber es giebt der verſöhnenden Momente gar viele: am Nachmittag Yſaye, am Abend Kreisler. Schade, daß nicht viel mehr Muſiknarren beides genießen konnten.

H.

From TRIBUNE
Address: New York.
Date
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THE BOSTON ORCHEST

A Symphony by a Finn and Concerto by Beethoven.

AN APPRECIATIVE AUDIENCE

The Return of Fritz Kreisler Enthusiastically Welcomed Last Night.

To judge by the conduct of the audience at the second evening concert of the Boston Symphony Orchestra in Carnegie Hall last night, the more music New York has the more enthusiastically the musicians from Boston are welcomed. The wonder is not great, for a multiplicity of concerts is not necessarily an evidence of excellence, and nothing has yet occurred to indicate to the lovers of the highest class of orchestral music in New York that the visits of the Boston orchestra are in danger of becoming superfluous. Least of all could such a thing be imagined in connection with the solo feature of last night's meeting, a feature which could more easily be spared at these concerts than at any other series in this concert-ridden city. To say at once all that is necessary, though not all that it would be a pleasure to say if time allowed, Mr. Fritz Kreisler, Dr. Muck and the orchestra played the concerto for violin by Beethoven. It was the combination which carried the greatest jo to the minds and hearts of the listener brilliant as the achievement of the so performer was; and it was superlativel brilliant and thrilling, especially in ever thing that followed after the first no of the cadenza in the first movemen Until then a captious critic, with his ea still full of the fine violin performance which have been the pervading feature the concert season thus far, might hav been pardoned a feeling that Mr. Kreisl was a little too much under the domin tion of that spirit of unrest which threatening to become a weariness to t flesh and a curse to the spirit in th period of nerve-rasping musical activity. But when Mr. Kreisler began Beethoven's serene romance there were peace and healing on the wings of the music at once and happiness and refreshment.

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H. E. K.

From EVG. JOURNAL
Address: New York
Date DEC 6 - 1912
Establish

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Estal 884

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Address: New York
Date
Esta 884

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From
Address NOV 19 1912
Date
Est 1884

Die Nachfolge Mahler's.

Aus Wien kommt die Nachricht, daß Direktor Hans Gregor den Generalmuſikdirektor Dr. Karl Muck, der zur Zeit das Boſtoner Symphonie-Orcheſter leitet, als Nachfolger Mahler's und Walter's für den Dirigentenpoſten an der Wiener Hofoper gewonnen hat. Kapellmeiſter Bruno Walter geht als Nachfolger Dr. Felix Mottl's nach München und Dr. Muck ſoll Walter's Poſten antreten.

From STAATS-ZEITUNG
Address: New York. DEC 6 1912
Date

Boſtoner Symphonie-Concert.

Eines der ſchönſten und wonnereichſten Concerte war es, das die Boſtoner uns bisher geboten haben, das geſtrige in Carnegie Hall, das Sibelius Erſte Symphonie, Brahms' „Akademiſche Feſtouverture" und das Beethoven'ſche Violin-Concert, geſpielt von Fritz Kreisler, brachte. Das anregende Programm, die bewunderungswürdige Kunſt Dr. Mucks, der virtuoſe Glanz ſeines Orcheſters, der bei jedesmaligem Anhören wieder entzückt und fortreißt, und die reife und blendende Virtuoſität Kreisler's ſchloſſen ſich geſtern zu einem Vollakkord des Erfolgs zuſammen, wie er nicht allzuhäufig erzielt wird.

Sibelius' Orcheſtermuſik gehört im Gegenſatz zu ſeinem friſchen und kräftigen Muſiziren in ſeinen Liedern noch immer etwas zum Nebuloſen und Widerhaarigen. Es iſt eben reine Heimathskunſt, Aeußerung einer Volkskultur, die uns recht ferne liegt. In Melodie und Rhythmus waltet da eine Volksſeele in ihrer träumeriſchen Sehnſucht, ſüßen Melancholie, ihrem tiefem Schmerz, ihrer Reſignation und ihrem verhaltenen Trotz. Tiefernſt, düſter, grau in grau iſt dieſe Muſik, der man gelegentlich gar zu gerne einen belebenden Sonnenſtrahl wünſchen würde.

Namentlich des Meiſters Erſte Symphonie iſt tönendes Finnland, in der Form ſehr frei, in der Thematik bald kräftig und derb, bald ſentimental und pathetiſch; vornehm in der Harmonik, aber recht borſtig und ungelenk in der Orcheſtrirung. Es war bewunderungswürdig, wie Muck das Ungelenke und Ungefügte dieſer Tonmalerei virtuos behandelte, der Monotonie durch kräftige Farbengebung ſteuerte und das Fremdartige intereſſant erſcheinen ließ. Und das Orcheſter hat ſelten glänzender und hingebender geſpielt, ſo daß es mit Recht einen Theil des reichen Beifalls auf ſich nehmen konnte. Die Aufnahme des Werkes war geſtern eine ſehr warme, denn nach allen Sätzen zollte man ſtarken Beifall und zum Schluß mußte Dr. Muck wiederholt erſcheinen und danken.

Fritz Kreisler mit Beethoven's Konzert. Es iſt ein Werk des Optimismus, wie ihn der ſchwergeprüfte und grillengeplagte Meiſter nicht häufig ſo ſchrankenlos in tönendes Gold niedergelegt hat. Und das iſt ja ſo recht eine Sache für Kreisler, den Künſtler lebensbejahenden Kraftgefühls.

Er ſpielt das Werk als Künſtler größten Stiles und perſönlichen Temperaments mit ſonnigem Glanz, Leichtigkeit und Abgeklärtheit einfach wundervoll. Den erſten Satz groß und hinreißend und die freie Phantaſie der Kadenz mit blühendſter Phantaſie. Welche Sangesfreudigkeit im Mittelſatz, welche Nachtigallentöne ſeiner Violine, welch' herrlicher, aus Kraft und Anmuth geborener Ton. Sprudelnde Friſche, fortreißender Rhythmus und die Ausſchöpfung aller humoriſtiſchen Möglichkeiten zeichneten das Rondo aus. Kreisler, ſchon mit einer Ovation empfangen, wurde geradezu begeiſtert gefeiert.

Die weihevollen Töne der muſikaliſchen Doktor-Diſſertation Brahms', — ſo kann man ſeine, der Univerſität Breslau als Dank für den ihm verliehenen Doktorhut gewidmete „Akademiſche Feſtouverture" wohl nennen — beendeten das Programm. Sie wurde mit natürlichſter Bravour und feinſter Abſchattirung geſpielt. Es geht dabei wohl manchem anderen wie mir: alte Erinnerungen werden wach, und man fährt gelegentlich gar wie zufällig über das feuchte Auge, wenn die altlieben Studentenlieder ertönen, „Wir hatten gebaut ein ſtattliches Haus", der „Landesvater", das von den grunzenden Fagotts perſiflirte „Was kommt dort von der Höh'" und zum Schluß in der Brillantbeleuchtung des vollen Orcheſters das weihevolle „Gaudeamus". Es war ein feſtlicher Abſchluß eines denkwürdigen Konzerts. Der kritiſche Beruf bringt manch' eine Mühe und Laſt mit ſich, aber es giebt der verſöhnenden Momente gar viele: am Nachmittag Yſaye, am Abend Kreisler. Schade, daß nicht viel mehr Muſiknarren beides genießen konnten.

H.

Establish

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Address NOV 19 1912
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From TRIBUNE
Address: New York.
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THE BOSTON ORCHEST

A Symphony by a Finn and Concerto by Beethoven.

AN APPRECIATIVE AUDIENCE

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EVG. SUN
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HERALD
s: New York
Date

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Overture, "Academic Festival"	Brahms
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Ouverture Solennelle	Glazounoff

Esta 884

From AMERICAN
Address: New York.
Date DEC 6 - 1912
Esta … 884

Fritz Kreisler reappeared (after an absence of about two years) last night as the soloist of the Boston Symphony Orchestra. The co-operation of the orchestra itself was an immense aid in the triumph, which he won by his almost faultless and enchanting rendering of the Beethoven Concerto in D major—a work which, though repeated many times, gains on each hearing.

Beauty of tone, technical excellence, virtuosity of an exalted kind and poetic feeling were exemplified in Kreisler's interpretation of this masterpiece. Toward the end of the allegro (the first movement) Kreisler introduced a candenza, of most complex character, which was really musical.

The distinguished Viennese had a reception which did honor to himself and the discernment of his audience.

As ever, the Bostonians, under the direction of Dr. Muck, played with splendid fire and wonderful proportion. The purely orchestral numbers in a well-balanced programme were the impassioned and picturesque first symphony of Sibelius, in E minor, and the familiar "Academic Festival Overture" of Brahms. Every seat in the vast hall and all the standing room were filled last night.

From EVG. WORLD
Address: New York
Date
Estal … 34

Fritz Kreisler Plays With the Boston Orchestra

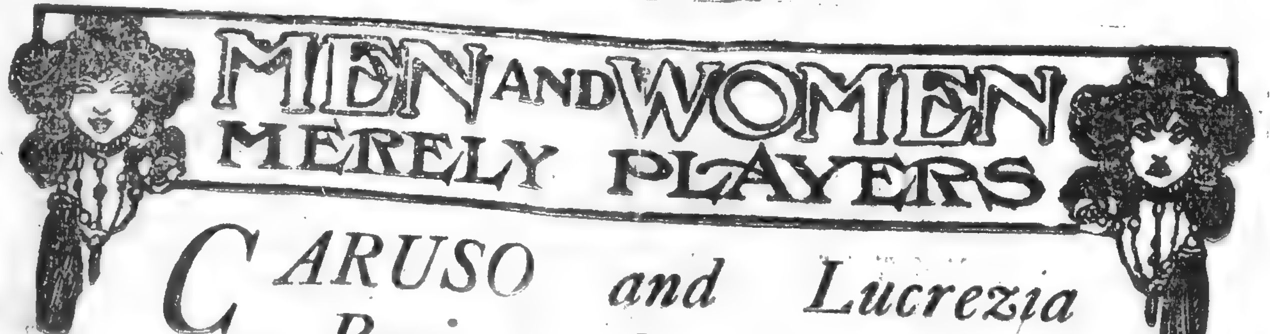
BY SYLVESTER RAWLING.

THE Boston Symphony Orchestra is become a rival of the opera as an attraction for New York people of fashion. At the second evening concert of its New York season at Carnegie Hall last night there was not only a crowded house—the subscription has provided for that—but the occupants of the boxes and of the orchestra floor made an appearance of exceptional brilliance and the carriage calls were a record, the waiting line of vehicles extending across Fifty-seventh street as far as Fifth avenue.

Fritz Kreisler, the renowned Austrian violinist, was the soloist. He has been brought to America this year by the Boston organization to play only at a limited number of its concerts. He will not be heard in recital. Mr. Kreisler took part in the Beethoven concerto in D major. A trifle nervous at first, if that were possible for one of his experience and reputation, he soon became confident and played with a breadth of comprehension, a volume of tone, a brilliancy of execution that had an electrifying influence upon the audience. His cadenza near the close of the first movement was more showy than solid; but his easy mastery of its technical difficulties was cause for marvel. At the end he was recalled and applauded almost with vehemence no less than five times, something of a record for a Boston Symphony audience.

Dr. Muck began his programme with Sibelius's first symphony, a work of charm and originality, with surprises here and there, but homogeneous and compelling. This he directed with spirit and power, letting loose his brasses and drums without fear. His conducting of the concerto was admirable and in both numbers his fine musicians played with inspiring tone and confidence. Brahms's Academic Festival overture was the last number.

From EVENING TELEGRAM
Address: New York.
Date DEC 6 - 1912
Establishe…



CARUSO and Lucrezia Bori at the Opera and Kreisler, with the Boston Symphony Orchestra, at Carnegie Hall.

TO the long, long chorus of praise that has gone up over the performances in this city of the Boston Symphony Orchestra another strophe must be added for the brilliant performance in Carnegie Hall last night.

This time not only the unanimity of the players and the power of the conductor, Dr. Carl Muck, must be praised, but an extra thanksgiving must be uttered for the return of Fritz Kreisler and for the choice of the Beethoven concerto for violin as his introductory medium.

The violinist played the golden measures with all the fire of his nature. It was a superb reading, beautifully clear in its phrasing and intonation, yet always pulsing with passionate vitality. The orchestra, as was to be expected, seemed inspired by the soloist to an even finer ensemble than usual.

The concert opened with the first symphony of Sibelius, the Finnish composer, a superb work in four movements, which Dr. Muck presented here in an earlier visit some years ago.

The spirit of a race speaks in this symphony, which stirs the imagination, awakens new fancies and turns the listener's jaded thought into new channels. In its surge and swing, Sibelius reveals himself as a Finnish Wagner, for he is as keen an interpreter of elemental nature in this symphony as the Wagner of the Ring Cycle.

In the third movement, marked allegro, which takes the place of the scherzo, there is a delightful will o' the wisp quality, as full of sprites as a picture by Du Lac or Rockham.

Brahm's academic overture completed the programme.

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ANTONIO SCOTTI.

From POST
Address: Washington, D.C.
Date
Estab … 4

KREISLER AT HIS BEST.

Great Viennese Violinist Is Soloist With the Boston Symphony Orchestra.

After an absence of several years, Fritz Kreisler returned to Washington yesterday afternoon to play the Mendelssohn-Bartholdy concerto for violin in E minor, as soloist with the Boston Symphony Orchestra. The great Viennese virtuoso, at the age of 37, now seems to be at the summit of his art. Certainly his tone has never been richer or clearer than yesterday afternoon, and the golden quality of the second movement of the concerto with its compelling melody was one of the most hauntingly beautiful numbers ever heard at a Boston Symphony concert in the Capital. Mr. Kreisler's bearing, with an entire absence of artificiality or pose, reflects the sincerity of his feeling and broadens the sympathy with which his hearers respond to his brilliant achievements. The orchestral portion of the concerto was handled with great deftness and charm by Dr. Carl Muck.

The symphony for the evening was Sibelius' work in E minor. This is the first of the Finnish composer's four symphonies, and is rather too national in quality and atmosphere to have a very wide appeal among music lovers who have feasted so long on the Beethoven class of composition. Sibelius' symphony does not convey an impression of clear vision or exalted thought. When his work is not turbid it is usually turbulent. The scherzo, however, has distinctive character, and there is a certain fascination in its several fantastical phrases.

Brahms' Academic Festival Overture was a completely satisfying feature of the program, with Glazounoff's "Ouverture Solenelle" as the concluding number.

It is seldom that two living composers find a place on a single Boston Symphony program, and the capacity audience at the National yesterday thoroughly enjoyed the privilege of comparing the art of two of the greatest musical spirits of northern Europe, Sibelius the Finn, and Glazounoff the Russian.

From POST
Address: Washington, D.C.
Date
Estab … 384

THE music-loving world of Washington had a continuous feast of melody yesterday, beginning with the first of a course of ten musical recitals at 11:30 in the morning, at the home of the Netherlands Minister and Mme. Loudon, and concluding with the Boston Symphony concert at the National Theater in the afternoon. As usual, everything in a social line gave way to the Boston Symphony, and the theater was filled with a brilliant audience.

Mrs. Taft had with her Mme. Jusserand, Mrs. Beekman Winthrop, and Mrs. Buckner Randolph.

Mrs. Leiter occupied a box. The German Ambassador and Countess Von Bernstorff entertained in their box Representative and Mrs. Nicholas Longworth, and Mr. and Mrs. Lawrence Townsend. Mrs. McMillan had with her Mrs. Slocum and Mrs. Preston Gibson. Miss Mary Williams had with her Mrs. Slater and Miss Gwynn.

Mr. and Mrs. A. Lisner had with them Mrs. Cuno Rudolph, Mrs. Ralph Barnard, Mrs. Benjamin Woodruff, and Miss Hartmann.

Others entertaining box parties were Mrs. I. T. Mann and Mrs. Calderon Carlisle.

Others in the audience were the Secretary of the Navy and Mrs. Meyer, Miss Mary Sheridan, the Misses Irene and Louise Sheridan, Mrs. Woodbury Blair, Miss Patten, Mme. Hauge, Mr. and Mrs. Christian Hemmick, Mrs. Peckham, Mrs. Henning Jennings, Miss Jennings, Miss Colman, Mr. Bowie Clarke, the Rev. Ward F. Denys, the Misses Denys, Mr. Henry White, Count and Countess Scherr-Thoss, Mrs. Ten Eyck Wendell, Mrs. Robert Hinckley, Miss Hinckley, Mrs. George Howard, Viscountess de Sibour, Mrs. Edward Mitchell, Mrs. Samuel Spencer, Mrs. Thomas H. Carter, Mrs. John C. Fremont, Miss Jessie Fremont, Mr. and Mme. Yanes, Mrs. John Hay, Mr. and Mrs. Frederick Faust, Mrs. Walter Tuckerman, Mrs. Gould Lincoln, Mr. and Mrs. William F. Dennis, Mrs. George Howland Chase, Mrs. Raymond Patterson, Mrs. John E. Wilkie, Mrs. Huntington Wilson, Mrs. W. Murray Crane, Mrs. Nicholas Anderson, Mrs. H. H. Ward, Mrs. William Barret Ridgely, Miss Ruggles, Mrs. Frank Carpenter, the bishop of Washington, Maj. von Herwarth, of the German embassy; Mr. Kalpaschnikoff, of the Russian embassy; Mr. Henry du Pont, the Minister from the Netherlands and Mme. Loudon, Mr. and Mrs. Thomas Chatard, Mr. and Mrs. Livingstone Hunt, Miss Maury, Mrs. Rae, Admiral O'Neil, Admiral Barker, Admiral Clover, Miss Sarah Lee, Mr. and Mrs. James Marion Johnstone, Mr. and Mrs. Gordon Cumming, Mr. Gordon Crawford, Mr. James White, Miss Polly Morgan, Mrs. Matthewson, Mrs. Thomas F. Bayard, Mr. Clinton Stewart, Miss Marie Stevens, Col. Lay, Mr. Thurkow, Mrs. Clarence Wilson, Mrs. Jack Biddle, Mrs. Marshall Field, and Mrs. Manderville Carlisle.

From EVG. STAR
Address: Washington, D.C.
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Kreisler and Boston Symphony.

A rare concert was that of the Boston Symphony Orchestra, with Fritz Kreisler, the famous violinist, for its soloist, at the New National Theater yesterday afternoon. Aside from the exquisite artistry of Mr. Kreisler, the great Viennese virtuoso, in the rendition of the Mendelssohn-Bartholdy concerto for violin in E minor, the recital was memorable for the splendid work of the orchestra in the Sibelius symphony in E minor, Brahms' Academic Festival overture and Glazounoff's "Overture Solennelle," under the direction of Dr. Carl Muck. The Sibelius work was especially impressive, although, perhaps, the Brahms number was the most enjoyed.

It was the first appearance of Kreisler in Washington in several years. Time has not changed his marvelous tone and has served only to ripen the richness of his art.

From AMERICAN
Address: Baltimore, Md.
Date
…k, 1884

Boston Symphony Orchestra.

Dr. Muck has arranged a classical program of great charm for the second Boston Symphony concert, which will be given in the Lyric Theater next Wednesday evening, December 4. The symphony will be Beethoven's Little Symphony in F, No. 8, and the other orchestral numbers Schumann's overture Genoveva and Beethoven's overture Leonora, No. 3. The soloist will be Fritz Kreisler, the incomparable violinist, who will play Brahms' Concerto for violin and orchestra in D. This will be Kreisler's only appearance in Baltimore.

to the American public

From AMERICAN
Address: Baltimore, Md.
Date

Boston Symphony Concert Tonigh

Fritz Kreisler in the few concerts h has given in America during the la month has shown that he is withou doubt the greatest violinist of our tim Never has the beauty of his tone been s wonderful, never has his musicianshi been more complete nor has his playin been filled with greater romantic ferv than now. His only appearance in Balt more this year will be at the Boston Symphony concert this evening, when he is to play the great Brahm's Concerto. The other numbers are Beethoven's Symphony No. 8, in F major; Schumann's Genoveva Overture and Beethoven's Overture Leonora No. 3.

Establis 4

From EVG. SUN
Address: Baltimore, Md.
Date

FRITZ KREISLER TO PLAY THIS EVENING

Viennese Violinist Will Be Soloist With The Boston Symphony Orchestra.

The Boston Symphony Orchestra will give the second concert of the current season at the Lyric this evening, the soloist being Fritz Kreisler, the noted Viennese violinist.

This should prove one of the most notable musical events of the season, as it will be Mr. Kreisler's only appearance here this year. He will be heard in the big orchestral Brahms violin concerto, the same that Mischa Elman played here last week with the Philharmonic.

Kreisler is an inspired and fervant player, one of the most interesting musicians of our day. He studied at the Vienna Conservatory under Hellmesberger, and at Paris under Massert, and is one of the most moving interpreters now appearing on the concert stage.

The Boston Orchestra, under Dr. Muck's direction, will play the eighth Beethoven symphony, the one in F major; Schumann's little known "Genoveva" overture and the third "Lenore" overture by Beethoven.

Esta 84

From SUN
Address: Baltimore, Md.
Date

Boston Symphony Concert Tonight.

The Boston Symphony Orchestra concert at the Lyric tonight will be notable on account of the only appearance in Baltimore this season of Fritz Kreisler, who is regarded by critics as one of the greatest violinists of our time. He will play the great Brahms Concerto. The other numbers are Beethoven's Symphony No. 8 in F major, Schumann's "Genoveva" Overture and Beethoven's Overture, "Leonora" No. 3. Dr. Karl Muck will be the conductor.

Es 1884

From EVG. SUN
Address: Baltimore, Md.
Date

KREISLER, PRINCE OF VIOLINISTS, HERE

Appears As Soloist With The Boston Symphony Orchestra.

A great orchestra, a great conductor and a great soloist combined last night to make the second Baltimore concert of the current series by the Boston Symphony Orchestra at the Lyric a most notable musical event.

The assisting artist was that prince of violinists, Fritz Kreisler, and he played the Brahms' D major concerto. The other numbers were Beethoven's eighth symphony, his "little symphony in F," as the composer was wont to call it to distinguish it from its predecessor, the seventh, which he called "a great symphony in A, one of my most excellent"; the Schumann overture to "Genoveva" and the Beethoven "Leonora" overture, No. 3.

As a matter of fact, the eighth symphony is a great symphony, but what was there that Beethoven wrote that was not "great?" Very little indeed.

This symphony in F is full of wonderfully beautiful tone pictures, and they require a Muck to display them to advantage with all their exquisitely delicate shading and blending. Each note, each phrase, each theme requires handling by one who sees into the depths of the work and takes from it the beauties than can be revealed only with a highly delicate hand guided by highly sensitive and discriminating musical discernment.

Next came the overture to "Genoveva" and then the crowning piece of the evening, the concerto.

There were many in the audience who but a week before had heard the same work given by the New York Philharmonic Society's orchestra, with Mischa Elman as the soloist and Josef Stransky as conductor.

Dr. Muck's reading of the work was enthusiastic, yet at no time did the solo instrument suffer in the slightest. Kreisler's tone is by no means as big as that of Elman, yet it has marvelous beauty and purity, and the man's technique is absolutely perfect. His mind, body and soul are in the work and therefore his interpretation was flawless. At the conclusion of the wonderful cadenza, inserted by the great Joachim, the audience heaved a sigh as if coming from a trance. Small wonder the soloist got such an ovation at the conclusion of the work.

The Beethoven "Leonora," No. 3, ended one of the most interesting, delightful and inspiring concerts heard in Baltimore in many a day.

J. B. M.

Estabi 84

From PHILADELPHIA
Address
Date

is required.

The only opportunity Philadelphia will have to hear Fritz Kreisler, the distinguished violinist, this year will be at the second Boston Symphony Orchestra concert to be given in the Academy of Music on Monday evening, December 2. Kreisler has arrived in this country and will be here until the end of December. He comes under exclusive contract with the Boston Symphony Orchestra and will appear with no other organization of the kind in the East. He will give no recitals this season.

Es k, 1884

Newspaper Cutting

From
Address PHILADELPHIA
Date

KREISLER GETS AN OVATION AT ONLY APPEARANCE HERE

Violinist Is Heard With Boston Symphony at Notable Concert in This City

Fritz Kreisler, the noted violinist, was the soloist last night at one of the finest concerts which the Boston Symphony Orchestra has given here, at the Academy of Music.

Kreisler has not been in America for three years, and as this was his only appearance in this city, the welcome accorded him last night was a tumultuous one and demands for encores were many.

His interpretation of the far famed Beethoven Concerto in D was rarely beautiful, and the power of expression and the wonderful technique of this great artist were shown to great advantage.

Dr. Muck Conducted

Dr. Karl Muck conducted, as usual, in a masterly fashion, the two orchestral numbers on the program being rendered by the orchestra in a way that won delighted applause from the large and fashionable audience gathered to hear them.

The first number on the program was the Brahms Symphony in D. Major, whose beautiful harmonies and haunting theme are well known among music lovers, but never fail to delight.

The final number was Schumann's ever beautiful overture to "Genoveva," completing a program that was well rounded and a notable one in every way.

Est 1884

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date

BOSTON SYMPHONY AND KREISLER AT ACADEMY

Sublime Work of Soloist and Orchestra Wins Plaudits of Capacity Audience

DR. MUCK CONDUCTED

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FRITZ KREISLER, past grand master of romanticism in violin playing, Bohemian by birth and by artistic selection, made an imposing and memorable event of the Boston Symphony Orchestra's second concert of the season at the Academy of Music last evening. The stormy, fiery temperament is somewhat subdued with advancing years, the ebullient display of bewildering, matchless technique is resolutely restrained, and supreme tonal poetry has usurped the place of exciting dramatism in Kreisler's playing—a wondrous and elevating change that sets him apart from and above the expert throng of contemporary violinists. He has become a great classicist, with added powers of interpretation that inspire keen critical approbation and arouse intense popular furor.

Beethoven's D major concerto for violin and orchestra, played by Kreisler on this occasion, is a romantic and exquisite essay in musical invention, with accompaniment written for one of the small mixed orchestras of the composer's day. Picturesque development and intricate tonal embroidery of two leading themes in the first part; a lovely tracery of affluent melodic invention in the slow movement and a joyous rondo, like some wild folk dance, for the spirited conclusion—these salient attributes demand artistry in accompaniment as well as supreme skill and broad powers of interpretation in the soloist. Only in the final allegro was the tempest of Doctor Muck's tremendous string choir too strong to be overborne even by the potential appeal of Kreisler and his priceless Guarnerius. A slight lessening of tone volume in the symphonic answer, and, behold, the ideal attained!

Mr. Kreisler has fairly made this splendid concerto his very own since he played it last in America, eleven years ago. Not even Ysaye, who, with Kreisler, dwells in supreme heights of Parnassus, could have surpassed the dignity, authority and rare personal distinction of this amazing performance. Those who heard it — the house was everywhere crowded—now have an assured standard by which ambitious aspirants may be hereafter estimated.

Of especial interest and importance were the cadenzas of the first and third movements—both highly elaborated by the violinist himself. It was new-century artistry superimposed on eighteenth-century inspiration.

The effect upon the audience of the first great cadenza was compelling and extraordinary. No such tour de force in violin playing has been heard heretofore at the Academy of Music within the memory of the present generation. It seemed at times as though Kreisler had commanded a score of invisible violins to assist in this astonishing musical feat.

Doctor Muck's finely balanced and highly self-conscious orchestral force gave a spirited and technically admirable rendering of the four musicological movements of Brahms' second symphony—a masterly composition, which since its first hearing in Vienna, thirty-five years ago, has everywhere been received with tolerant and urbane cordiality. The superexcellent quality of the orchestra's violin choir was strikingly and gratefully in evidence in the adagio movement.

Schumann's "Genoveva" overture pleasantly closed one of the most triumphant concerts given here by this orchestra under Doctor Muck's direction.

From JOURNAL
Address
Date

Lectures on Symphony Music.

A lecture on the Boston Symphony Orchestra programme for next Tuesday night was given last night by Hans Schneider in Manning Hall, Brown University. Mr. Schneider made the Beethoven Concerto and the Sibelius Symphony the chief theme of his talk, contrasting the modern and classic music and their means of expression. Albert Foster, violinist, played the concerto by Beethoven to Mr. Schneider's accompaniment on the piano. Their rendition was received with applause.

ork, 1884

[107]

From GLOBE
Address: New York
Date [illegible] 1912

Esta[illegible] 1884

Great Fiddlers Have Their Day of Reckoning

Ysaye at Carnegie Hall in the Afternoon; Kreisler in the Evening—Boston Orchestra on Second Tour of Season—"Manon Lescaut" at the Opera.

TO-DAY.

Aeolian Hall—3.10 P. M., concert of the Symphony Society.

Berkeley Theatre—3 P. M., lesson recital by Mme Antoinette Szumowska, pianist.

Carnegie Hall—2.30 P. M., piano recital by Ernest Schelling.

Metropolitan Opera House—7.30 P.M., "Die Meistersinger."

TO-MORROW.

Aeolian Hall—8.15 P. M., piano recital by Leo Ornstein.

Carnegie Hall—2.30 P. M., concert of the Boston Symphony Orchestra.

Metropolitan Opera House—2 P. M., "Faust."

It was a day of great violinists yesterday. In the afternoon Eugène Ysaye, the king of the tribe, was heard in recital at Carnegie Hall. In the evening at the same hall Fritz Kreisler, the one fiddler who can seriously dispute the supremacy of Ysaye, was heard as soloist with the Boston Symphony Orchestra. Mr. Ysaye, as we all know, is in America on an extensive tour. Mr. Kreisler is here for a few weeks only, under the auspices of the Boston orchestra, and his appearances in New York have been limited to two in Manhattan (the first last night), and one in Brooklyn as soloist with that famous band.

Mr. Kreisler in the evening faced a very different audience, for New York concerts of the Boston Symphony Orchestra—such is the subscription—must be given this season to capacity houses. This great audience received him warmly on his entrance, and after the concerto—Beethoven's—called him back repeatedly, with most enthusiastic applause. Mr. Kreisler has not changed in appearance since he was here last, though a restlessness of manner and a gymnastic activity not observable of old drew attention yesterday; nor has his way of playing changed. It was a very energetic, propulsive performance he gave of the concerto, marked by admirable ease and sureness of execution. His tone, too, which of late years has sometimes lacked its early sensuous beauty, was smooth and sweet, as well as intense and penetrating. And yet, in spite of this high technical excellence, for some reason—possibly my own recollection of the afternoon, possibly because the violinist was not in the mood—it seemed to me that Mr. Kreisler had played the first two movements more impressively here. The final rondo was another matter. He was incontestably in the mood for that. As he played it, with the splendid support of the Boston orchestra, it was fairly cyclonic.

A feature of this concert only second to the appearance of Mr. Kreisler was the magnificent performance Dr. Muck directed of Sibelius's rugged, elemental symphony in E minor. To close the evening in joyous mood came Brahms's "Academic Festival" overture. But there are devoted admirers of Brahms that do not find the overture in question either joyous or festive.

PITTS SANBORN.

From EVG. MAIL
Address: New York.
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YSAYE AND KREISLER STIR MUSIC WORLD

By EMILIE FRANCES BAUER.

Yesterday was memorable for lovers of violin playing, as it offered Ysaye in the afternoon, and Fritz Kreisler appeared in the evening as soloist with the Boston Symphony Orchestra in the first of the only two appearances he will make here this season, he having come from Europe just to play this engagement with the Boston orchestra.

The Boston Symphony Orchestra, under Dr. Muck, in its second visit this season brought Kreisler as soloist, and his medium of expression was the Beethoven concerto, always a supreme test and joy. It was played in a manner only possible to a master of all that is finished and polished in violin playing, by a great, powerful musician, an artist in the fullest sense. No less beautiful than the performance of Kreisler was the accompaniment of Dr. Muck with the ever-wonderful orchestra under his baton. Kreisler supplied his own cadenzas, which were most brilliant. Numerous recalls were sounded for the violinist by an audience which filled Carnegie Hall.

Dr. Muck presented an interesting symphony by Sibelius, the Finnish composer, known here principally through Maud Powell's performances of his violin concerto. It is full of beautiful moments and much of it is darkly majestic and dramatic in atmosphere. If Brahms's first symphony was named "Beethoven's tenth," the Sibelius work heard last night might have been named "Tschaikowsky's seventh." The programme closed with Brahms's "Academic Festival Overture." To-morrow Kreisler will play the Brahms concerto in D major, and the programme will open with the Beethoven eighth symphony.

Ysaye met with the same appreciation and enthusiasm which has greeted him with every appearance yesterday afternoon in Carnegie Hall, when he played the Mozart sonata in D major, Bruch's D minor concerto, Vitali's chaconne with Frank Sealey at the organ, an aria by Vieuxtemps and Saint-Saens's Havanaise. Among his encores was a charming composition of his own.

Elizabeth Topping, pianist, assisted by George Castelle, baritone, gave a recital at the Waldorf-Astoria last night to a large audience. Miss Topping plays with facility and musical appreciation and she held her hearers throughout, as did Mr. Castelle, whose singing was also above the ordinary, both through his voice and interpretations.

From TIMES
Address: New York
DEC 6 - 1912
Date

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THE BOSTON ORCHESTRA.

Fritz Kreisler the Soloist—A Symphony by Sibelius Played.

Dr. Muck performed another modern symphony at the second evening concert of the Boston Symphony Orchestra in Carnegie Hall yesterday. It was Jean Sibelius's first, in E minor; and like Bischoff's, that he gave a month ago, it is one that he introduced to New York when he was formerly conductor of the Boston Orchestra. It is true that in the intervening four years there have been few new symphonies worth attention produced.

And this symphony of the Finnish composer is worth repeating. His ideas are independent and original; his orchestration, though it has not always smoothness and transparency, or even euphony, is peculiarly appropriate to the expression of those ideas. They are the product of a musical temperament affected by the gloom and melancholy of the Far North, of its forests and crags and desolation. However, Sibelius's melodic invention may have been influenced by the character of the Finnish folksong. It is apparent that he has not attempted to make this symphony an embodiment, specifically, of that folksong, or of a "national" spirit.

The prevailing mood of the work is one of gloom and lamentation, except in the somewhat bizarre and fantastical allegro, the third movement. The thematic invention is robust, and the composer works freely within the symphonic form, without fettering himself in it. After the fashion of many modern symphonists he has introduced themes from the earlier movements into some of the later ones; thus, in the last, marked "like a fantasia," there are themes from the first and second movements. There is, on the whole, a strong imaginative flow, a sense of spaciousness and rich expression, in this symphony that are not to be found in many modern compositions of this form. In short, while it may not be one of profoundest depth or lasting power, it is music that is good to listen to, and that engages the listener's sympathies. It was warmly applauded last evening, and was played with clear understanding and appreciation of its spirit.

Fritz Kreisler, who is in America solely to play with the Boston Symphony Orcestra, was the soloist, and played Beethoven's violin concerto. Mr. Kreisler has, before now, established his place among the great ones of his art by his performance of this concerto, which still remains the supreme test of a great artist's quality. This performance marks the summit of Mr. Kreisler's achievements as an artist so far as they have been made known in New York. It was a performance in the noblest style, eloquent, uplifted, full of poetic feeling, and poignant expression. It was an embodiment of the beauty of the work in the beauty of its tonal investiture, in the phrasing that disclosed the noble proportions and symmetry of the music, in the poise and repose that governed it all. It was violin playing of the highest rank.

Mr. Kreisler played cadenzas of his own in the first and last movements that were fitting in their style and construction to be incorporated with the work. Needless to say the performance deeply stirred the public and Mr. Kreisler was many times recalled.

The concert was ended with Brahms's "Academic Overture."

From EVe. SUN
Address: New York
Date

Est[illegible] 1884

If Ysaye's son and Elman's father were not ashamed to be standees last night to hear the Boston Symphony and Fritz Kreisler, it is no wonder all the little fiddlers in New York struggled with some of the biggest financiers to get inside Carnegie Hall. Fifty-seventh street was solid automobiles to Fifth avenue. Alma Gluck was not the only star who looked on with shining face while the performer of the evening played his most wonderful fugue on two strings by way of Cadenza to Beethoven. Geraldine Farrar sat in a box upstairs, observed by all in the parterre during intermission, and at the far corner by the stage Mrs. Carl Muck surveyed a house sold out months ahead for these concerts led by her husband. Only the two seats that C. A. Ellis holds for Henry L. Higginson, the Boston orchestra's founder, remained vacant in the centre aisle as the music began.

In Sibelius's first symphony, Dr. Muck brought back a pet novelty of his five years ago. The Finlander's work could only spring from a soil where nature wears a mantle of haunting mystery, its winter monotony ever broken by echoes of soldiers, sleighbells and forest storms. Soft harp chords after the brazen clash of descending chromatics seemed a heavenly dance, or—quite as distant—the echo of some grand ducal ball. The sighing andante might have been Tschaikowsky's own. A drum-beat scherzo of savage humor in wooden clogs, often iron-shod, was transformed to a fantasy of fairies. The close was all tempest and tragedy. The band stood up to the applause.

Then appeared Kreisler, the supple, muscular figure now in its prime, had outgrown no less the boyish prodigy than the later matinee idol days. A military haircut and a little mustache, with an upward curl that followed every mightier flourish of the bow arm, were all that old-time admirers need know of his looks. The pulse beat of [illegible] Beethoven's classic concerto was stirred with his vivid, virile interpretation. The baton of Muck wove vanishing arabesques of sound beneath the singing silences. And when Kreisler nervously tightened up his strings for that amazing two-voiced cadenza of his own, like a high-wire performer preparing the "dip of death," the most sedate musical assembly in social New York was fairly electrified out of its wonted calm.

The recalls were a sort of royal progress over the stage. Everybody, to the last gallery god and hundredth standee, knew there could be no encore. The two-hour concert ended with Brahms's jolly student overture, which is anything but "Academic." It was more like "Hansel and Gretel" grown up and gone to college with Brahms at Goettingen, made famous by Canning's irreverent poem quoted in the programme book by Philip Hale.

> Whene'er with haggard eyes I view
>   This dungeon that I'm rotting in
> I think of those companions true
> Who studied with me at the U-
>   —niversity of Goettingen.
>   —niversity of Goettingen.

Every seat is sold for Kreisler's appearances with the Boston Orchestra in Brooklyn to-night and in Carnegie Hall again to-morrow. Over the bridge either the fire laws or the promenades in the opera house of the Academy allow more "standees." Last night's programme is repeated in Brooklyn with the substitution of a Max Bruch concerto for that of Beethoven and the addition of a Glazounoff "Ouverture Solennelle."

At to-morrow's farewell, for he really sails without giving any other concerts in New York, Kreisler will play the concerto of Brahms and Muck conducts Beethoven's Eighth Symphony and [illegible]

[illegible] known to the American public. Brahms [illegible] Then you [illegible] think the superior c[illegible]

[108]

From POST
Address: New York DEC 6 - 1
Date
Est 84

MUSIC AND DRAMA

Kreisler and the Boston Orchestra.

After Fritz Kreisler had played the first movement of Beethoven's violin concerto with Dr. Muck and the Boston Symphony Orchestra in Carnegie Hall last night, there was an outburst of demonstrative and prolonged applause which aroused the fear, after a while, that it might be kept up for forty minutes or more as at recent political meetings in Madison Square Garden. After a while, however, it fortunately subsided, and the musicians were able to continue with the Larghetto, of which the soloist and Dr. Muck's players gave a most ingratiating and heart-warming interpretation. Then came the merry rondo, which was played with so much vivacity and rhythmic swing that it lost its inherent triviality. Mr. Kreisler is the embodiment of rhythm, and he make ery listener's nerves sway in time wit every accent.

The greatest achievement, however, the first movement, in which Beeth rises to the level of his highest symp flights. It is a tremendously long ment, but last night's audience would been glad if it could have been prolo by an hour. Never has the Boston chestra accompanied a soloist more pathetically; never has Kreisler—or one else, so far as our experience g played the sole part in such a clairvo manner. Clairvoyant is the only word that adequately describes the situation. The soloist seemed to be in a trance, getting his inspiration direct from Beethoven. It was stirring, thrilling, overwhelming—a feat such as only genius is capable of, and the audience—well, how it expressed its gratitude for this revelation of the real Beethoven has already been told.

Much of the almost unprecedented applause after this movement was due to the cadenza which Mr. Kreisler introduced—his own cadenza. There are several cadenzas to this great concerto, but all are cardhouses compared to the palace built by the great Austrian violinist. Mr. Horsman has aptly called it a "condenza"; it certainly does condense the substance of the whole movement in a marvellous manner, which makes one think of the "Leonora" overture, of which Wagner remarked that it summed up the whole opera "Fidelio." Beethoven himself could have never written this cadenza; he was a pianist, but not a violin virtuoso; and only a virtuoso of the first rank could have worked up the themes with such wonderful harmonies and ingenious additions of his own, yet always in absolute consonance with Beethoven's own manner. It was the climax of the musical season so far.

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The symphony of Sebelius is worthy of more frequent hearings. Its chief characteristics are its vigorous moods of savage turmoil, culminating in uncouth, almost barbaric climaxes with which are contrasted quiet passages surcharged with that brooding melancholy which pervades the music of all Slavic nations.

There is a wealth of emotion and the work is richly scored, although the overuse of the bass becomes at times monotonous. Yet the work is somewhat superficial, intellectually considered, and the absence of thematic material, containing in itself elements of real generative force and possibilities, renders too obvious the bare workmanship in the development of this material and robs the climaxes of genuine interest.

The theme of the slow movement, which is elegiac in character, however, bears the hallmarks of genuine folk song, and this part of the work is rich, racy and of the soil. The rhythm is pronounced and striking, and there is a clear bit of orchestration, in which the clarinettes toward the close of each presentation of the theme by the strings take it up and complement the wonderful song in a dainty and charming conclusion.

In the scherzo there is much gamboling in the wood wind, rather heavy and clumsy playfulness, be it said, which is interrupted by the incisive rhythm of the thum in the drums, and there is much genuine humor of a rude and boisterous kind, not the hearty unbuttoned mood of a Beethoven scherzo, but rather the unamiable, malicious humor of a Peter Gynt. In the finale Sibelius, in common with most modern writers, seeks to obtain an effect of unity for the whole work by reintroducing the theme of the first movement, which his time appears in a more rugged and pomous form. Dr. Muck conducted the work with manifest interest and sympathetic insight.

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A more brilliant and spirited reading of the familiar Bruch Concerto has seldom been heard in this city. The fiery and impetuous qualities of Mr. Kreisler's style are balanced and controlled by the poise and repose of the mature artist. The beautiful adagio was sung with a wealth of rich and golden tone, which seemed the very embodiment of the spirit of the romantic style, and the brilliant finale was played with incisive rhythm, splendid tone and an impetuosity and dash which at no time descended to the level of mere bravura. The artist received many recalls at the close.

The other orchestra number was the "Academic Overture" of Brahms, and Dr. Muck and his men seemed in the mood to evoke the spirit of student hilarity which Brahms has embodied in this overture, and elaborated with such skill and consummate workmanship.

PARIS EDITION
From HERALD
Address: New York NOV 19 1912
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[109]

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Germany moved heaven and earth to keep Dr. Muck in its own domain, going to such lengths as even introducing a bill in the Reichstag to hold him. But the conductor had pledged himself to Mr. Henry L. Higginson's cause—the founder of the Boston Symphony Orchestra and its sole patron. So he came.

After an absence of four years this famous conductor was welcomed by a huge audience when he appeared on the platform of Carnegie Hall. Unlike Arthur Nikisch, for instance, Dr. Muck is not an emotionalist. Neither his personality nor his conducting ever cause thrills to pursue each other in squads down the spine of the listener. So there was no real occasion for tumults of enthusiasm, hoarse cries of welcome, or any of those signs of furore. Instead, Dr. Muck was received and applauded in a dignified manner. He chose for his first number Beethoven's "Eroica," and he conducted it with no attempt to put hidden dramatic meanings into this music; he indulged in no exaggerations, no extravagances of climax. It was simply superb, honest Beethoven playing, and as such it will linger long in the memory of its hearers.

What was most surprising about the whole concert was the change that had been wrought in this orchestra. Dr. Muck had already weeded out quite a bit of so-called "dead wood." Some new wood-wind players had been imported from France; a new 'cellist sat at the first desk, and there were new faces to be noticed in the various other choirs. The whole orchestra had taken on a superb balance, for, unlike his immediate predecessor, Fiedler, Dr. Muck does not allow the brass to dominate in the ensemble. The playing of the whole programme, but chiefly the Scherzo of the "Eroica," was a wonderfully beautiful exhibition of artistic skill. Single numbers by Berlioz, Liszt and Wagner followed, and the chief one of these for comment was the prelude to "Die Meistersinger," which was brilliant both in conducting and performance.

The matinée mate to this Boston Symphony evening concert occurred the following Saturday, when Dr. Muck conducted Hermann Bischoff's E major symphony, which is of interminable length and is stuffed with the thoughts and effects of some other composers, but has an effective third movement. It taxed the virtuosity of the orchestra to the utmost, and these remarkable players came out of the ordeal with flying colors. Wagner's "A Siegfried Idyl" was exquisitely played, and Weber's "Euryanthe" Overture was brilliancy itself. In a word, concert-goers are to be congratulated upon the return of this famous conductor, who is a thinking musician and an authority of the highest order.

SLER'S PLAYING IS FEATURE OF CONCERT

zak's Debut as Faust at the Metropolitan Yesterday's Second Musical Event.

Two important musical events took place yesterday afternoon, one in Carnegie Hall, where the Boston Symphony Orchestra was playing, the other at the Metropolitan Opera House, where Leo Slezak sang the role of Faust for the first time in New York.

The violin playing of Fritz Kreisler proved the feature of the Symphony concert, which is saying a good deal. The Vienna violinist was in rare form, his interpretation of the Brahms concerto surpassing the great performance which this artist gave of the Beethoven concerto on Thursday night. There were emotional qualities in the work of Kreisler yesterday and a fire and brilliancy he never suggested until this year. His efforts caused much enthusiasm.

Dr. Muck and the orchestra left very little to be desired in their playing of Beethoven's Eight Symphony, the same

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From CITIZEN

Address: Brooklyn, N. Y.

Date

1884

BOSTON ORCHESTRA HERE.

Kreisler Soloist in an Interesting Programme.

The programme presented by Dr. Karl Muck for the second concert of the season by the Boston Symphony Orchestra at the Academy of Music last evening contained two works of comparative novelty, an "Overture Solennelle," by Glazounoff, and the First Symphony, in E minor, of Sibelius. The occasion was made further noteworthy by the reappearance of Fritz Kreisler, the violinist, who has returned to this country for a brief series of concerts with the Boston Orchestra and who was heard in the Bruch Concerto in G Minor. Brahms' "Academic Overture" completed the programme.

The symphony of Sebelius is worthy of more frequent hearings. Its chief characteristics are its rigorous moods of savage turmoil, culminating in uncouth, almost barbaric climaxes with which are contrasted quiet passages surcharged with that brooding melancholy which pervades the music of all Slavic nations.

There is a wealth of emotion and the work is richly scored, although the overuse of the bass becomes at times monotonous. Yet the work is somewhat superficial, intellectually considered, and the absence of thematic material, containing in itself elements of real generative force and possibilities, renders too obvious the bare workmanship in the development of this material and robs the climaxes of genuine interest.

The theme of the slow movement, which is elegiac in character, however, bears the hallmarks of genuine folk song, and this part of the work is rich, racy and of the soil. The rhythm is pronounced and striking, and there is a clear bit of orchestration, in which the clarinettes toward the close of each presentation of the theme by the strings take it up and complement the wonderful song in a dainty and charming conclusion.

In the scherzo there is much gamboling in the wood wind, rather heavy and clumsy playfulness, be it said, which is interrupted by the incisive rhythm of the thum in the drums, and there is much genuine humor of a rude and boisterous kind, not the hearty unbuttoned mood of a Beethoven scherzo, but rather the unamiable, malicious humor of a Peter Gynt. In the finale Sibelius, in common with most modern writers, seeks to obtain an effect of unity for the whole work by reintroducing the theme of the first movement, which his time appears in a more rugged and pomous form. Dr. Muck conducted the work with manifest interest and sympathetic insight.

Glazounoff's "Overture Solennelle" was first performed in St. Petersburg in 1900, and was then known as a "Festival Overture," but when published it appeared under its present title. The casual listener may then be pardoned if he remains in doubt as to the moods and purposes of this composition. He may regard it like Hamlet's uncle "with an auspicious and a dropping eye, in equal scale weighing delight and dole." It proved a composition spirited rather than solemn, somewhat threadbare in spots, and empty of any real musical significance, one of that numerous progeny of the Young Russian School which Anton Rubenstein used to receive from their hands with a low, bow, as Tschaikowski tells us.

A more brilliant and spirited reading of the familiar Bruch Concerto has seldom been heard in this city. The fiery and impetuous qualities of Mr. Kreisler's style are balanced and controlled by the poise and repose of the mature artist. The beautiful adagio was sung with a wealth of rich and golden tone, which seemed the very embodiment of the spirit of the romantic style, and the brilliant finale was played with incisive rhythm, splendid tone and an impetuosity and dash which at no time descended to the level of mere bravura. The artist received many recalls at the close.

The other orchestra number was the "Academic Overture" of Brahms, and Dr. Muck and his men seemed in the mood to evoke the spirit of student hilarity which Brahms has embodied in this overture, and elaborated with such skill and consummate workmanship.

From TRIBUNE
Address: New York.
Date

Est 1884

THE BOSTON ORCHESTRA

End of Its Second Visit to New York.

The second of the Boston Symphony Orchestra's visits to New York came to a conclusion with a concert in Carnegie Hall yesterday afternoon, at which Dr. Muck produced Beethoven's eighth symphony, Schumann's overture to "Genoveva," Brahms's violin concerto (the solo part played by Fritz Kreisler) and the second of the four overtures which Beethoven wrote for his opera, "Fidelio,"—that known to concert lists as "Leonor No. 3." All this music, except the Schumann overture, was extremely familia and the symphony had already been heard here this season. It was most exquisitely played, but what gave it a special interest in the minds of the curious in such matters was a study of Dr Muck's attitude toward a feature of the work which at intervals since Wagner called attention to it has challenged comment. Old readers of The Tribune may remember that a discussion of the proper tempi of the two middle movements was had in this journal as long ago as 1889, in which, besides the reviewer, Dr. von Bülow and Beethoven's great biographer, Alexander W. Thayer, himself a Tribune man some sixty years ago and an interested reader of it down to his death, took part. It was through Wagner that an exaggerated slowness of many tempi, which still prevails chiefly in Germany, came into fashion. He protested against what he considered the flippancy of Mendelssohn, and out of his remarks grew the notion that Beethoven wanted the third movement of his eighth symphony treated as the slow movement because he had prescribed a "tempo di menuetto" for it at a time when through his own example, largely, the old-fashioned dance movement had become a scherzo. But Beethoven had also noted a metronomic indication which made it plain that he wanted the piece to proceed at an extremely fast pace—a faster pace, indeed, than any conductor has ventured upon in all the many years of this writer's experience with the work. When Dr. von Bülow conducted the symphony at a concert in the Metropolitan Opera House, in March, 1889, he played the movement fully one-third slower than Beethoven marked it, and defended his course on the ground, among others, that Beethoven had been misled in his marking by an incorrect instrument. A fact that seems to have been overlooked in the many discussions which have taken place concerning the relative tempi of the two movements is that Beethoven plainly conceived the entire symphony in a merrier mood than his interpreters have done during the last generation. Here some comparative figures are interesting. The composer called for a tempo indicated by sixty-nine measures (the dotted half note being the unit here) to the minute; Dr. von Bülow in 1889 was thirteen measures to the minute slower than this, Mr. Seidl on an average ten measures slower at a Philharmonic concert in December, 1894, and Mr. Safonoff the same at a Philharmonic in January, 1906. Dr. Muck's tempo yesterday was in perfect agreement with Dr. von Bülow's.

It must not be understood that the composer or any of his interpreters ever insisted upon a rigid adherence to the metronomic mark. All that Beethoven wanted was to give a hint, which should serve a general purpose—prevent a gross misconception of his purpose. Though he railed against all mechanical contrivances at times, he yet championed the use of Mälzl's instrument with great warmth, and this even after he had had a quarrel with the inventor which reached the law courts. He was within five months of his death when he sent the metronomic marks for the Ninth Symphony to the publishers and the Philharmonic Society of London. That his conception of a proper tempo varied slightly with his moods has interesting illustration in a transcript made by Thayer of a conversation book used by the composer in October, 1826—now in the possession of this writer. The subject of conversation is the metronomizing of the Choral Symphony for the publisher. Beethoven writes the notes indicating the unit of time and his nephew Karl the figures. After the maestoso in the finale, for which Beethoven had prescribed 60 quarter notes to the minute, Karl writes: "132 is the same tempo, only in notes of half the measure (in two beats)." And later: "You take it quicker than 126, 132, as we had it this morning. Haven't you any composition on which the metronome is noted? From it we could both see the form."

The difference of opinion between the composer and the conductors was smaller in the Allegretto Scherzando. Beethoven marked it 88 eighth notes to the minute; von Bülow played 90, Seidl 96, Safonoff 86 and Fr. Muck yesterday 80. Mr. Seidl, however, at times varied from 96 to 100 and even 120. Dr. von Bülow's notion that the third movement must, at any cost, be made to present itself to the hearers as the slow movement in the symphonic scheme led him to substitute 92 for Beethoven's 126; Seidl and Safonoff were in agreement at 100 and Dr. Muck came nearest to the composer with 116. So he did also in the finale, in which the time unit is a measure in alla breve time. Beethoven marked whole notes 81; von Bülow played [illegible], Seidl and Safonoff 68 and Dr. Muck 80. There is no pedantic purpose in setting forth these figures; the spirit of a composition is not indicated by its pace alone. Other elements enter into it, but it is interesting to observe that the gladsomeness and madcap humor with which Dr. Muck and his orchestra filled the work yesterday had so much sanction in the pace prescribed by the composer's mechanical formula, to which, it is safe to assume, Dr. Muck gave never a thought. It was a case of correct feeling and at the same time a justification of the composer's markings.

Mr. Kreisler and his companions soared heavenward again in the slow movem of the Brahms concerto and indulge a tumult of joyousness in the finalé.

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From EAGLE
Address: Brooklyn, N. Y.
Date

E 1884

THE BOSTON SYMPHONY.

Sibelius' Symphony and Fritz Kreisler's Violin Playing Features in Fine Programme.

The second concert in the Boston Symphony Orchestra series at the Academy of Music, last night, was enjoyed to the full by the host of listeners that the large support of these concerts assures. Each of the four numbers programmed by Dr. Karl Muck had a pronounced element of interest, and the soloist, Fritz Kreisler, the violinist, has so often proved that he is a capable artist that he had an unusually prolonged welcome when he appeared on the stage. The "Symphony No. 1, in E Minor," by Jan Sibelius; Brahms' "Academic Festival Ouerture," "Bruch's "Concerto for Violin, No. 1, in G Minor," and Glazounoff's "Ouerture Solennelle" made up the musical list.

Being a comparatively new and strikingly meritorious work by a living composer still under 50 years of age, and from whom much may be expected, the symphony challenged attention. It is not an absolute novelty, as it was introduced to this country by Dr. Muck six years ago when he conducted the Boston Orchestra for a season. A remarkable fact is that the work was not taken up by any other conductor of an American orchestra during the six years since it was first heard. For it is a fine product of modern thought in orchestral writing. The composer has not been widely known outside of his native Finland. But it is impossible that the light of such a composer shall be hid, and he must be hailed as belonging to the world at large.

True in spirit and general structure to the approved form for the symphony, the music is a new proclamation of musical feeling of such directness and originality as to hold the attention and win admiration of its bold frankness and of that kind of attractiveness that makes it more a thing of human interest than a mere work of art. It is an outspoken expression of Finnish temperament with characteristics so clearly defined as to leave no doubt of the impress of national feeling. The composer is free and capricious in the use of melodic figures and in his call upon the resources of the orchestra. He shows a fond dalliance with the wood wind-instruments, bringing them into practically equal prominence with the strings. Sudden contrasts in tone, quality and episodic intrusions crowd one another as though prompted by the exuberant workings of a fancy that fairly reveled in utilizing the various voices of the orchestra. There is a kaleidoscopic succession of melodic fragments as the different instruments take up, one after the other, little phrases of which the composer makes liberal use. In this respect he betrays almost a mannerism of style, such fondness does he show for imitative devices.

Pronounced in its individuality, voicing its thought with assertive independence of conventional procedure, and so obviously sincere as a disclosure of national sentiment, this symphony is surely a flight of genius. Although it suggests that use has been made of folk-melodies, the composer has denied ever using a theme that was not his own invention. This statement is interesting as an assurance of the composer's ingenuity in voicing the spirit of his national music without literally adapting it to his purpose.

The very favorable impression the symphony made on last night's audience was naturally due in large measure to Dr. Muck's really superb interpretation. The work makes claims upon technical execution that are not easily met, and the members of the orchestra responded most admirably, voicing every detail in a way to reveal the finest devotion to an artistic purpose. Fortunate, indeed, is the composer who can have his unfamiliar creation presented in such a manner.

The Bruch "Concerto," in which Mr. Kreisler was heard, has taken its place among the standard modern works of its class, and it was played, last night, with all due regard for its essential musical qualities. Mr. Kreisler brought out but small volume of tone, however, and there was not the breadth and fullness that were demanded in some parts of the solo. His fine art showed itself plenteously though in an exquisite quality of tone and in a finished mastery of execution.

Brahms' "Academic Overture" is a straightforward composition that represents the composer in frank, agreeable mood in proclaiming the buoyant spirits of students days. The Glazounoff "Ouerture" is of a character to find a welcome as a bright example of the musical form it represents wherein the chief melodies are given in broad sweeps of the strings. It is a cheerful exposition of the conventional overture form.

A strange omission from the house programme was the non-appearance of Mr. Kriesler's name. There was nothing to indicate who was the soloist of the evening although, of course, everybody knew. But, maybe, it is too much to expect that the concert programme of today shall always satisfactorily perform its real function of providing information about the concert. So much attention in its preparation is demanded by its modern mission as an advertising circular!

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From HERALD
Address: New York
Date DEC [illegible]

Establisl 1884

MR. KREISLER ENDS TWO DAY SEASON

Violinist Heard Again with Boston Symphony—To Return to Austria After Charity Recital.

When Mr. Fritz Kreisler, violinist, finished bowing his gratitude at the Boston Symphony Orchestra matinee, in Carnegie Hall, yesterday, he had made his season's début and farewell in concert within less than forty-eight hours. His only other appearance here will be a charity recital, after which he will return to Austria for military duty.

Thursday night he played the Beethoven concerto, yesterday he played the Brahms concerto. Both were remarkable performances, yesterday's being probably the more amazing, for the Brahms concerto is said to have been written not for, but "against" the violin. Technically it is awe inspiring. Mr. Kreisler played it with artistic ease mastering its problems of bowing and fingering. But more than that, he revealed the depths of the difficult work, playing the first movement with fine repose and assurance, loosing the sentimental beauty of the second, and dashing off the final movement with brilliancy and temperament.

Dr. Muck, who conducted the orchestra, provided a sympathetic accompaniment that counted for much in the effectiveness of the performance. The audience applauded with enthusiasm—a rare thing—for after the Brahms violin concerto the audience usually heaves a sigh of relief.

The orchestral part of the programme included Beethoven's Eighth Symphony, beautifully played; Schumann's "Genoveva" overture, a work lacking in interest despite its finished performance, and Beethoven's overture "Leonora" No. 3, in which the conducting of Dr. Muck and the playing of the orchestra were superb.

A disturbing incident occurred during the last movement of the Beethoven symphony, when at a pianissimo passage some one back stage walked leisurely, w without rubber heels. Dr. Muck glared the direction of the noise, but it continu In the intermission efforts were made identify the culprit, but without succes

"And the worst of it was," said a m sician later, "that whoever made the no had an unmusical soul, for he did not ke time with the music as he walked."

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From PRESS
Address: New York
Date DEC 8 - [illegible]

ork, 1884

KREISLER SOLOIST WITH ORCHESTRA

Violinist and Boston Symphony Give Brilliant Concert in Carnegie Hall.

Once more yesterday afternoon Fritz Kreisler gave a brilliant exhibition of his powers in conjunction with the Boston Symphony Orchestra, but this time in Brahms's instead of Beethoven's concerto. Among those who marveled at his skill—enthusiasts who filled Carnegie Hall—sat no less a competitor in the realm artistic than Mischa Elman.

As at the concert last Thursday evening, Kreisler did not appear to be at his best. Phenomenal as was his performance of a difficult cadenza in the first movement, when the little instrument he held high from his shoulder sang in many voices, his fingers had a nervous frenzy that skimmed lightly the noble current of the opening Allegro and barely touched the lofty poetic heights of the Adagio. In the thrilling and invigorating Finale, however—music throbbing with rhythmical life and pulse—Kreisler moved entirely in his element.

Not a bit less inspiring, though, was the artistically and technically impeccable accompaniment given by the orchestra under Dr. Muck's guidance. Not an accompaniment was this, in reality, but a flawless union, a perfect fusion of the symphonic body with its solo associate.

Rare artistic enjoyment, too, was provided by the Boston players and their great leader in Beethoven's Eighth Symphony, which opened the programme. Only under Dr. Muck, it would seem, can that wonderful aggregation concentrate every particle of its technical powers on the interpretative message delivered. Few in the assemblage noted the slightest wavering in rhythmical balance during the final movement.

Beethoven's "Leonora" No. 3 overture closed the concert.

From TIMES
Address: New York.
Date [illegible] -1912

Estab

BOSTON ORCHESTRA AGAIN.

Fritz Kreisler's Beautiful Playing of Brahms's Concerto—The Work of the Orchestra.

The second concert of the Boston Symphony Orchestra yesterday afternoon was a notable one that gave the audience the highest degree of pleasure. Not only was the orchestra itself in its most consummate form and Dr. Muck in his most perfect vein, but Fritz Kreisler, who was the soloist, seemed to reach a higher point of eloquence, inspired by Brahms's violin concerto, than he has often attained. The result was one of those rare occasions when perfection seems within grasp and hearing.

It would be a long undertaking to tell of all the beauties of the performance of Beethoven's Eighth Symphony, and Third "Leonore" overture, or of Schumann's "Genoveva" overture that were the orchestral numbers. Dr. Muck's readings were instinct with life, with rhythmic intensity, with an exquisite sense of proportion in detail and in the larger outlines, never failing in a sense of beauty of tone and dynamic gradation. He elicits from the virtuosos of the orchestra all their art, their enthusiasm, their devotion, making them contribute all they possess to the greater whole he is molding. No conductor, perhaps, has ever more perfectly made use of all the accumulation of artistic skill and power that are at his disposition in the Boston Symphony Orchestra. It is all very well for him, when he is recalled by the applause after a performance, to point politely back to his men, as to the ones who really did it. Artists they are, and as artists they play; and were they less artists the results would be by so much less. But the supremely satisfying quality of such a performance as yesterday's comes from the brain and hand, the constructive sense, the technical skill, the vivifying imagination, and the glowing artistic spirit of the conductor.

Mr. Kreisler's playing of Brahms's concerto was the achievement of a great artist, broadly eloquent, exquisitely poetical, free, sometimes, as an improvisation, yet with all its impulse of energy, perfectly symmetrical and perfectly poised. In its way almost as remarkable was the playing of the orchestral accompaniment, which is no "accompaniment," but the other half, an integral part of the concerto. Anything more beautifully molded to the soloist's desire, more instinctively appreciative of his intentions, more subtly modulated in every nuance of color and dynamics, more perfectly balanced, in all its instrumental components is not easily to be imagined. So should this concerto be played, and so it is seldom played—but it is matter for artists, not artisans or beginners. And so played it answers with its own voice the querulous complaint about a "concerto against the violin" and the traditional chatter about the muddy, thick, inexpressive instrumentation of Brahms, the orchestral composer.

The audience was naturally deeply stirred, and manifested it with a demonstration not often heard from matinee audiences. Mr. Kreisler was time and again recalled, and his triumph was pre-eminently deserved.

From STAATS-ZEITUNG
Address: New York. DEC 9 - 1912
Date

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Boſtoner Symphonie=Konzert.

Die ſtets herzlich willkommenen Boſtoner Gäſte boten uns Samstag Nachmittag in Carnegie Hall ein wunderſchönes Konzert mit Fritz Kreisler als Soliſten, und das dicht gefüllte Haus gab ſeiner Begeiſterung durch unzweideutige Zeichen der Zufriedenheit Ausdruck.

Schumann's ſelten gehörte „Genoveva"=Ouverture eröffnete das Programm. Dr. Muck verlieh ihr namentlich im Allegroſatz wirkſame dramatiſche Lebendigkeit und fand gegen Schluß mächtige Steigerungen. Er dirigirte ferner eine höchſt effektvolle „Leonoren"=Ouverture (No. 3), die wie ein glühender Feuerſtrom durch den Saal rauſchte, und entzückte ſein Publikum durch eine geiſtreiche und graziöſe Wiedergabe von Beethoven's „Achter". Die knappe, kernige Friſche des erſten Satzes, der leicht geſchürzte Humor des zweiten mit den regelmäßigen metronomgleichen Begleitungs=Akkorden der Bläſer, den anmuthig hüpfenden Violinen und den drollig=tänzeriſchen Anwandlungen der Brummbäſſe, wirkten höchſt ſtiliſtiſch. Das Menuett nahm er ſteif=gravitätiſch und mit ſcharfen parodiſtiſchen Streiflichtern, und der letzte Satz funkelte und ſprühte nur ſo von Geiſt und Humor. Das Orcheſter ſpielte mit klaſſiſcher Autorität und Virtuoſität. Der Beifall war warm.

Herr Kreisler imponirte durch eine großzügige Wiedergabe von Brahms' Violin=Concert, in der man nur gelegentliche Intonations=Schwierigkeiten bemängeln konnte, welche Leiſtung man aber ehrlich bewundern mußte. Da erſchien die gewaltigſte Technik in den Dienſt der leitenden Idee geſtellt und die muſikaliſche Strenge und Sprödigkeit des Werkes künſtleriſch gemildert. Kreisler wurde etwa zehnmal geradezu begeiſtert gerufen.

known to the American public. Bra

INFORMATION OBSCURED

From TRIBUNE
Address: New York.
Date ....

Est 1884

THE BOSTON ORCHESTRA

End of Its Second Visit to New York.

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Mr. Kreisler and his companions soared heavenward again in the slow movement of the Brahms concerto and indulged in a tumult of joyousness in the finalé. On the whole his performance surpassed that of Thursday evening in the Beethoven concerto.

H. E. K.

EAGLE
Brooklyn, N. Y.

Establisl 1884

HE BOSTON SYMPHONY.

elius' Symphony and Fritz Kreisler's Violin Playing Features in Fine Programme.

The second concert in the Boston Symphony Orchestra series at the Academy of Music, last night, was enjoyed to the full by the host of listeners that the large support of these concerts assures. Each of the four numbers programmed by Dr. Karl Muck had a pronounced element of interest, and the soloist, Fritz Kreisler, the violinist, has so often proved that he is a capable artist that he had an unusually prolonged welcome when he appeared on the stage. The "Symphony No. 1, in E Minor," by Jan Sibelius; Brahms' "Academic Festival Ouerture," "Bruch's "Concerto for Violin, No. 1, in G Minor," and Glazounoff's "Ouerture Solennelle" made up the musical list.

Being a comparatively new and strikingly meritorious work by a living composer still under 50 years of age, and from whom much may be expected, the symphony challenged attention. It is not an absolute novelty, as it was introduced to this country by Dr. Muck six years ago when he conducted the Boston Orchestra for a season. A remarkable fact is that the work was not taken up by any other conductor of an American orchestra during the six years since it was first heard. For it is a fine product of modern thought in orchestral writing. The composer has not been widely known outside of his native Finland. But it is impossible that the light of such a composer shall be hid, and he must be hailed as belonging to the world at large.

True in spirit and general structure to the approved form for the symphony, the music is a new proclamation of musical feeling of such directness and originality as to hold the attention and win admiration of its bold frankness and of that kind of attractiveness that makes it more a thing of human interest than a mere work of art. It is an outspoken expression of Finnish temperament with characteristics so clearly defined as to leave no doubt of the impress of national feeling. The composer is free and capricious in the use of melodic figures and in his call upon the resources of the orchestra. He shows a fond dalliance with the wood wind-instruments, bringing them into practically equal prominence with the strings. Sudden contrasts in tone, quality and episodic intrusions crowd one another as though prompted by the exuberant workings of a fancy that fairly reveled in utilizing the various voices of the orchestra. There is a kaleidoscopic succession of melodic fragments as the different instruments take up, one after the other, little phrases of which the composer makes liberal use. In this respect he betrays almost a mannerism of style, such fondness does he show for imitative devices.

Pronounced in its individuality, voicing its thought with assertive independence of conventional procedure, and so obviously sincere as a disclosure of national sentiment, this symphony is surely a flight of genius. Although it suggests that use has been made of folk-melodies, the composer has denied ever using a theme that was not his own invention. This statement is interesting as an assurance of the composer's ingenuity in voicing the spirit of his national music without literally adapting it to his purpose.

The very favorable impression the symphony made on last night's audience was naturally due in large measure to Dr. Muck's really superb interpretation. The work makes claims upon technical execution that are not easily met, and the members of the orchestra responded most admirably, voicing every detail in a way to reveal the finest devotion to an artistic purpose. Fortunate, indeed, is the composer who can have his unfamiliar creation presented in such a manner.

The Bruch "Concerto," in which Mr. Kreisler was heard, has taken its place among the standard modern works of its class, and it was played, last night, with all due regard for its essential musical qualities. Mr. Kreisler brought out but small volume of tone, however, and there was not the breadth and fullness that were demanded in some parts of the solo. His fine art showed itself plenteously though in an exquisite quality of tone and in a finished mastery of execution.

Brahms' "Academic Overture" is a straightforward composition that represents the composer in frank, agreeable mood in proclaiming the buoyant spirits of students days. The Glazounoff "Ouerture" is of a character to find a welcome as a bright example of the musical form it represents wherein the chief melodies are given in broad sweeps of the strings. It is a cheerful exposition of the conventional overture form.

A strange omission from the house programme was the non-appearance of Mr. Kriesler's name. There was nothing to indicate who was the soloist of the evening although, of course, everybody knew. But, maybe, it is too much to expect that the concert programme of today shall always satisfactorily perform its real function of providing information about the concert. So much attention in its preparation is demanded by its modern mission as an advertising circular!

HERALD
ess: New York
Date .... DEC ....

MR. KREISLER ENDS TWO DAY SEASON

Violinist Heard Again with Boston Symphony—To Return to Austria After Charity Recital.

When Mr. Fritz Kreisler, violinist, finished bowing his gratitude at the Boston Symphony Orchestra matinee, in Carnegie Hall, yesterday, he had made his season's début and farewell in concert within less than forty-eight hours. His only other appearance here will be a charity recital, after which he will return to Austria for military duty.

Thursday night he played the Beethoven concerto, yesterday he played the Brahms concerto. Both were remarkable performances, yesterday's being probably the more amazing, for the Brahms concerto is said to have been written not for, but "against" the violin. Technically it is awe inspiring. Mr. Kreisler played it with artistic ease mastering its problems of bowing and fingering. But more than that, he revealed the depths of the difficult work, playing the first movement with fine repose and assurance, loosing the sentimental beauty of the second, and dashing off the final movement with brilliancy and temperament.

Dr. Muck, who conducted the orchestra, provided a sympathetic accompaniment that counted for much in the effectiveness of the performance. The audience applauded with enthusiasm—a rare thing—for after the Brahms violin concerto the audience usually heaves a sigh of relief.

The orchestral part of the programme included Beethoven's Eighth Symphony, beautifully played; Schumann's "Genoveva" overture, a work lacking in interest despite its finished performance, and Beethoven's overture "Leonora" No. 3, in which the conducting of Dr. Muck and the playing of the orchestra were superb.

A disturbing incident occurred during the last movement of the Beethoven symphony, when at a pianissimo passage some one back stage walked leisurely, w without rubber heels. Dr. Muck glared the direction of the noise, but it continu In the intermission efforts were made identify the culprit, but without succes

"And the worst of it was," said a m sician later, "that whoever made the no had an unmusical soul, for he did not ke time with the music as he walked."

From PRESS
Address: New York
Date .... DEC 8 -

York, 1884

KREISLER SOLOIST WITH ORCHESTRA

Violinist and Boston Symphony Give Brilliant Concert in Carnegie Hall.

Once more yesterday afternoon Fritz Kreisler gave a brilliant exhibition of his powers in conjunction with the Boston Symphony Orchestra, but this time in Brahms's instead of Beethoven's concerto. Among those who marveled at his skill—enthusiasts who filled Carnegie Hall—sat no less a competitor in the realm artistic than Mischa Elman.

As at the concert last Thursday evening, Kreisler did not appear to be at his best. Phenomenal as was his performance of a difficult cadenza in the first movement, when the little instrument he held high from his shoulder sang in many voices, his fingers had a nervous frenzy that skimmed lightly the noble current of the opening Allegro and barely touched the lofty poetic heights of the Adagio. In the thrilling and invigorating Finale, however—music throbbing with rhythmical life and pulse—Kreisler moved entirely in his element.

Not a bit less inspiring, though, was the artistically and technically impeccable accompaniment given by the orchestra under Dr. Muck's guidance. Not an accompaniment was this, in reality, but a flawless union, a perfect fusion of the symphonic body with its solo associate.

Rare artistic enjoyment, too, was provided by the Boston players and their great leader in Beethoven's Eighth Symphony, which opened the programme. Only under Dr. Muck, it would seem, can that wonderful aggregation concentrate every particle of its technical powers on the interpretative message delivered. Few in the assemblage noted the slightest wavering in rhythmical balance during the final movement.

Beethoven's "Leonora" No. 3 overture closed the concert.

nown to the American public. Bram

From TIMES
Address: New York.
Date .... - 1912

Estab

BOSTON ORCHESTRA AGAIN.

Fritz Kreisler's Beautiful Playing of Brahms's Concerto—The Work of the Orchestra.

The second concert of the Boston Symphony Orchestra yesterday afternoon was a notable one that gave the audience the highest degree of pleasure. Not only was the orchestra itself in its most consummate form and Dr. Muck in his most perfect vein, but Fritz Kreisler, who was the soloist, seemed to reach a higher point of eloquence, inspired by Brahms's violin concerto, than he has often attained. The result was one of those rare occasions when perfection seems within grasp and hearing.

It would be a long undertaking to tell of all the beauties of the performance of Beethoven's Eighth Symphony, and Third "Leonore" overture, or of Schumann's "Genoveva" overture that were the orchestral numbers. Dr. Muck's readings were instinct with life, with rhythmic intensity, with an exquisite sense of proportion in detail and in the larger outlines, never failing in a sense of beauty of tone and dynamic gradation. He elicits from the virtuosos of the orchestra all their art, their enthusiasm, their devotion, making them contribute all they possess to the greater whole he is molding. No conductor, perhaps, has ever more perfectly made use of all the accumulation of artistic skill and power that are at his disposition in the Boston Symphony Orchestra. It is all very well for him, when he is recalled by the applause after a performance, to point politely back to his men, as to the ones who really did it. Artists they are, and as artists they play; and were they less artists the results would be by so much less. But the supremely satisfying quality of such a performance as yesterday's comes from the brain and hand, the constructive sense, the technical skill, the vivifying imagination, and the glowing artistic spirit of the conductor.

Mr. Kreisler's playing of Brahms's concerto was the achievement of a great artist, broadly eloquent, exquisitely poetical, free, sometimes, as an improvisation, yet with all its impulse of energy, perfectly symmetrical and perfectly poised. In its way almost as remarkable was the playing of the orchestral accompaniment, which is no "accompaniment," but the other half, an integral part of the concerto. Anything more beautifully molded to the soloist's desire, more instinctively appreciative of his intentions, more subtly modulated in every nuance of color and dynamics, more perfectly balanced, in all its instrumental components is not easily to be imagined. So should this concerto be played, and so it is seldom played—but it is matter for artists, not artisans or beginners. And so played it answers with its own voice the querulous complaint about a "concerto against the violin" and the traditional chatter about the muddy, thick, inexpressive instrumentation of Brahms, the orchestral composer.

The audience was naturally deeply stirred, and manifested it with a demonstration not often heard from matinee audiences Mr. Kreisler was time and again recalled, and his triumph was preeminently deserved.

From STAATS-ZEITUNG
Address: New York. DEC 9 - 1912
Date ....

Establis

Boſtoner Symphonie-Konzert.

Die ſtets herzlich willkommenen Boſtoner Gäſte boten uns Samstag Nachmittag in Carnegie Hall ein wunderſchönes Konzert mit Fritz Kreisler als Soliſten, und das dicht gefüllte Haus gab ſeiner Begeiſterung durch unzweideutige Zeichen der Zufriedenheit Ausdruck.

Schumann's ſelten gehörte „Genoveva"-Ouverture eröffnete das Programm. Dr. Muck verlieh ihr namentlich im Allegroſatz wirkſame dramatiſche Lebendigkeit und fand gegen Schluß mächtige Steigerungen. Er dirigirte ferner eine höchſt effektvolle „Leonoren"-Ouverture (No. 3), die wie ein glühender Feuerſtrom durch den Saal rauſchte, und entzückte ſein Publikum durch eine geiſtreiche und graziöſe Wiedergabe von Beethoven's „Achter". Die knappe, kernige Friſche des erſten Satzes, der leicht geſchürzte Humor des zweiten mit den regelmäßigen metronomgleichen Begleitungs-Akkorden der Bläſer, den anmuthig hüpfenden Violinen und den drollig-tänzeriſchen Anwandlungen der Brummbäſſe, wirkten höchſt ſtiliſtiſch. Das Menuett nahm er ſteif-gravitätiſch und mit ſcharfen parodiſtiſchen Streiflichtern, und der letzte Satz funkelte und ſprühte nur ſo von Geiſt und Humor. Das Orcheſter ſpielte mit klaſſiſcher Autorität und Virtuoſität. Der Beifall war warm.

Herr Kreisler imponirte durch eine großzügige Wiedergabe von Brahms' Violin-Concert, in der man nur gelegentliche Intonations-Schwierigkeiten bemängeln konnte, welche Leiſtung man aber ehrlich bewundern mußte. Da erſchien die gewaltigſte Technik in den Dienſt der leitenden Idee geſtellt und die muſikaliſche Strenge und Sprödigkeit des Werkes künſtleriſch gemildert. Kreisler wurde etwa zehnmal geradezu begeiſtert gerufen.

From SUN
Address: New York
Date DEC 8 1912

MUCK LETS BEETHOVEN SPEAK AGAIN IN MUSIC

k, 1884

Conductor Refrains From Putting Himself Between Eighth Symphony and Audience.

RARE PLAYING OF PIECE

Kreisler Heard in Brahms Concerto, but Hardly to His Best Advantage.

A "little symphony," such a little symphony that it has dwelt close to the hearts of music lovers for near a century, is Beethoven's eighth. It is a badly battered symphony, too, hauled rudely from the shelves, handed hastily out to the players and rattled off to fill in time at concerts where piano pyrotechnics corrupt and virtuosos break in and steal away musical sensibility. But once in a blue moon some one pays respect unto the letter of the score, and then what a big "little" symphony it is.

Fidgety Hans von Bülow set the little eighth upon its feet here many years ago. But when was it played as it was yesterday afternoon at the second matinée concert of the Boston Symphony Orchestra in Carnegie Hall? And this was the grand feature of the performance, that there was absolutely no possibility of thinking about Dr. Muck's "reading." He did not disclose one. If he had a reading, he left it at home on the piano. He was not present to exploit the conceptions of Karl Muck, late of Berlin, but of Ludwig van Beethoven, citizen of the world.

What a comfort it was! Think, O ye who are weary of the airs and graces of prima donna conductors, waving their arms semaphorically to indicate the hum of mighty workings in their prodigious brains and translating every one from Bach to Rimsky-Korsakov into their own language. Think of these delirious creatures with their solemn messages, these mystics, oracles, prophets, every one of whom ought, like Dana Da of blessed memory, to have a triple tau and a crux ansata after his name. And then think of the measureless oceans of balderdash which some of them pour out in the name of honest music!

Then think, ye tottering ten thousand, of Muck letting Beethoven himself shine before men, till you felt as if at last you had seen the real thing and must shout, after the manner of your predecessors "Thalassa, thalassa." It was, dearly beloved, a most heavenly experience, for there was no pompous, prancing, loudly advertised personality standing between us and the lovely music. And how the Boston musicians did play it, with inimitable beauty and clarity of tone, with that crystalline lucidity which is apparently their exclusive possession, with perfection of attack, never too strong, never too weak, with elegance and fastidious taste in nuance, with balance never disturbed, with the repose and easy grace of aristocracy. And all this time Dr. Muck was there wielding the baton. Perhaps after all we must conclude that something was due to him, but he did not advertise it. Some will suspect that most of the wonders of this performance were worked by the conductor, but assuredly others will be satisfied that he really did nothing at all.

Schumann's "Genoveva" overture was the second number, and the last was Beethoven's "Leonore" overture No. 3. Between these came the Brahms violin concerto, with Fritz Kreisler as the solo player. Here let us pause a moment to beg Dr. Muck to bend his mind more closely to the gentle art of programme making. It was not a piece of programme art that he gave us yesterday. If he had omitted the Schumann composition he would have had a good programme; as it was the concert was too long and the Schumann work suffered from its juxtaposition with the others.

Mr. Kreisler again gave his hearers plenty of pleasure. His performance of the first movement of the Brahms concerto seemed unaccountably dull till he came to the cadenza, which was exciting, but in the slow movement and the finale he was more like himself. But we have heard him pour out the message of this characteristic composition with more convincing eloquence. His interpretation yesterday would have made the fame of a minor violinist, but it was not quite Kreisler.

From CAL
Address: New York City.
Date DEC 8 1912

Establish

BEETHOVEN'S "LITTLE EIGHTH" SYMPHONY THE GRAND FEATURE AT MATINEE PERFORMANCE OF THE BOSTON SYMPHONY AT CARNEGIE HALL.

A "little symphony," such a little symphony that it has dwelt close to the hearts of music lovers for near a century, is Beethoven's eighth. It is a badly battered symphony, too, hauled rudely from the shelves, handed hastily out to the players and rattled off to fill in time at concerts where piano pyrotechnics corrupt and virtuosos break in and steal away musical sensibility. But once in a blue moon some one pays respect unto the letter of the score and then what a big "little" symphony it is.

Hans von Bulow set the little eighth upon its feet here many years ago. But when was it played as it was yesterday afternoon at the second matinee concert of the Boston Symphony Orchestra in Carnegie Hall? And this was the grand feature of the performance, that there was absolutely no possibility of thinking about Dr. Muck's "reading." He did not disclose one. If he had a reading, he left it at home on the piano. He was not present to exploit the conception of Karl Muck, late of Berlin, but of Ludwig van Beethoven, citizen of the world.

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From STANDARD UNION
Address: Brooklyn, N. Y.
Date DEC 7 1912

FRITZ KREISLER SCORES TRIUMPH AT ACADEMY

rk, 1884

The Boston Symphony Orchestra gave its second concert of the season last night in the Academy of Music. An audience considerably larger than that which attended the opera last Saturday greeted the players. The size of the attendance was probably due not only to the well-merited and ever-increasing popularity of the orchestra but in a large degree to the appearance of Fritz Kreisler, who played Bruch's violin concerto with the orchestra. The distinguished Viennese had not been in Brooklyn for two years, and when he came on the stage last night he received an ovation. After he played the applause was prolonged and enthusiastic. He refused to comply, however, with the insistent demand for an encore. Kreisler's part of the programme was all too short.

For that matter the Boston Symphony programmes always seem too short for the lovers of the orchestra—and they include all the lovers of what is best in music. Last night the principal number was the first of Sibelius' four symphonies, which had been played the night before at the orchestra's Manhattan concert. Brahm's "Academic Festival" overture was also repeated from that programme. The other numbers were the violin concerto and Glazounoff's "Overture Solonnelle."

The combination of the orchestra's playing with that of Kreisler was undoubtedly the cause of the audience's greatest pleasure. Kreisler was superb. The great violinist played with exquisite beauty of tone, emotional power and faultless taste. He introduced many brilliant cadenzas of his own—not acrobatic stunts, although impossible for execution by one who did not possess the greatest technical skill. They materially heightened the effectiveness of Bruch's composition.

With the possible exception of Ysaye there is no living violinist who has obtained the world-wide celebrity which Kreisler has. He is an artist who is truly great, a musician who is thoroughly admirable.

The Sibelius symphony was introduced to New York by Dr. Muck five years ago. It is a melodic work, but filled with a certain melancholy said to be characteristic of Finland, its composer's native country. It was eloquently voiced by the orchestra last night.

Dr. Muck, who received such a memorable welcome last month when he made his first appearance as the conductor after an absence of several years, was once more in charge of the orchestra. The same authoritative readings that have always been characteristic of him, were noticeable throughout the concert. He has a clear and logical perception of the results he wants obtained. His readings last night were poetic and consistently and beautifully effective. The players which make up the orchestra responded splendidly to his inspiring leadership.

It was a triumphant night for Kreisler, but Dr. Muck and the orchestra deserve a large share of the glory of a memorable concert.

From
Address: New York City.
Date 8 - 1912

In den beiden Concerten, welche das Boſton Symphonie-Orcheſter in letzter Woche hier gegeben hat, trat der eminente Violinvirtuoſe Herr Fritz Kreisler als Soliſt auf und entzückte die Hörer durch ſein in jeder Weiſe vollendetes Spiel. Der Künſtler iſt in dieſer Saiſon nur für das Boſton Symphonie Orcheſter verpflichtet worden, ſo daß das große Publikum auf den Genuß, ihn in einem ſelbſtändigen Recital zu bewundern, Verzicht leiſten muß.

ork, 1884

From EVG. WORLD
Address: New York
Date

KREISLER AT HIS BEST WITH BOSTON ORCRESTRA.

Fritz Kreisler, the Austrian violinist, was the soloist with the Boston Symphony Orchestra at its second matinee concert at Carnegie Hall on Saturday. The house was crowded to the limit with many applicants for admission turned away. Mr. Kreisler was heard in Brahms's concerto in D major, and one is tempted to say that he never played with such inspiration. It was playing that stifled criticism and that compelled the highest admiration. He was recalled many times and applauded in a manner that is unusual by this audience of the musical elect. Dr. Muck and his superb band, in this work, in Beethoven's eighth symphony, in Schumann's "Genoveva" overture, and in Beethoven's "Leonora" overture, No. 3, showed the mettle that makes this organization, perhaps, the best in the world.

YSAYE PLAYS SUPERB

E

, 1884

From EVENING TELEGRAM
Address: New York.
Date

ducted.

At the matinee performance by the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, Dr. Muck's masterly reading of Beethoven's Eighth Symphony was the first in a series of musical delights.

This really great conductor took no liberties with the score, indulged in no petty personal eccentricities, but gave the great work a reading of such clarity that it seemed to bathe the listeners in great floods of golden sunlight. All the joyous spirit of the Eighth Symphony was perfectly revealed.

Then came another superb work, Brahms' D major concerto for violin, with Fritz Kreisler as the soloist, and with orchestra and leader uniting in an ensemble rarely if ever equalled here.

Schuman's overture, "Genoveva," and Beethoven's "Leonora" overture No. 3 completed the programme.

Esta

884

From EVG. SUN
Address: New York
Date

The Boston Symphony Orchestra goes on its way rejoicing to-day after playing with Fritz Kreisler to the three largest audiences that have greeted any orchestra this season in New York.

Established: London, 1881; New York, 1884

From TRIBUNE
Address: New York.
Date DEC 6 - 1912

KREISLER WILL PLAY BENEFIT.

Through the courtesy of the management of the Boston Symphony Orchestra Fritz Kreisler, the violinist, will give his only recital in New York City this season in the large ballroom of the Waldorf-Astoria on the afternoon of Friday, December 20, at 3 o'clock, for the benefit of the Music School Supplement.

1884

From AMERICAN
Address: New York.
Date DEC 8

Boston Symphony Concert.

At the second Saturday concert of the Boston Symphony Orchestra, under Dr. Muck, at Carnegie Hall yesterday afternoon, another programme of much interest and beauty was performed.

The orchestra contributed the Eighth Symphony of Beethoven, Schumann's "Genoveva" overture, and the No. 3 "Leonore" overture. It also supported Fritz Kreisler in his interpretation of the Brahms violin concerto in D major.

The vast hall was thronged by eager and attentive listeners.

1884

From EVG. NEWS
Address: Baltimore, Md.
Date

MUSIC'S SWEET CHARMS AFFECTED BY THE LIGHT

To the Editor of THE NEWS:

The writer wishes to thank Wilbur Kinsey, manager of the Lyric, for diminishing somewhat the brilliance of the lights at the Symphony concert on Wednesday night, this having been done as the result of a previous request to switch the lights off altogether during concerts. Everybody that I talked to remarked on what an improvement this was, but invariably added that while it was better, it was not best, and that a still greater improvement could be worked by going further.

Mr. Kinsey, in answering my letter of the 7th ult., stated that it was because the wishes of the management of the Symphony concerts had to be considered that the lights could not be put out. Are we to understand that they object to their hearers sitting in darkness? Very solicitous, certainly, but we know what we want, and we want what we want when we want it. Just try it—that's all I ask, and if it isn't agreeable go back to the old way. We never progress until we try something new, and the progressives are in the ascendency, even in music. As a matter of fact, however, it has not been a great many years ago that at every musical stunt that season at the Lyric the lights were put out.

Be a sport, Mr. Kinsey, and give us a chance.

H. C. H.

Baltimore, Dec. 5.

1884

From
Address
Date

Some very interesting recollections of Edward MacDowell, by Henry F. Gilbert, are printed in the New Music Review. Mr. Gilbert was one of his pupils; he helped to copy the orchestral parts of his first suite, and tells some interesting facts regarding the sources and the composition of the Indian Suite. Mr. Gilbert remembers the occasion of the first performance of the symphonic poem, "Hamlet and Ophelia," by the Boston Symphony Orchestra: "It was rehearsed all the week and we were all anticipating a treat. But on Friday, the day of the first public concert, the first horn player of the orchestra, having decided that the psychological moment had now arrived for severing his domestic relations, took the two o'clock train for New York, without telling any one. As the concert was at 2:30, this left no time to adjust matters. MacDowell was naturally considerably upset. At first he was all for getting a lawyer and stopping the performance. He cooled down finally, however, and heard his work executed (or possibly murdered) minus the first horn."

On another occasion, MacDowell had composed three songs, one of which was to a poem by Thomas Bailey Aldrich. "He was quite pleased with them, and wished to publish them in his next set of songs. But permission to use the words of the Aldrich songs was somewhat impolitely and rather firmly refused by Mr. Aldrich. MacDowell was certainly indignant enough, and, after a few picturesque, but uncomplimentary, references to Aldrich, sat down then and there and wrote a poem of his own to fit his own music. The original words of Aldrich began:

The blackbird sings in the hazel brake

whereas the MacDowell words begin:

The robin sings in the apple tree.

He chuckled over this considerably. The song is No. 1 in the collection of eight songs Opus 47. Having gotten his hand in, as it were, he frequently wrote both the words and music of his songs thereafter."

The composer with whom MacDowell was most sympathetic was Grieg. Mr.

Est 1884

From GLOBE
Address: New York
Date DEC 9 - 1912

Beethoven and Kreisler Share Concert Honors

The Eighth Symphony and Kreisler in the Brahms Concerto the Features of Boston Symphony Concert — Other Musical Matters.

TO-DAY.

Aeolian Hall—3.30 P. M., song recital by Miss Donna Easley, soprano; 8.15 P. M., concert of the Flonzaley Quartet.

Belasco Theatre—3.30 P. M., concert of the Barrère Ensemble.

Metropolitan Opera House—8 P. M., "Aida."

TO-MORROW.

Aeolian Hall—8.15 P. M., concert of the Kneisel Quartet.

Carnegie Hall—3 P. M., concert by Eugène Ysaye and the Philharmonic orchestra.

One of the finest privileges a concert audience has had this year (or any other year, for that matter) was to hear Beethoven's Eighth Symphony played as the Boston Symphony Orchestra played it under the leadership of Dr. Muck at Carnegie Hall Saturday afternoon. In bulk, of course, the "little symphony in F" cannot compete with the "Eroica," the Fifth, the Seventh, or the Ninth, but in quality it stands among the great symphonies. Being small, it has suffered a good deal of rough handling from orchestras that could not do much harm to its tougher brethren. But Dr. Muck and his men on Saturday avenged it for a host of wrongs. Technical perfection, delicious quality of tone, and a simple directness that sought nothing Beethoven himself did not indicate combined to make this performance one to be remembered long with gratitude and praise.

There were other good things in the concert, too. For one Mr. Kreisler played the Brahms concerto, making, incidentally, the last of his three appearances in New York planned for the present season. Mr. Kreisler had played in concert every previous day of the week, and it would not have been surprising had he shown signs of weariness, but none could be detected save perhaps in the earlier part of the first movement. When he reached the cadenza he was in form to accomplish things that were nothing short of astonishing, and from that point on he played the Brahms concerto as he alone plays it. There may be some who find his treatment of Brahms too temperamental, too exciting. If so, they are probably among the few who persist in enmity toward Brahms and naturally resent being swept by force willy nilly into the opposite camp. The audience—a "capacity hous recalled Mr. Kreisler ag with rapturous and long plause.

Between the symphon certo Schumann's "Geno was heard. Though pla it did not escape seemin of place. The concert cl thoven's third "Leon This had a thrilling pe through anything sensat in the reading, but throu force of the music prese

PITTS

Est 1884

From
Address
Date

Boston Symphony Orchestra.

At the third Boston Symphony concert to be given in Infantry hall on New Year's Eve, Providence will have its first opportunity to hear Elena Gerhardt, who is regarded as one of the greatest concert singers of her time. Miss Gerhardt, a German by birth and education, made her first appearances in America last year, and from the beginning enjoyed a most extraordinary success wherever she sung.

She is a protege of Arthur Nikisch, the eminent conductor, and is one of the few singers of our time who has chosen to devote herself to concert rather than to go into opera. With the Symphony orchestra she will sing two arias yet to be announced.

1884

Newspaper Cutting Bureau in the World

From TRIBUNE
Address PROVIDENCE, R. I.
Date

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When the Council of Trent

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From POST
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1884

From TIMES
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1884

From EVG. MAIL
Address: New York.
Date

Established: Lo

MUSICAL SEASON NOW IN FULL SWING

Week-End Crowded with Concerts of Note — Many Turned Away from Kreisler Performance — Alma Gluck at Her Best with Mozart Society—Zimbalist, Ysaye and Amato in Delightful Programmes—Sousa Presents New March.

By EMILIE FRANCES BAUER.

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to the American public. Brahms

think the superior

[112]

From TRIBUNE

Address: New York.

Date 1912

KREISLER WILL PLAY BENEFIT.

Through the courtesy of the management of the Boston Symphony Orchestra Fritz Kreisler, the violinist, will give his only recital in New York City this season in the large ballroom of the Waldorf-Astoria on the afternoon of Friday, December 20, at 3 o'clock, for the benefit of the Music School Supplement.

E 1884

From AMERICAN

Address: New York.

Da DEC 8

Boston Symphony Concert.

At the second Saturday concert of the Boston Symphony Orchestra, under Dr. Muck, at Carnegie Hall yesterday afternoon, another programme of much interest and beauty was performed.

The orchestra contributed the Eighth Symphony of Beethoven, Schumann's "Genoveva" overture, and the No. 3 "Leonore" overture. It also supported Fritz Kreisler in his interpretation of the Brahms violin concerto in D major.

The vast hall was thronged by eager and attentive listeners.

Es 1884

From EVG. NEWS

Address: Baltimore, Md.

Date

MUSIC'S SWEET CHARMS AFFECTED BY THE LIGHT

To the Editor of THE NEWS:

The writer wishes to thank Wilbur Kinsey, manager of the Lyric, for diminishing somewhat the brilliance of the lights at the Symphony concert on Wednesday night, this having been done as the result of a previous request to switch the lights off altogether during concerts. Everybody that I talked to remarked on what an improvement this was, but invariably added that while it was better, it was not best, and that a still greater improvement could be worked by going further.

Mr. Kinsey, in answering my letter of the 7th ult., stated that it was because the wishes of the management of the Symphony concerts had to be considered that the lights could not be put out. Are we to understand that they object to their hearers sitting in darkness? Very solicitous, certainly, but we know what we want, and we want what we want when we want it. Just try it—that's all I ask, and if it isn't agreeable go back to the old way. We never progress until we try something new, and the progressives are in the ascendency, even in music. As a matter of fact, however, it has not been a great many years ago that at every musical stunt that season at the Lyric the lights were put out.

Be a sport, Mr. Kinsey, and give us a chance. H. C. H.

Baltimore, Dec. 5.

1884

From

Address

Date

Some very interesting recollections of Edward MacDowell, by Henry F. Gilbert, are printed in the New Music Review. Mr. Gilbert was one of his pupils; he helped to copy the orchestral parts of his first suite, and tells some interesting facts regarding the sources and the composition of the Indian Suite. Mr. Gilbert remembers the occasion of the first performance of the symphonic poem, "Hamlet and Ophelia," by the Boston Symphony Orchestra: "It was rehearsed all the week and we were all anticipating a treat. But on Friday, the day of the first public concert, the first horn player of the orchestra, having decided that the psychological moment had now arrived for severing his domestic relations, took the two o'clock train for New York, without telling any one. As the concert was at 2:30, this left no time to adjust matters. MacDowell was naturally considerably upset. At first he was all for getting a lawyer and stopping the performance. He cooled down finally, however, and heard his work executed (or possibly murdered) minus the first horn."

On another occasion, MacDowell had composed three songs, one of which was to a poem by Thomas Bailey Aldrich. "He was quite pleased with them, and wished to publish them in his next set of songs. But permission to use the words of the Aldrich songs was somewhat impolitely and rather firmly refused by Mr. Aldrich. MacDowell was certainly indignant enough, and, after a few picturesque, but uncomplimentary, references to Aldrich, sat down then and there and wrote a poem of his own to fit his own music. The original words of Aldrich began:

> The blackbird sings in the hazel brake

whereas the MacDowell words begin:

> The robin sings in the apple tree.

He chuckled over this considerably. The song is No. 1 in the collection of eight songs Opus 47. Having gotten his hand in, as it were, he frequently wrote both the words and music of his songs thereafter."

The composer with whom MacDowell was most sympathetic was Grieg. Mr.

Esta 1884

From GLOBE

Address: New York

Date DEC 9 - 1912

Beethoven and Kreisler Share Concert Honors

The Eighth Symphony and Kreisler in the Brahms Concerto the Features of Boston Symphony Concert — Other Musical Matters.

Es 1884

TO-DAY.

Aeolian Hall—3.30 P. M., song recital by Miss Donna Easley, soprano; 8.15 P. M., concert of the Flonzaley Quartet.

Belasco Theatre—3.30 P. M., concert of the Barrère Ensemble.

Metropolitan Opera House—8 P. M., "Aida."

TO-MORROW.

Aeolian Hall—8.15 P. M., concert of the Kneisel Quartet.

Carnegie Hall—3 P. M., concert by Eugène Ysaye and the Philharmonic orchestra.

One of the finest privileges a concert audience has had this year (or any other year, for that matter) was to hear Beethoven's Eighth Symphony played as the Boston Symphony Orchestra played it under the leadership of Dr. Muck at Carnegie Hall Saturday afternoon. In bulk, of course, the "little symphony in F" cannot compete with the "Eroica," the Fifth, the Seventh, or the Ninth, but in quality it stands among the great symphonies. Being small, it has suffered a good deal of rough handling from orchestras that could not do much harm to its tougher brethren. But Dr. Muck and his men on Saturday avenged it for a host of wrongs. Technical perfection, delicious quality of tone, and a simple directness that sought nothing Beethoven himself did not indicate combined to make this performance one to be remembered long with gratitude and praise.

There were other good things in the concert, too. For one Mr. Kreisler played the Brahms concerto, making, incidentally, the last of his three appearances in New York planned for the present season. Mr. Kreisler had played in concert every previous day of the week, and it would not have been surprising had he shown signs of weariness, but none could be detected save perhaps in the earlier part of the first movement. When he reached the cadenza he was in form to accomplish things that were nothing short of astonishing, and from that point on he played the Brahms concerto as he alone plays it. There may be some who find his treatment of Brahms too temperamental, too exciting. If so, they are probably among the few who persist in enmity toward Brahms and naturally resent being swept by force willy nilly into the opposite camp. The audience—a "capacity house," of course—recalled Mr. Kreisler again and again with rapturous and long-continued applause.

Between the symphony and the concerto Schumann's "Genoveva" overture was heard. Though played admirably, it did not escape seeming somewhat out of place. The concert closed with Beethoven's third "Leonore" overture. This had a thrilling performance, not through anything sensational attempted in the reading, but through the inherent force of the music presented perfectly.

PITTS SANBORN.

From

Address

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Newspaper Cutting Bureau in the World

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From POST
Address: New York
Date ....DEC

Establishe

MUSIC AND DRAM

Kreisler and the Boston Orche

Dr. Carl Muck and his admirab ton orchestra were again heard t advantage on Saturday afternoon, they played the eighth of Beethoven's phonies, the same composer's third "Leonora" overture, and Schumann's "Genoveva" overture. The symphony fared better than it did at its first hearing in Vienna, in 1814. On that occasion it "did not please the audience," according to Czerny. It more than pleased Saturday's hearers in Carnegie Hall, but that hardly proves their superiority in culture to the audience which heard and did not applaud the première of this composition nearly a century ago. There were no orchestras in those days equal to the best we have now, and in all probability the performance in 1814 left much to be desired, not only in matters of expression, but of technical execution. Beethoven himself seldom had occasion to be satisfied with the way his things were played. To be sure, it must have been difficult for the players of his time, accustomed to the inelastic "classical" primness of those days, to follow his beat, as he indulged as freely in tempo rubato and reading between the lines as any "prima donna conductor" of our time. On this point there is interesting testimony in Nohl's "Beethoven and his Contemporaries," a book which may be cordially commended to those who imagine that the great Ludwig was a metronome.

Special thanks are due to Dr. Muck for reviving Schumann's romantic overture, which, like the third "Leonora," sums up the substance of an opera in a way more satisfactory than the opera itself. Poor Schumann! He thought Wagner was jealous, and therefore refused to accept his advice when he was writing his "Genoveva." With Wagner's aid, it is not improbable that that opera might have escaped its fiasco. There is much beautiful music in it.

Fritz Kreisler was again the soloist. The Brahms concerto which he played was written for Joseph Joachim, who, though he was the leading violinist of the time, had, according to a prominent Leipzig critic, great difficulty in performing it, although he had lent a helping hand in its construction. That was a third of a century ago. In the meantime the technique of violin playing has advanced with rapid strides, so that even the young fiddlers, just out of their teens and the conservatory, venture to play this bristling concerto in public. They usually have cause to regret it—for two reasons. In the first place, it is not idiomatic for the violin, and its difficulties are not effective. In the second place, it does not lend itself to sensuous cajolings. Even Mr. Kreisler, with his consummate art, could not make the adagio sound so deep and soulful as he did the larghetto of the Beethoven concerto two days previously; nor could he construct so sublime a cadenza for the first movement for the reason that Brahms did not play into his hands, as Beethoven did, with sublime themes. In the third movement the tables were turned. Here Brahms is superior, and the rhythmic incisiveness of his fiery rondo gave Mr. Kreisler his best opportunity to show his mettle to the audience and to elicit applause that had to be responded to by many returns to the stage. If we must have the Brahms concerto, by all means let Mr. Kreisler play it, for no one does it so well.

It is to be hoped that he may be persuaded to give at least one recital ere he returns to Europe, so as to give the thousands of his American admirers a chance to hear him and his mellow Guarnerius in some of those melodious old Italian pieces which he has resurrected and edited, to the joy of all violinists, public and amateur, and also in some of his own delightfully Viennese pieces. He is to return next season, to be sure, but that is a long time to wait.

One thing there is reason to be grateful for: no longer is there any danger that he will have to report for military duty in the polyphonic Balkan war. The company in which he is a first lieutenant belongs to one of the crack regiments of the Austrian army which would have been sent to the front at once in case of war. For this reason the rumor, not long ago, that Lieut. Kreisler had been called back actually affected the stock market. But imagine a state of civilization which would allow one

isorders which our south-sea brothers ave controlled. Canada, indeed, has ad in its "Mounted Police" an admira-le organization, but we presume that

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From EVO. JOURNAL
Address: New York
Date ....DEC 9 -

Establishe

MONDAY

Fritz Kreisler's Violin Thrills Interpreting Brahms' Concerto

When the reviewer of musical happenings is confronted with seven such happenings in two days and the necessity of commenting upon all seven in the Monday issue following these full and overflowing forty-eight hours, he has the choice of hurrying from one to another, paragraph upon paragraph, or else selecting the most significant, dwelling a bit upon that, and chronicling the others. Let us select the latter course in regard to the seven concerts of Saturday and Sunday.

There can be no question that the concert of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon with Fritz Kreisler as the solo performer, achieved the distinction of significance. Its significance was two-fold, in that it had to do with the music of Beethoven and Brahms, and had to do with it, moreover, in one of those true revelations of interpretation that occur only rarely during a concert year.

Dr. Muck selected for his programme the Eighth Symphony and the "Leonore" No. 3 overture of Beethoven, the violin concerto of Brahms and the far less important "Geneveva" overture of Schumann. The Eighth Symphony, called a "little" symphony by Beethoven himself, proved to be "little" only in extent, as it must always prove to be when it is played with the combination of delicacy, force and grasp that Dr. Muck and the men from Boston expended upon it. It was Beethoven's most lightly joyous symphonic expression disclosed in all its graciousness.

Mr. Kreisler, for some years, has been regarded as the legitimate successor of Joachim in the playing of the Brahms concerto. The violinist disproves eloquently that it is a "concerto against the violin." He was some little time—for him—in reaching his full powers in the opening movement, but he produced a veritable thrill in the cadenza. The middle movement was played with a noble expressiveness and a glorious tone, and the rondo was a thing to arouse unbridled enthusiasm—as it did—with its splendid dash and fervor.

BOSTON GLOBE—
DECEMBER 14.

AT THE SYMPHONY.

Reger's New Concerto Work of True Interest.

Mr Godowsky Plays Beethoven With More Virtuosity Than Sentiment.

The program at the eighth Symphony rehearsal yesterday was as follows:

Reger, "Concerto in the Ancient Style" for orchestra, op 123, first time in Boston; Beethoven, concerto in G major, No. 4, for pianoforte, Leopold Godowsky, soloist; Borodin, Symphony No. 2 in B minor, first time in Boston.

Owing to the illness of Dr Muck, Otto Urack, his newly appointed assistant, made his first appearance at a Symphony concert as conductor.

Some have awaited with confidence the day when Reger would emerge from his contrapuntal orgies and wallowings with a purged and chastened spirit. They have watched his opus numbers climb steadily beyond the 100 mark with but little promise of a regeneration.

True, there have been glimpses now and then, as in the slow movement of the E flat major quartet first played here by Messrs. Hess and Schroeder and their associates, of a musical speech, significant, but not prolix, neither turgid, with a harmonic vocabulary of sweeping vision, and thoughts of profound beauty. But these glimpses were rare.

A New Discretion.

Yesterday this concerto was brought forward. It shows unmistakably a new discretion, a new sense of proportion, a new balance and sanity of thought. There is elaborate figuration and there is contrapuntal development, but the sheer skill of the workman in design does not now obscure its character and purpose.

Here is music wearing a suggestion of the precise and formal guise of Bach with a modern freedom in ornamentation and color. The rhythmic figuration is antique in flavor. The first theme opens with a pompous flourish of a Handelian fugal subject, and returns at the crest of an imposing ascent, broadened and set off by contrapuntal devices in trumpets and horns. It may have been but an incident of the performance yesterday that its contour was somewhat obscured by them.

The use of solo violin and flute in a sprightly dialogue is interesting. Against this series of running passages there is a contrasting section of sustained melodic phrases. The softly echoing horns make a singularly beautiful effect. Reger has not been so fortunate generally in making his points of repose.

Some Melodic Invention.

The slow movement is the most musical of the work. It is built upon lines of breadth and simplicity, and gives the impression of quiet and well-poised strength. There is melodic invention which lacks neither spontaneity nor grace. The movement as a whole denotes a Reger of new sensibility.

It would be preferable to hear the closing allegro again before concluding that it returns to the boisterousness of his Comedy Overtures. The critical faculty appears to have lapsed and there are few evidences of inspiration.

A performance with Dr Muck may serve Reger in good stead here. That Mr Urack showed traces of nervousness is not strange with so important a program before him. He has the ardor of youth, which at times approaches impetuosity, but he also has imagination as well as evident experience in orchestral routine.

Mr Godowsky's Skill.

Mr Godowsky's fame as a technician has crossed the Atlantic during his European residence. In smoothness, true limpidity of scale passages and digital dexterity in general, the performance yesterday was a remarkable one. The andante was sung with the sustained vocal beauty of cantilena, and the pianist displayed his mastery in the trill and other ornamentations.

All of this, however, remained more upon the surface than it penetrated to the emotional depths of the concerto. The cadenza of the first movement, whether by the pianist or another, was a blot upon the performance, a vehicle for virtuosity, and out of the frame of the work.

Borodin's symphony, which Liszt praised, and wherein he sketches the figures of Russian knights, was intentionally grim, elemental and angular

music, uncompromisingly National in its tone.

There are features of rugged strength in it, and some diversity of character, but the four square phraseology and the unescapable sequence is scarcely less tedious than in the "Thamar" of Valikirew.

JOURNAL—
DECEMBER 14.

URACK CONDUCTS SYMPHONY CONCERT

Dr. Muck Ill, New Assistant Gives Spirited Exhibition.

For the first time in a good many years the regular conductor of the Symphony concerts is absent from his post this week. Dr. Muck fell a victim to tonsilitis last Tuesday, and so his place at yesterday's concert was taken by the new assistant conductor, Otto Urack.

Mr. Urack, who is one of the youngest members of the orchestra, gave a spirited exhibition of conducting at the matinee. It was really one of the best features of the concert and the conductor pro tem. fairly shared honors with the soloist, Professor Godowsky. It was a tremendous task to spring at the last hour upon any conductor, for the program this week includes two works new to Boston, the German Reger's "Concerto in the Ancient Style," and the Russian Borodin's second symphony.

The Reger work is brilliantly scored, and it abounds in openings for the solo violin, while the symphony is as bizarre as a bargain sale in Nidjni-Novgorod. It is splashed all over with orientalism. The tinkle of the guzla and the coo of the bamboo flute are missing; but there are cymbals, tambourine, harp and the big bass drum to lend high color to Borodin's tone poem of the troubadours, heroes and princes of feudal Russia.

Borodin himself was of the princely house of Imeretinsky, which claims descent from King David of old, so that the oriental clink of the symphony is no affectation, but a tendency that was second nature to the composer. These two novelties were dashingly performed.

Leopold Godowsky, the distinguished Russian pianist, gave a polished performance of the Beethoven concerto in G major and was recalled half a dozen times.

Heinrich Warnke, the principal 'cellist of the orchestra, will be the soloist at next week's concerts. He will play the concerto in A minor, by Klughardt, a work which has never been heard here. The rest of the program will comprise Mozart's symphony in G minor and Bruckner's symphony in E major.

ADVERTISER.
DECEMBER 14.

TWO NOVELTIES AT SYMPHONY CONCERT

ONE REGER'S "CONCERTO IN ANCIENT STYLE"

Borodin's Second Symphony Heard Yesterday for First Time by Local Orchestra — Mr. Urack Conducts.

By Louis C. Elson.

PROGRAMME.
Reger. Concerto in Ancient Style.
Beethoven. Fourth Piano Concerto, in G major. Soloist, Mr. Leopold Godowsky.
Borodin. Symphony No. 2, in B minor.

The return of our musical Argonauts with a golden fleece of reviews was celebrated yesterday afternoon by a programme that was in some respects memorable. It gave two new works and presented a new and great pianist. It also presented a new conductor, Mr. Urack, in the place of Dr. Muck, who was ill. The ingenuity of Reger shrivelled up before the inspiration of Beethoven, but the concerto in ancient style was nevertheless an important work, one which required a hearing and demanded studying. It was not in ancient style except in the fact that it played several instruments in a concerted manner, instead of having a single prominent solo instrument as the classical concertos generally do. The hands were the hands of Esau but the voice was the voice of Jacob. It was the very modern and ingenious Max Reger masquerading in an antique combination. It was also in the old free form, but not at all in the old calm spirit.

But Reger proves that he can vie contrapuntally with almost any of the old composers. The figure development of the first movement is remarkably skilful. The solo violin has much difficult work to do and it was all well done. A triumphant fanfare, trumpets echoed by woodwind, is interwoven with considerable complexity with some of the figures which have preceded. The movement, and in fact the entire work is conservative in orchestration, after the manner of olden times, the classical orchestra score.

The second movement, Largo, is the most attractive, or let us say the least repellent, of the three. Here there are moments of attractive tunefulness, and the chief theme, with its antiphonal effects of strings and woodwind, and its transition upon the horns, are points which redeem the complexity of the rest of the work. The second theme, major against the preceding minor effects, and given "Tutti," is not as great as the chief subject. There is considerable mystery, which is heightened by pauses. We should like to hear this second movement again, but not if it entailed listening to the other two movements.

The finale is again the learned Reger, the best fugal writer of the 20th century. There is no such wonderful contrapuntal triumph as he wins in his great orchestral fugue which was given at these concerts a few seasons ago, but there is fugato work, great interweaving of themes, obbligato work for solo violin and flute, in the style of the ancient concerto, (and this was splendidly played) and a broad coda.

Musician's music! Something that is not for the public and not even for the elect unless they are willing to study the scheme with patience and intensity. We acknowledge the skill, the profundity, the ingenuity, but we do not thrill to it. We could alter Longfellow into—

> These strainings of Reger's music,
> These mighty thoughts suggest,
> Life's endless toil and endeavor,
> And tonight I long for rest.

But mighty little rest can be found in the "Concerto in Ancient Style." The auditor must sit up and take his medicine.

It was a great test for the new assistant conductor, Mr. Urack, and he came out of it unscathed. He was warmly welcomed at his entrance and was recalled at the end of the work. But he did even better with the real concerto which followed and best of all in the massive Borodin symphony. Whether anything more tangible could have been made out of the Reger concerto we do not know. We should like to have heard Dr. Muck's reading.

Oh how one bathed in Beethoven after the arduous Reger task! It may have been subtle slyness that led Dr. Muck to put this concerto just before Beethoven's beautiful work. He could not have made a greater or more effective contrast. If we were asked off-hand which piano concerto we held to be the greatest and most beautiful in the world, we should pass by the "Emperor" and choose this fourth concerto.

It is not quite so symphonic as the fifth but it is the more appealing of the two, just as Mozart's G minor symphony is more sympathetic than his loftier "Jupiter" symphony. If classical music be the combination of the intellectual with the emotional, the blend could never be more perfect than in this concerto.

And it introduced a great artist. Leopold Godowsky is a giant in technique, a rival of Rosenthal in the field of virtuosity; but he can sometimes make this technical ability a means to a greater end. Yesterday one thought first of Beethoven, second of Godowsky. But not in the two cadenzas. These were colossal. The chord and arpeggio and scale work was something long to be remembered. Whether it was wise to make the first cadenza so long may be questioned. Beethoven was not in sympathy with long cadenzas as the written direction in the finale and the abolition of the solo cadenza in his next concerto show. But it was worth while to hear such a wonderful technique in its fullest display, and in the rest of the work Mr. Godowsky was the true artist. Not

From POST
Address: New York
Date .... DEC

Establishe

MUSIC AND DRAMA

Kreisler and the Boston Orchestra.

Dr. Carl Muck and his admirable Boston orchestra were again heard to best advantage on Saturday afternoon, when they played the eighth of Beethoven's symphonies, the same composer's third "Leonora" overture, and Schumann's "Genoveva" overture. The symphony fared better than it did at its first hearing in Vienna, in 1814. On that occasion it "did not please the audience," according to Czerny. It more than pleased Saturday's hearers in Carnegie Hall, but that hardly proves their superiority in culture to the audience which heard and did not applaud the première of this composition nearly a century ago. There were no orchestras in those days equal to the best we have now, and in all probability the performance in 1814 left much to be desired, not only in matters of expression, but of technical execution. Beethoven himself seldom had occasion to be satisfied with the way his things were played. To be sure, it must have been difficult for the players of his time, accustomed to the inelastic "classical" primness of those days, to follow his beat, as he indulged as freely in tempo rubato and reading between the lines as any "prima donna conductor" of our time. On this point there is interesting testimony in Nohl's "Beethoven and his Contemporaries," a book which may be cordially commended to those who imagine that the great Ludwig was a metronome.

Special thanks are due to Dr. Muck for reviving Schumann's romantic overture, which, like the third "Leonora," sums up the substance of an opera in a way more satisfactory than the opera itself. Poor Schumann! He thought Wagner was jealous, and therefore refused to accept his advice when he was writing his "Genoveva." With Wagner's aid, it is not improbable that that opera might have escaped its fiasco. There is much beautiful music in it.

Fritz Kreisler was again the soloist. The Brahms concerto which he played was written for Joseph Joachim, who, though he was the leading violinist of the time, had, according to a prominent Leipzig critic, great difficulty in performing it, although he had lent a helping hand in its construction. That was a third of a century ago. In the meantime the technique of violin playing has advanced with rapid strides, so that even the young fiddlers, just out of their teens and the conservatory, venture to play this bristling concerto in public. They usually have cause to regret it—for two reasons. In the first place, it is not idiomatic for the violin, and its difficulties are not effective. In the second place, it does not lend itself to sensuous cajolings. Even Mr. Kreisler, with his consummate art, could not make the adagio sound so deep and soulful as he did the larghetto of the Beethoven concerto two days previously; nor could he construct so sublime a cadenza for the first movement for the reason that Brahms did not play into his hands, as Beethoven did, with sublime themes. In the third movement the tables were turned. Here Brahms is superior, and the rhythmic incisiveness of his fiery rondo gave Mr. Kreisler his best opportunity to show his mettle to the audience and to elicit applause that had to be responded to by many returns to the stage. If we must have the Brahms concerto, by all means let Mr. Kreisler play it, for no one does it so well.

It is to be hoped that he may be persuaded to give at least one recital ere he returns to Europe, so as to give the thousands of his American admirers a chance to hear him and his mellow Guarnerius in some of those melodious old Italian pieces which he has resurrected and edited, to the joy of all violinists, public and amateur, and also in some of his own delightfully Viennese pieces. He is to return next season, to be sure, but that is a long time to wait.

One thing there is reason to be grateful for: no longer is there any danger that he will have to report for military duty in the polyphonic Balkan war. The company in which he is a first lieutenant belongs to one of the crack regiments of the Austrian army which would have been sent to the front at once in case of war. For this reason the rumor, not long ago, that Lieut. Kreisler had been called back actually affected the stock market. But imagine a state of civilization which would allow one

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isorders which our south-sea brothers ave controlled. Canada, indeed, has ad in its "Mounted Police" an admirale organization, but we presume that

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DEC 9

MONDAY

Kreisler's Violin Thrills Interpreting Brahms' Concerto

n the reviewer of musical hap- s is confronted with seven such enings in two days and the necessity of commenting upon all seven in the Monday issue following these full and overflowing forty-eight hours, he has the choice of hurrying from one to another, paragraph upon paragraph, or else selecting the most significant, dwelling a bit upon that, and chronicling the others. Let us select the latter course in regard to the seven concerts of Saturday and Sunday.

There can be no question that the concert of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon with Fritz Kreisler as the solo performer, achieved the distinction of significance. Its significance was two-fold, in that it had to do with the music of Beethoven and Brahms, and had to do with it, moreover, in one of those true revelations of interpretation that occur only rarely during a concert year.

Dr. Muck selected for his programme the Eighth Symphony and the "Leonore" No. 3 overture of Beethoven, the violin concerto of Brahms and the far less important "Geneveva" overture of Schumann. The Eighth Symphony, called a "little" symphony by Beethoven himself, proved to be "little" only in extent, as it must always prove to be when it is played with the combination of delicacy, force and grasp that Dr. Muck and the men from Boston expended upon it. It was Beethoven's most lightly joyous symphonic expression disclosed in all its graciousness.

Mr. Kreisler, for some years, has been regarded as the legitimate successor of Joachim in the playing of the Brahms concerto. The violinist disproves eloquently that it is a "concerto against the violin." He was some little time—for him—in reaching his full powers in the opening movement, but he produced a veritable thrill in the cadenza. The middle movement was played with a noble expressiveness and a glorious tone, and the rondo was a thing to arouse unbridled enthusiasm—as it did—with its splendid dash and fervor.

BOSTON GLOBE–
DECEMBER 14.

AT THE SYMPHONY.

Reger's New Concerto Work of True Interest.

Mr Godowsky Plays Beethoven With More Virtuosity Than Sentiment.

The program at the eighth Symphony rehearsal yesterday was as follows:

Reger, "Concerto in the Ancient Style" for orchestra, op 123, first time in Boston; Beethoven, concerto in G major, No. 4, for pianoforte, Leopold Godowsky, soloist; Borodin, Symphony No. 2 in B minor, first time in Boston.

Owing to the illness of Dr Muck, Otto Urack, his newly appointed assistant, made his first appearance at a Symphony concert as conductor.

Some have awaited with confidence the day when Reger would emerge from his contrapuntal orgies and wallowings with a purged and chastened spirit. They have watched his opus numbers climb steadily beyond the 100 mark with but little promise of a regeneration.

True, there have been glimpses now and then, as in the slow movement of the E flat major quartet first played here by Messrs Hess and Schroeder and their associates, of a musical speech, significant, but not prolix, neither turgid, with a harmonic vocabulary of sweeping vision, and thoughts of profound beauty. But these glimpses were rare.

A New Discretion.

Yesterday this concerto was brought forward. It shows unmistakably a new discretion, a new sense of proportion, a new balance and sanity of thought. There is elaborate figuration and there is contrapuntal development, but the sheer skill of the workman in design does not now obscure its character and purpose.

Here is music wearing a suggestion of the precise and formal guise of Bach with a modern freedom in ornamentation and color. The rhythmic figuration is antique in flavor. The first theme opens with a pompous flourish of a Handelian fugal subject, and returns at the crest of an imposing ascent, broadened and set off by contrapuntal devices in trumpets and horns. It may have been but an incident of the performance yesterday that its contour was somewhat obscured by them.

The use of solo violin and flute in a sprightly dialogue is interesting. Against this series of running passages there is a contrasting section of sustained melodic phrases. The softly echoing horns make a singularly beautiful effect. Reger has not been so fortunate generally in making his points of repose.

Some Melodic Invention.

The slow movement is the most musical of the work. It is built upon lines of breadth and simplicity, and gives the impression of quiet and well-poised strength. There is melodic invention which lacks neither spontaneity nor grace. The movement as a whole denotes a Reger of new sensibility.

It would be preferable to hear the closing allegro again before concluding that it returns to the boisterousness of his Comedy Overtures. The critical faculty appears to have lapsed and there are few evidences of inspiration.

A performance with Dr Muck may serve Reger in good stead here. That Mr Urack showed traces of nervousness is not strange with so important a program before him. He has the ardor of youth, which at times approaches impetuosity, but he also has imagination as well as evident experience in orchestral routine.

Mr Godowsky's Skill.

Mr Godowsky's fame as a technician has crossed the Atlantic during his European residence. In smoothness, true limpidity of scale passages and digital dexterity in general, the performance yesterday was a remarkable one. The andante was sung with the sustained vocal beauty of cantilena, and the pianist displayed his mastery in the trill and other ornamentations.

All of this, however, remained more upon the surface than it penetrated to the emotional depths of the concerto. The cadenza of the first movement, whether by the pianist or another, was a blot upon the performance, a vehicle for virtuosity, and out of the frame of the work.

Borodin's symphony, which Liszt praised, and wherein he sketches the figures of Russian knights, was intentionally grim, elemental and [illegible] music, uncompromisingly National in its tone.

There are features of rugged strength in it, and some diversity of character, but the four square phraseology and the unescapable sequence is scarcely less tedious than in the "Thamar" of Valikirew.

JOURNAL–
DECEMBER 14,

URACK CONDUCTS SYMPHONY CONCERT

Dr. Muck Ill, New Assistant Gives Spirited Exhibition.

For the first time in a good many years the regular conductor of the Symphony concerts is absent from his post this week. Dr. Muck fell a victim to tonsilitis last Tuesday, and so his place at yesterday's concert was taken by the new assistant conductor, Otto Urack.

Mr. Urack, who is one of the youngest members of the orchestra, gave a spirited exhibition of conducting at the matinee. It was really one of the best features of the concert and the conductor pro tem. fairly shared honors with the soloist, Professor Godowsky. It was a tremendous task to spring at the last hour upon any conductor, for the program this week includes two works new to Boston, the German Reger's "Concerto in the Ancient Style," and the Russian Borodin's second symphony.

The Reger work is brilliantly scored, and it abounds in openings for the solo violin, while the symphony is as bizarre as a bargain sale in Nidjni-Novgorod. It is splashed all over with orientalism. The tinkle of the guzla and the coo of the bamboo flute are missing; but there are cymbals, tambourine, harp and the big bass drum to lend high color to Borodin's tone poem of the troubadours, heroes and princes of feudal Russia.

Borodin himself was of the princely house of Imeretinsky, which claims descent from King David of old, so that the oriental clink of the symphony is no affectation, but a tendency that was second nature to the composer. These two novelties were dashingly performed.

Leopold Godowsky, the distinguished Russian pianist, gave a polished performance of the Beethoven concerto in G major and was recalled half a dozen times.

Heinrich Warnke, the principal 'cellist of the orchestra, will be the soloist at next week's concerts. He will play the concerto in A minor, by Klughardt, a work which has never been heard here. The rest of the program will comprise Mozart's symphony in G minor and Bruckner's symphony in E major.

ADVERTISER.
DECEMBER 14,

TWO NOVELTIES AT SYMPHONY CONCERT

ONE REGER'S "CONCERTO IN ANCIENT STYLE"

Borodin's Second Symphony Heard Yesterday for First Time by Local Orchestra — Mr. Urack Conducts.

By Louis C. Elson.

PROGRAMME.
Reger. Concerto in Ancient Style.
Beethoven. Fourth Piano Concerto, in G major. Soloist, Mr. Leopold Godowsky.
Borodin. Symphony No. 2, in B minor.

The return of our musical Argonauts with a golden fleece of reviews was celebrated yesterday afternoon by a programme that was in some respects memorable. It gave two new works and presented a new and great pianist. It also presented a new conductor, Mr. Urack, in the place of Dr. Muck, who was ill. The ingenuity of Reger shrivelled up before the inspiration of Beethoven, but the concerto in ancient style was nevertheless an important work, one which required a hearing and demanded studying. It was not in ancient style except in the fact that it played several instruments in a concerted manner, instead of having a single prominent solo instrument as the classical concertos generally do. The hands were the hands of Esau but the voice was the voice of Jacob. It was the very modern and ingenious Max Reger masquerading in an antique combination. It was also in the old free form, but not at all in the old calm spirit.

But Reger proves that he can vie contrapuntally with almost any of the old composers. The figure development of the first movement is remarkably skilful. The solo violin has much difficult work to do and it was all well done. A triumphant fanfare, trumpets echoed by woodwind, is interwoven with considerable complexity with some of the figures which have preceded. The movement, and in fact the entire work is conservative in orchestration, after the manner of olden times, the classical orchestra score.

The second movement, Largo, is the most attractive, or let us say the least repellent, of the three. Here there are moments of attractive tunefulness, and the chief theme, with its antiphonal effects of strings and woodwind, and its transition upon the horns, are points which redeem the complexity of the rest of the work. The second theme, major against the preceding minor effects, and given "Tutti," is not as great as the chief subject. There is considerable mystery, which is heightened by pauses. We should like to hear this second movement again, but not if it entailed listening to the other two movements.

The finale is again the learned Reger, the best fugal writer of the 20th century. There is no such wonderful contrapuntal triumph as he wins in his great orchestral fugue which was given at these concerts a few seasons ago, but there is fugato work, great interweaving of themes, obbligato work for solo violin and flute, in the style of the ancient concerto, (and this was splendidly played) and a broad coda.

Musician's music! Something that is not for the public and not even for the elect unless they are willing to study the scheme with patience and intensity. We acknowledge the skill, the profundity, the ingenuity, but we do not thrill to it. We could alter Longfellow into—

> These strainings of Reger's music,
> These mighty thoughts suggest,
> Life's endless toil and endeavor,
> And tonight I long for rest.

But mighty little rest can be found in the "Concerto in Ancient Style." The auditor must sit up and take his medicine.

It was a great test for the new assistant conductor, Mr. Urack, and he came out of it unscathed. He was warmly welcomed at his entrance and was recalled at the end of the work. But he did even better with the real concerto which followed and best of all in the massive Borodin symphony. Whether anything more tangible could have been made out of the Reger concerto we do not know. We should like to have heard Dr. Muck's reading.

Oh how one bathed in Beethoven after the arduous Reger task! It may have been subtle slyness that led Dr. Muck to put this concerto just before Beethoven's beautiful work. He could not have made a greater or more effective contrast. If we were asked off-hand which piano concerto we held to be the greatest and most beautiful in the world, we should pass by the "Emperor" and choose this fourth concerto.

It is not quite so symphonic as the fifth but it is the more appealing of the two, just as Mozart's G minor symphony is more sympathetic than his loftier "Jupiter" symphony. If classical music be the combination of the intellectual with the emotional, the blend could never be more perfect than in this concerto.

And it introduced a great artist. Leopold Godowsky is a giant in technique, a rival of Rosenthal in the field of virtuosity; but he can sometimes make this technical ability a means to a greater end. Yesterday one thought first of Beethoven, second of Godowsky. But not in the two cadenzas. These were colossal. The chord and arpeggio and scale work was something long to be remembered. Whether it was wise to make the first cadenza so long may be questioned. Beethoven was not in sympathy with long cadenzas as the written direction in the finale and the abolition of the solo cadenza in his next concerto show. But it was worth while to hear such a wonderful technique in its [illegible] display, and in the rest of the work [illegible] was the true artist. Not

[113]

Although Borodin has been dead for many years (he died in 1887) his second symphony was heard for the first time at the Boston Symphony concerts yesterday. It is not a very intricate work, but it is in the good Russian school which uses the folk-song as a foundation and which seeks rather than avoids melody. The symphony is full of massive power. The Andante has themes that are very characteristic and Borodin has confessed that he desired here to picture the ancient Russian bards and minstrels. The first movement is full of pomp and power, as if some festival of barbaric splendor were taking place. The finale has more of this festal style, but in Borodin one does not find the wild bacchanalian revelry that is discernible in Tschaikowsky's finales at times. There is more of pomp and less of Vodka.

If there were crudities in the work, and perhaps a too constantly Slavonic mood, the originality and the unusual flavor condoned this.

Judged from a pedantic stand point this symphony would be crude beside the Reger work, but, as a matter of fact, for all its crudities it towered above it. After all, the final test is ideas, and this symphony is brimful or original ones.

It is Oriental at many points. The proverb says, "Scratch a Russian and you find a Tartar," and Borodin has scratched all the veneering off. Many a German could have developed the great figure of the first movement more skilfully, but none of them would have obtained the mystic power that is here revealed, even without contrapuntal aids. The mysterious pizzicati of the Scherzo, the unrestful 5-4 rhythm of the finale, the thoroughly characteristic and individual style of it all make us wonder that the Symphony concerts have been so tardy in arriving at such a masterpiece. It is another indication of the fact that in orchestral music—"Die Russen Kommen!"

HERALD.

DECEMBER 14.

MR. GODOWSKY AT SYMPHONY

Pianist Gives Masterly Performance of Beethoven's Concerto No. 4 in G Major

OTTO URACK CONDUCTS

Novelties by Reger and Borodin Features of 8th Public Rehearsal.

By PHILIP HALE.

The eighth Public Rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Inasmuch as Dr. Muck is suffering from an attack of tonsilitis, Mr. Urack conducted in his stead. Leopold Godowsky was the pianist. The program was as follows:

Concerto in the ancient style........Reger
Concerto No. 4, G-major, for piano....Beethoven
Symphony No. 2, B-minor........Borodin

Reger's concerto and Borodin's symphony were performed for the first time in Boston. The former is a new work and was heard for the first time at Frankfort-on-the-Main on Oct. 4 last. The symphony was composed in the seventies of the last century, produced at St. Petersburg in 1877, and played in this country as early as 1898, if not before then.

Of course, the answer to Reger's concerto takes the form of a question: "Why in 1912 compose a concerto in the ancient style?" Bach and Handel did this sort of thing much better. The form and expression were as their natural speech. Their music was addressed to contemporaneous ears. Some of it still lives, because its strength and beauty even then chafed at the rigid confinement and now leads us to forget the formal bands. This music also had style, as had the sonatas of Scarlatti, the little pieces of the grand Couperin. Why in this century so alien to the period of Bach and Handel attempt to put strong wine of today in the old bottles? For, in spite of the title, the thoughts of Reger and his harmonic scheme, however brave his endeavor, elude the cramping form, nor will they be disguised by any scholastic artifice. Even to those accustomed to the wildest modern music there is much in this concerto that is ultra-modern and disturbing.

The composer's talent is irregular. In this concerto there are pages that are conventional, deliberately so or unconsciously; mere formulas; dull passage work; and lo, there will come a musical thought oddly expressed that ravishes the ear. If Reger only were less productive! If he had not the facility that is fatal! If he only had the saving gift of unsparing self-criticism! If he would only cut out three-fourths of his musical [illegible], and be more anxious about the [illegible] of his sentences and their [illegible] balance! Has he any sense of humor?

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superb pomp of Handel in ordinary or extraordinary statement. Nor can he hope to attain the simplicity of Bach, who is essentially simple even when he seems contrapuntally most complex.

Mr. Godowsky, who is now ranked among the great pianists of the day, returned after an absence of nearly twelve years. His performance of Beethoven's concerto was masterly; his conception of the work was pure and noble. Years ago he was famous for his technical proficiency. This surpassing technic is now vitalized. A perfect run is now something more than the faultless accomplishment of a task. Formerly, he was reproached for dryness. He may now be praised for beauty of tone. When Eugen d'Albert was first of all a pianist and at the zenith of his fame, he visited Boston and played the second movement of this concerto with an indescribable depth of feeling.

Mr. Godowsky's reading was far different, and more in accordance with the indications of the composer. There was no attempt to answer in protest the stern orchestral recitatives. It would be a pleasure to speak of the many exquisite details of a performance which for sheer beauty, fine sense of proportion and unostentatious but remarkable technical display has seldom, if ever, been equalled here within the last 20 years.

Borodin's first symphony is more or less familiar here. The second was edited by Rimsky-Korsakoff and Glazounoff. It would be interesting to know what they did to it; how their edition differs from the original version. It is barbarically oriental enough as it stands. When Borodin was writing it he was also at work on "Prince Igor," and some of the material destined for the opera found its way into the symphony. It is a singular work, interesting chiefly to the ethnologist in music. Defiant in structure, now wild, now stertorous, or at times childishly naive in the orchestration, with themes that for the most part suggest folk-song origin, the music smacks of the soil and of an untamed race. Hearing it, it is easy to understand why Liszt, bored by compositions smugly made according to the correct German expression of the seventies, welcomed Borodin's symphony and urged him to write as he felt.

Mr. Urack, who had had little time for preparation, fulfilled his task modestly and well. The audience fully appreciated his achievement.

The program announced for the concerts of next week includes Mozart's symphony in G minor; a 'cello concerto by Klughardt, and Bruckner's symphony No. 7, the "Romantic." Mr. Warnke will be the soloist.

POST,

DECEMBER 14,

URACK LEADS THE SYMPHONY

Dr. Muck Ill—Masterly Performance by Godowsky

BY OLIN DOWNES

Otto Urack, the lately appointed assistant conductor of the Boston Symphony Orchestra, conducted a symphony programme for the first time in his life yesterday afternoon in Symphony Hall. Dr. Muck had been taken ill with tonsilitis. By a curious coincidence, Mr. Caplet, the French conductor at the Boston Opera House, was likewise taken ill, and was obliged to hand his baton for the evening to Charles Strony.

The symphony programme of yesterday afternoon was an uncommonly interesting one, and Leopold Godowsky gave the finest performance of the G major concerto of Beethoven which has been given here in many a year. This performance was masterly, almost beyond compare. And the mastery was far more than a matter of physical mechanics. The fourth concerto of Beethoven is anything but a display piece. It is today the most modern of all Beethoven's concertos for piano and orchestra; it is one of the most tender and romantic expressions of the entire period in music, and the piano part is slighter, less pretentious in its style, than any other work which Beethoven composed in this form. It stands unique in the literature of the piano.

It was not, then, as a technician or a virtuoso that Mr. Godowsky made his memorable success, although his technique is flawless, his tone ravishing and crystalline in its purity. It was the quietness, the utter refinement and perfection of art—art that whispered of other things than the conquest of an audience; of things, incidentally, far ahead of the conceptions of Beethoven's colleagues.

Mr. Godowsky's performance was so impressive because of the fact that his mastery was wholly esthetic. The strength was mental; the grasp was stupendous. Greater, indeed, this than he who takes a city.

Some were deeply moved—stirred as one cannot be stirred by music merely sensuous in its appeal. Mr. Godowsky was warmly applauded, as are all artists who appear at these concerts, but others, having given performances not to be mentioned in the same breath, have aroused greater enthusiasm. It is better that such art should be for the few, for that aristocracy whose existence is excused.

Two novelties were on the programme—Reger's concerto [illegible]

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questionably one of the finest compositions which he has so far put forth.

There is real virility of musical thinking, even wit, and more often boisterous humor. There are moments of astonishing beauty. The orchestration is unhackneyed and individual. Mr. Urack conducted sympathetically.

Borodine's Second Symphony is a splendid piece of orientalism, lacking counterpoint, and the resultant strength of architecture, but full of might, pomp and color.

The trio of the scherzo is a gem of orientalism. The melodies of the slow movement, though rather lush, give a gorgeous sensation, and the finale is wild. The symphony is not strongly welded together in its component parts. Still, its spirit is compelling, and its Asiatic idioms engrossing in their strange, exotic quality.

Mr. Urack again showed his musicianship and his contagious enthusiasm. Dr. Muck had been taken ill the day before yesterday, but it had only proven impossible for him to conduct yesterday morning. Mr. Urack, summoned at 10 o'clock to take the stand, went through the new music once with the orchestra, and conducted the accompaniment for Mr. Godowsky's concerto on Thursday night in Sanders Theatre, Cambridge, without a single rehearsal, gaining Mr. Godowsky's hearty praise. Under the circumstances it may be said that the performance was more than creditable to him. Mr. Urack was cordially applauded at the end of the concert.

TRANSCRIPT,

DECEMBER 13,

Mr. Godowsky at Cambridge

It was unfortunate that Dr. Muck's indisposition kept him away from the Symphony Concert in Cambridge last evening. His assistant, Mr. Urack, conducted in his place through a difficult programme which was perhaps the most academic given by the orchestra this year. "What we demand in art," said a great artist, "is beauty, charm, distinction, power." Paraphrase this in terms of music and you will have established the atmosphere of a concert which included Mozart's "Jupiter" Symphony, Bach's Suite for flute and strings, and Beethoven's Concerto in G Minor—all three music of exceeding finesse. This impression was emphasized by the reappearance in the concerto of Mr. Godowsky, a pianist of exceptional technical powers.

That slight uneasiness that befalls even an orchestra of virtuosi under novel leadership was occasionally noticeable last night. Mr. Urack is young, earnest and intensely painstaking. His nervousness, well under control by the time the Concerto was reached, was perceptible during the first stages of the symphony. This was unfortunate, for the music, a structure at once sumptuous and severe, called for an execution as imperturably finished. Then came Bach's lovely Suite for strings and flute performed with honors by the violins and Mr. Maquarre. The flutist once more was an artist of distinction and vivacity of spirit. He well conveyed the sweet, tentative beauty of the Sarabande, while in the blithesome Badinerie, he was beyond praise for lightness of tone and technique.

Mr. Godowsky in the concerto was smooth, neat, vigorous and graceful. He has a remarkable finger facility, a certain rich sonority and a considerable range of broad tonal effects, but his playing was not marked, in this instance, by any great interpretative power. To be sure, the concerto does not lend itself graciously to the passionate philandering of the usual virtuoso. It is gay, graceful and economical of mood—except in the slow movement with the dialogue of player and strings and "the Rest is Silence" motive at the end. Here Mr. Godowsky played with exceeding delicacy. Elsewhere he was as economical of feeling as Beethoven himself.

MUSICAL AMERICA NEW YORK DECEMBER 7, 1912

BOSTON ORCHESTRA WITHOUT AN EQUAL, SAYS FIEDLER IN BERLIN

Not Even the Vienna Imperial Orchestra Can Match It in Quality of Tone, in the Opinion of Its Former Conductor—Fiedler's "Brahms Evening" with Berlin Philharmonic Evokes a Stirring Demonstration—French Newspaper Announces Free Chamber Concerts to Strengthen Musical "Entente Cordiale" with Germany

European Bureau of Musical America,
Berlin, Neue Winterfeldtstrasse 30,
November 14, 1912.

THOUGH we in Berlin may not be in a position to say how much America has been the loser by the departure of Max Fiedler, nevertheless we could not possibly be more certain than we are of the stimulus which the music-life of Berlin has experienced in his return to this city. Mr. Fiedler has not established himself in any official capacity, nor has he announced any definite plans; he is merely reintroducing himself to the Berlin public in two Brahms evenings with the Philharmonic Orchestra. However, the first of these, which took place this evening, was sufficient to make his hearers profoundly grateful for his return. A more tense and heartfelt demonstration of admiration than that of to-night I have never witnessed.

But it is needless to comment on the powers of this monarch of the orchestra; on the vitality which he imparts, even to a bloodless composition, and his absolute mastery of the material subjected to his powerful personality—all this is surely well known to the American public. Brahms as Max Fiedler presented him to us through the Academic Festival Overture and Symphonies, Nos. 1 and 2, is Brahms in the hypersuperlative degree.

That the American public is dear to Mr. Fiedler's heart was evinced in a conversation I had with him. His greeting to me, "Ah, an American"—the genuine pleasure which tinged the remark satisfied me at once that Americans retain a goodly share of his affections.

"But I have been treated to just such evidence of appreciation in America, too," remarked Mr. Fiedler, when the demonstration of the audience was mentioned to him, "though I have never attempted to give there a whole evening of Brahms."

Boston Supremacy

"Is the Berlin Philharmonic as responsive to your demands as was the Boston Symphony Orchestra?" Mr. Fiedler was asked.

"Responsive, yes, in a very great measure; but I should not like to say in so great a measure as the Boston Orchestra. As to the orchestra as a whole and in detail, especially in the woodwinds and in the strings, too, I have never found in all my varied experience the equal for tone quality of the Boston organization."

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even the equal of the Boston Orchestra exists?"

"Candidly, I do not," was Mr. Fiedler's reply. "The one organization most closely approaching it is the Imperial Orchestra of Vienna, but even this splendid body is slightly excelled by the Amercan organization in quality of tone."

This same opinion, incidentally, has been expressed by Richard Strauss.

In connection with the Bach-Beethoven-Brahms Festival, arranged for next April by the Concert Direction Herman Wolff, Count Hülsen-Haeseler, impresario of the Royal Opera, has offered his co-operation and announces a special production of "Fidelio" for April 23, the cast of which will include the best material available from the Court Opera.

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Germaine Schnitzer, in her second concert, called forth from her audience a storm of approval. The musical character of this pianist includes a refined taste and an intimate acquaintance with her subjects. Her capable technic would enable her to disclose these qualities in a yet more effective manner but for insufficient physical strength, which was especially noticeable in the Bach Chromatic Fantasie and Fugue. Numbers from Beethoven, Mozart, Schubert, Debussy and Schumann comprised the remainder of the program which Miss Schnitzer rendered with excellent musicianship.

Although Borodin has been dead for many years (he died in 1887) his second symphony was heard for the first time at the Boston Symphony concerts yesterday. It is not a very intricate work, but it is in the good Russian school which uses the folk-song as a foundation and which seeks rather than avoids melody. The symphony is full of massive power. The Andante has themes that are very characteristic and Borodin has confessed that he desired here to picture the ancient Russian bards and minstrels. The first movement is full of pomp and power, as if some festival of barbaric splendor were taking place. The finale has more of this festal style, but in Borodin one does not find the wild bacchanalian revelry that is discernible in Tschaikowsky's finales at times. There is more of pomp and less of Vodka.

If there were crudities in the work, and perhaps a too constantly Slavonic mood, the originality and the unusual flavor condoned this.

Judged from a pedantic stand point this symphony would be crude beside the Reger work, but, as a matter of fact, for all its crudities it towered above it. After all, the final test is ideas, and this symphony is brimful or original ones.

It is Oriental at many points. The proverb says, "Scratch a Russian and you find a Tartar," and Borodin has scratched all the veneering off. Many a German could have developed the great figure of the first movement more skilfully, but none of them would have obtained the mystic power that is here revealed, even without contrapuntal aids. The mysterious pizzicati of the Scherzo, the unrestful 5-4 rhythm of the finale, the thoroughly characteristic and individual style of it all make us wonder that the Symphony concerts have been so tardy in arriving at such a masterpiece. It is another indication of the fact that in orchestral music—"Die Russen Kommen!"

HERALD.

DECEMBER 14,

MR. GODOWSKY AT SYMPHONY

Pianist Gives Masterly Performance of Beethoven's Concerto No. 4 in G Major.

OTTO URACK CONDUCTS

Novelties by Reger and Borodin Features of 8th Public Rehearsal.

By PHILIP HALE.

The eighth Public Rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Inasmuch as Dr. Muck is suffering from an attack of tonsilitis, Mr. Urack conducted in his stead. Leopold Godowsky was the pianist. The program was as follows:

Concerto in the ancient style........Reger
Concerto No. 4, G-major, for piano.... Beethoven
Symphony No. 2, B-minor..........Borodin

Reger's concerto and Borodin's symphony were performed for the first time in Boston. The former is a new work, and was heard for the first time at Frankfort-on-the-Main on Oct. 4 last. The symphony was composed in the seventies of the last century, produced at St. Petersburg in 1877, and played in this country as early as 1898, if not before then.

Of course, the answer to Reger's concerto takes the form of a question: "Why in 1912 compose a concerto in the ancient style?" Bach and Handel did this sort of thing much better. The form and expression were as their natural speech. Their music was addressed to contemporaneous ears. Some of it still lives, because its strength and beauty even then chafed at the rigid confinement and now leads us to forget the formal bands. This music also had style, as had the sonatas of Scarlatti, the little pieces of the grand Couperin.

Why in this century so alien to the period of Bach and Handel attempt to put strong wine of today in the old bottles? For, in spite of the title, the thoughts of Reger and his harmonic scheme, however brave his endeavor, elude the cramping form, nor will they be disguised by any scholastic artifice. Even to those accustomed to the wildest modern music there is much in this concerto that is ultra-modern and disturbing.

The composer's talent is irregular. In this concerto there are pages that are conventional, deliberately so or unconsciously; mere formulas; dull passage work; and lo, there will come a musical thought oddly expressed that ravishes the ear. If Reger only were less productive! If he had not the facility that is fatal! If he only had the saving gift of unsparing self-criticism! If he would only cut out three-fourths of his musical adjectives, and be more anxious about the clarity of his sentences and their melodious balance! Has he any sense of humor?

Strive [illegible] the superb pomp of Handel in ordinary or extraordinary statement. Nor can he hope to attain the simplicity of Bach, who is essentially simple even when he seems contrapuntally most complex.

Mr. Godowsky, who is now ranked among the great pianists of the day, returned after an absence of nearly twelve years. His performance of Beethoven's concerto was masterly; his conception of the work was pure and noble. Years ago he was famous for his technical proficiency. This surpassing technic is now vitalized. A perfect run is now something more than the faultless accomplishment of a task. Formerly, he was reproached for dryness. He may now be praised for beauty of tone. When Eugen d'Albert was first of all a pianist and at the zenith of his fame, he visited Boston and played the second movement of this concerto with an indescribable depth of feeling.

Mr. Godowsky's reading was far different, and more in accordance with the indications of the composer. There was no attempt to answer in protest the stern orchestral recitatives. It would be a pleasure to speak of the many exquisite details of a performance which for sheer beauty, fine sense of proportion and unostentatious but remarkable technical display has seldom, if ever, been equalled here within the last 20 years.

Borodin's first symphony is more or less familiar here. The second was edited by Rimsky-Korsakoff and Glazounoff. It would be interesting to know what they did to it; how their edition differs from the original version. It is barbarically oriental enough as it stands. When Borodin was writing it he was also at work on "Prince Igor," and some of the material destined for the opera found its way into the symphony. It is a singular work, interesting chiefly to the ethnologist in music. Defiant in structure, now wild, now stertorous, or at times childishly naive in the orchestration, with themes that for the most part suggest folk-song origin, the music smacks of the soil and of an untamed race. Hearing it, it is easy to understand why Liszt, bored by compositions smugly made according to the correct German expression of the seventies, welcomed Borodin's symphony and urged him to write as he felt.

Mr. Urack, who had had little time for preparation, fulfilled his task modestly and well. The audience fully appreciated his achievement.

The program announced for the concerts of next week includes Mozart's symphony in G minor; a 'cello concerto by Klughardt, and Bruckner's symphony No. 7, the "Romantic." Mr. Warnke will be the soloist.

POST,

DECEMBER 14,

URACK LEADS THE SYMPHONY

Dr. Muck Ill—Masterly Performance by Godowsky

BY OLIN DOWNES

Otto Urack, the lately appointed assistant conductor of the Boston Symphony Orchestra, conducted a symphony programme for the first time in his life yesterday afternoon in Symphony Hall. Dr. Muck had been taken ill with tonsilitis. By a curious coincidence, Mr. Caplet, the French conductor at the Boston Opera House, was likewise taken ill, and was obliged to hand his baton for the evening to Charles Strony.

The symphony programme of yesterday afternoon was an uncommonly interesting one, and Leopold Godowsky gave the finest performance of the G major concerto of Beethoven which has been given here in many a year. This performance was masterly, almost beyond compare. And the mastery was far more than a matter of physical mechanics. The fourth concerto of Beethoven is anything but a display piece. It is today the most modern of all Beethoven's concertos for piano and orchestra; it is one of the most tender and romantic expressions of the entire period in music, and the piano part is slighter, less pretentious in its style, than any other work which Beethoven composed in this form. It stands unique in the literature of the piano.

It was not, then, as a technician or a virtuoso that Mr. Godowsky made his memorable success, although his technique is flawless, his tone ravishing and crystalline in its purity. It was the quietness, the utter refinement and perfection of art—art that whispered of other things than the conquest of an audience; of things, incidentally, far ahead of the conceptions of Beethoven's colleagues.

Mr. Godowsky's performance was so impressive because of the fact that his mastery was wholly esthetic. The strength was mental; the grasp was stupendous. Greater, indeed, this than he who takes a city.

Some were deeply moved—stirred as one cannot be stirred by music merely sensuous in its appeal. Mr. Godowsky was warmly applauded, as are all artists who appear at these concerts, but others, having given performances not to be mentioned in the same breath, have aroused greater enthusiasm. It is better that such art should be for the few, for that aristocracy whose existence is excused.

Two novelties were on the programme—Reger's concerto in the ancient style, and Borodine's Second Symphony—[illegible] strongly contrasted works. R[illegible], is unquestionably one of the finest compositions which he has so far put forth.

There is real virility of musical thinking, even wit, and more often boisterous humor. There are moments of astonishing beauty. The orchestration is unhackneyed and individual. Mr. Urack conducted sympathetically.

Borodine's Second Symphony is a splendid piece of orientalism, lacking counterpoint, and the resultant strength of architecture, but full of might, pomp and color.

The trio of the scherzo is a gem of orientalism. The melodies of the slow movement, though rather lush, give a gorgeous sensation, and the finale is wild. The symphony is not strongly welded together in its component parts. Still, its spirit is compelling, and its Asiatic idioms engrossing in their strange, exotic quality.

Mr. Urack again showed his musicianship and his contagious enthusiasm. Dr. Muck had been taken ill the day before yesterday, but it had only proven impossible for him to conduct yesterday morning. Mr. Urack, summoned at 10 o'clock to take the stand, went through the new music once with the orchestra, and conducted the accompaniment for Mr. Godowsky's concerto on Thursday night in Sanders Theatre, Cambridge, without a single rehearsal, gaining Mr. Godowsky's hearty praise. Under the circumstances it may be said that the performance was more than creditable to him. Mr. Urack was cordially applauded at the end of the concert.

TRANSCRIPT,

DECEMBER 13,

Mr. Godowsky at Cambridge

It was unfortunate that Dr. Muck's indisposition kept him away from the Symphony Concert in Cambridge last evening. His assistant, Mr. Urack, conducted in his place through a difficult programme which was perhaps the most academic given by the orchestra this year. "What we demand in art," said a great artist, "is beauty, charm, distinction, power." Paraphrase this in terms of music and you will have established the atmosphere of a concert which included Mozart's "Jupiter" Symphony, Bach's Suite for flute and strings, and Beethoven's Concerto in G Minor—all three music of exceeding finesse. This impression was emphasized by the reappearance in the concerto of Mr. Godowsky, a pianist of exceptional technical powers.

That slight uneasiness that befalls even an orchestra of virtuosi under novel leadership was occasionally noticeable last night. Mr. Urack is young, earnest and intensely painstaking. His nervousness, well under control by the time the Concerto was reached, was perceptible during the first stages of the symphony. This was unfortunate, for the music, a structure at once sumptuous and severe, called for an execution as imperturably finished. Then came Bach's lovely Suite for strings and flute performed with honors by the violins and Mr. Maquarre. The flutist once more was an artist of distinction and vivacity of spirit. He well conveyed the sweet, tentative beauty of the Sarabande, while in the blithesome Badinerie, he was beyond praise for lightness of tone and technique.

Mr. Godowsky in the concerto was smooth, neat, vigorous and graceful. He has a remarkable finger facility, a certain rich sonority and a considerable range of broad tonal effects, but his playing was not marked, in this instance, by any great interpretative power. To be sure, the concerto does not lend itself graciously to the passionate philandering of the usual virtuoso. It is gay, graceful and economical of mood—except in the slow movement with the dialogue of player and strings and "the Rest is Silence" motive at the end. Here Mr. Godowsky played with exceeding delicacy. Elsewhere he was as economical of feeling as Beethoven himself.

MUSICAL AMERICA NEW YORK DECEMBER 7, 1912

BOSTON ORCHESTRA WITHOUT AN EQUAL, SAYS FIEDLER IN BERLIN

Not Even the Vienna Imperial Orchestra Can Match It in Quality of Tone, in the Opinion of Its Former Conductor—Fiedler's "Brahms Evening" with Berlin Philharmonic Evokes a Stirring Demonstration—French Newspaper Announces Free Chamber Concerts to Strengthen Musical "Entente Cordiale" with Germany

European Bureau of Musical America,
Berlin, Neue Winterfeldtstrasse 30,
November 14, 1912.

THOUGH we in Berlin may not be in a position to say how much America has been the loser by the departure of Max Fiedler, nevertheless we could not possibly be more certain than we are of the stimulus which the music-life of Berlin has experienced in his return to this city. Mr. Fiedler has not established himself in any official capacity, nor has he announced any definite plans; he is merely reintroducing himself to the Berlin public in two Brahms evenings with the Philharmonic Orchestra. However, the first of these, which took place this evening, was sufficient to make his hearers profoundly grateful for his return. A more tense and heartfelt demonstration of admiration than that of to-night I have never witnessed.

But it is needless to comment on the powers of this monarch of the orchestra; on the vitality which he imparts, even to a bloodless composition, and his absolute mastery of the material subjected to his powerful personality—all this is surely well [illegible] to the American public. Brahms as Max Fiedler presented him to us through the Academic Festival Overture and Symphonies, Nos. 1 and 2, is Brahms in the hypersuperlative degree.

That the American public is dear to Mr. Fiedler's heart was evinced in a conversation I had with him. His greeting to me, "Ah, an American"—the genuine pleasure which tinged the remark satisfied me at once that Americans retain a goodly share of his affections.

"But I have been treated to just such evidence of appreciation in America, too," remarked Mr. Fiedler, when the demonstration of the audience was mentioned to him, "though I have never attempted to give there a whole evening of Brahms."

Boston Supremacy

"Is the Berlin Philharmonic as responsive to your demands as was the Boston Symphony Orchestra?" Mr. Fiedler was asked.

"Responsive, yes, in a very great measure; but I should not like to say in so great a measure as the Boston Orchestra. As to the orchestra as a whole and in detail, especially in the woodwinds and in the strings, too, I have never found in all my varied experience the equal for tone quality of the Boston organization."

[illegible] think the superior [illegible] even the equal of the Boston Orchestra exists?"

"Candidly, I do not," was Mr. Fiedler's reply. "The one organization most closely approaching it is the Imperial Orchestra of Vienna, but even this splendid body is slightly excelled by the Amercan organization in quality of tone."

This same opinion, incidentally, has been expressed by Richard Strauss.

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MONITOR.

DECEMBER 14, 1912

MME. FREMSTAD TO SING SWEDISH

Dramatic Soprano to Give Old Country Folk Songs When Appearing as Symphony Hall Sunday Recitalist

MME. OLIVE FREMSTAD, the Metropolitan opera house soprano, is to appear in the Symphony hall series of Sunday afternoon recitals with Riccardo Martin, the tenor, on Dec. 29, and it is expected that she will sing some of the folk songs of Sweden which have been enthusiastically demanded by the New York public in the Metropolitan opera Sunday night concerts. Mme. Fremstad is the next of the great artists to visit Boston after Mischa Elman, under the concert direction of L. H. Mudgett of the Symphony hall administrative department.

Should a civic historian assemble the musical annals of Boston for the last 30 years and present them to view, he would produce a record that would consist largely of the activities of the administrative department of the Boston Symphony orchestra. The Symphony concert management, headed by C. A. Ellis, and given supplementary leadership by L. H. Mudgett, has from year to year, outside of carrying on the Friday and Saturday concerts, made the arrangements whereby all important singers, pianists and violinists touring America have appeared in Boston. In addition to directing the business and artistic affairs of an orchestra, which has raised the city to rank among communities of cosmopolitan musical influence, one or the other of these men has had a hand in the negotiations that brought the great recital artists of the day and the Boston musical public together.

[illegible]' judgment of an artist is [illegible] regarded as unerring. Often, [illegible] commented on as bold. The record of his work as it shows in concert reviews proves that his wisdom in refraining to push a triumph further than public interest warrants never deserts him. He has accordingly gained to an extraordinary degree the confidence of the public in whatever he undertakes. Mr. Mudgett assumes the responsibility of bringing out more artists than Mr. Ellis and necessarily his enterprises lead him at times into the field of minor musical art.

Mr. Mudgett's associates in concert management say that the plan of giving Sunday afternoon concerts which distinguishes his present season was projected long ago. Its sudden and successful development in the Kubelik and Bonci concert of last spring was one of the surprises of the season. Mr. Mudgett for 20 years has studied the concert public and has been on intimate terms with it and he has observed that a large part of it was not served by the Saturday matinees in Symphony hall. "I knew," said Mr. Mudgett in explaining his remarkable move, "that there was no reason why my concerts were attended by a larger proportion of women than of men except that I gave them at a time when the men could not get away from their work. At the Sembrich concert last Sunday there were more young people in the house than I ever saw at a concert of the kind before, and a large proportion of them were young men. We furnish a great number of cheap seats and people occupy them in parties. I never saw an audience so intersted in the program as that one, and I have seen a good many enthusiastic audiences, too. At the close of the concert, after Mme. Sembrich had sung for two hours, nobody in the house got up to leave. Mme. Sembrich had to end it by sending the people home."

On every Sunday afternoon of the winter, except in the days when one of the choral societies of the city is to use the hall in the evening for an oratorio concert, or when the Symphony orchestra is to give a pension fund concert, one or more of the greatest artists touring America will give a recital. The plan of giving the Sunday Symphony hall concerts will also be continued next season.

At the seventh popular Sunday concert in Symphony hall on Sunday afternoon at 3:30 Mischa Elman will be heard in recital for the first time in two years. His first number will be Beethoven's sonata for violin and piano in F major. This will be followed by Ernst's concerto in F sharp minor and the sonata in D major by Handel. His fourth number will comprise a group of four short pieces—Wilhelmj's arrangement of Chopin's familiar nocturne No. 2; Willy Burmester's transcription of Walzes by Hummel; his own transcription of a love song by Sammartini, and Jooachim's transcription of Brahms' Hungarian dance. The last number will be Baganini's "Il Palpiti."

Other dates which have been filled are the following: Jan. 5, Mme. Clara Butt, the renowned English contralto, and her husband, Kennerley Rumford, the baritone. Jan. 12, the only Boston recital of the violinist Ysaye. Mr. Bonci, the tenor, will appear with an associate artist in March. Mme. Gadski will probably come late in the season, as well as other Metropolitan opera house artists.

Mme. Fremstad, who comes after Elman, is one of those artists who has not only the enthusiastic praise of reviewers but of the first representatives of her own profession. Mme. Sembrich is said to have pointed out Mme. Fremstad as the most accomplished dramatic artist of the day; Miss Mary Garden has spoken in her praise in terms no less significant. Mme. Clara Butt is an artist of extraordinary popular appeal in her own country, and she is remembered by many in America for her brilliant two months' work during her tour of 1902.

Among the artists who will appear under Symphony hall management but not in the Sunday series are Tina Lerner and Messrs. Godowsky and Schelling, pianists; Leon Rains, bass; Maggie Teyte, soprano, and Kitty Cheatham, reciter of children's songs and stories. There may be a piano recital by one of the major artists in a Sunday concert. Thus Mr. Galston and Mr. Pauer are scheduled for appearances in the midwniter, but the dates and places have not been fixed.

TRAVELER HERALD,

DECEMBER 14, 1912.

EXCEPTIONAL DAY AT THE SYMPHONY

Urack's Debut, Two First Numbers and Godowsky as Soloist.

By FRANK BERTWALL.

The presentation of two numbers for the first time in Boston, the appearance of Leopold Godowsky, the eminent pianist, as soloist, and Otto Urack's debut as conductor at the Symphony concerts featured yesterday afternoon's public rehearsal. Mr. Urack occupied the conductor's stand in the absence of Dr. Muck, who is confined to his home with an attack of tonsilitis.

Reger's Concerto in Ancient Style is a work one would hear more of before passing judgment. It made a favorable impression notwithstanding the hand cap of nervousness both orchestra an players labored under. It was particularly pleasing in the second movement. The composer's use of a combination of instruments for solo purposes instead of the customary single instrument is interesting, all the more so from the notably fine playing of the violin and flute.

After hearing the Borodin symphony one wonders why Boston has been so long kept from it. It's original from start to finish and thoroughly Russian. It was excellently given.

Between these two notable numbers came Beethoven's great concerto in G major with that great pianist, Leopold Godowsky, to interpret it. He fairly thrilled his audience with a fine display of his exceptional artistry.

The audience recalled Mr. Godowsky several times, and also insisted upon recalling Mr. Urack at the close of the concert.

THE BOSTON AMERICAN

DECEMBER 14, 1912.

DR. MUCK ILL, URACK CONDUCTS SYMPHONY, AND CONCERTO NEW TO CITY

By FREDERICK JOHNS.

The Boston Symphony orchestra obeyed a new leader yesterday afternoon. Dr. Muck was taken suddenly ill and Otto Urack, the newly appointed assistant conductor, led the band through the tortuous paths of Reger's Concerto in Ancient Style, and Borodin's second symphony, both played for the first time in this city.

Mr. Urack's back looks very much like the back of Dr. Muck and his arm movement is not dissimilar to that of the great leader. Save for a very slight nervousness apparent in his beat there was nothing to indicate that Mr. Urack was not the regular conductor.

The orchestra played superbly as always. The Reger Concerto is a strange mixture of the simplicity of Bach and the complexity of Reger. The themes are dainty, but not original. There is a very important part for solo violin which was excellently performed by Mr. Witek. The more the concerto imitated Bach the better it sounded and when it flopped back to Reger it immediately became uninteresting.

EVENING TRANSCRIPT.

DECEMBER 14, 1912

THE SYMPHONY CONCERT

AN ASSISTANT CONDUCTOR AND MR. GODOWSKY

Dr. Muck Ill and Mr. Urack in His Stead—Novel Pieces by Reger and Borodin and a Performance That Made Account and Judgment Difficult—The Pianist's Beautiful Playing of Beethoven's G-Major Concerto — The Master-Technician Becomes Much More

MISCHANCE overtook the Symphony Concert yesterday afternoon, untimely and unkind. Two pieces hitherto unheard here stood on the programme. One, Reger's "Concerto in the Olden Style," seems most exacting for conductor and orchestra, needing all his insight, imagination and skill and all its answering virtuosity, if the performance is to fulfil the composer's purpose. The other, Borodin's symphony in B minor, is less arduous, but not without its demands upon conductor and band, if its waste places are to be discreetly hidden and its recurring eloquence multiplied. At the last moment Dr. Muck fell ill of the affection of the throat that occasionally beset him during his first time here. Mr. Urack, as the assistant conductor, had then to take the concerts and the programme of the week.

All this happened on Thursday, but the public received no intimation of it until the audience read the inserted slips in the programme of yesterday. Having no time for rehearsals of his own, Mr. Urack, who ordinarily sits in the orchestra as one of the first violoncellists, presumably reproduced, so far as he could, Dr. Muck's "readings" of the concerto and the symphony. At least, he conducted in them capably, painstakingly, assiduously; but inevitably it was neither his own version of the music nor exactly Dr. Muck's that the audience received, while the orchestra had had only short experience of the new conductor. In the third item of the programme, Beethoven's concerto for pianoforte in G major, Mr. Urack and his audience both fared better. He had once rehearsed the concerto with Mr. Godowsky, who took the piano part, and once played it with him the evening before at Cambridge. It was, therefore, his own and Mr. Godowsky's version of the music that the audience heard and in it Mr. Urack conducted intelligently and discreetly, with due sense of his music with a just balancing of virtuoso and orchestra, with seeming control over his men. In such mishaps and in concerts for virtuosi and singers who utilize a part of the orchestra, he promises to be capable and serviceable and audiences have been well disposed to him. The final salvation, however, of the concerts, in such an emergency as that of yesterday, is the routine and the esprit du corps of the men of the orchestra. They proved it when Mr. Wendling conducted in Dr. Muck's stead during his first term and they proved it again yesterday with Mr. Urack.

Under all this clouding and perplexing circumstance, the new music of the concert may best be left undescribed and unjudged. Music is only half itself until it has been played under favoring conditions, and misapprehension and misjudgment of it, under any other, is easy. For aught any one in the audience could know, Mr. Urack and the orchestra may have "brought off" Reger's concerto and Borodin's symphony exactly as Dr. Muck intended them and with full revelation of both pieces. As little could any listener say with confidence whether the performance fell short. It was easy to suspect that it did with the concerto and that it did not with the symphony. Suffice it, then, to say that Borodin has designed, imagined and written after the manner of his "nationalistic" Russian brethren. His melodies have their tang of a semi-Oriental Russia or of the Asia just beyond. Some of them are not without penetrating force; some of them have an insinuating beauty. He tries to treat them formally after the fashion of an austere symphonist, but design and accomplishment evade his imagination and skill. He repeats oftener than he develops; he lays side by side, oftener than he interweaves and fuses. The dry places, the bare places are many in his symphony. On the other hand, it has its contrasting passages of rich orchestral color, glowing or striking harmonies and impinging rhythms, but even in these flights, Berodin's wings soon tire. No more for him than for the other "Nationalists,' is the symphony an easy medium. Less than some of them has he mastered the technical resource and pliancy that would give him freedom of expression. The more the pity, since he has much to say and could say it individually. Some of his brethren were not always so fortunate.

As for Reger and his concerto, he has written formally "in the olden style" of such seventeenth and eighteenth century pieces; but instrumentally he falls often into modern idioms, while harmonically his procedure is often and wholly his own. Time and again the music, with all its pretence to the ancient simplicity, sounds laboriously and elaborately sophisticated. Then suddenly out of this sophistication, grave or beautiful simplicity momentarily flowers. Or else, as in the Largo, Reger sings with deep, grave, almost impassioned voice and neither divides nor sub-divides his song until it loses all body and power of voice nor turns it acrid with sharp-set harmonies. Emotion, expressed in music, is ripening late in him, but by the token of this Largo, it is ripening deep.

With the concerto the clouds lifted and doubts vanished. Mr. Urack was conducting in his own right and in his own way to certain and pleasurable result and Mr. Godowsky had chosen music adroitly suited to his finest powers. Beethoven's concerto has no existence except in its own continent beauty and the beauty of the voices of the orchestra and the piano with it. There are no "great thoughts" in the music, no mighty passions, no struggling utterances. It takes no liberties with established forms and patterns. It seeks no beauty but the beauty of ordered sound. There is charm in it, not force. It is of Beethoven almost elegant and of Beethoven who knew affectionately the secrets of the piano so far as his day had penetrated them. Anyhow, he was quite sure it was not an orchestra, armed for battle with the other orchestra behind it. As truly as his violin concerto is a virtuoso piece for the violin, so is the concerto in G major a virtuoso piece for the piano. And as truly as Dr. Muck and Mr. Kreisler glorified the violin concerto the other day, so did Mr. Urack and Mr. Godowsky glorify the piano concerto, making it sound as not in long memory it has sounded here.

Mr. Godowsky is a master technician—not by mere agility of finger and wrist, but by subtle qualities of intellect and temperament. He can and he does display this technique so that the diversity, sureness and completeness of it make an emotion in themselves. Or he deploys it as in fascinating intellectual exercise that ends in the paradoz of luminous intricacy. There was no need of these attributes in Beethoven's concerto and Mr. Godowsky proved himself the pianist of fine and discriminating mind and spirit that he really is when he put them aside. In their stead he substituted a finesse and felicity of technical procedure that flowered in simplicity and in the beauty and emotion of pure and lovely sound. He summoned a tone of exceeding lightness and transparency. He maintained it in flawless evenness and clarity. He kept it sparkling with the brightness of the music and yet not once did he harden it. Or he softened it, without sentimentalizing it, and set it glowing with delicate reflections and half tnts. His cadenzas came rippling off his fingers in shimmers of showering tone.

His singing of the graver melody of the first movement was as chaste as it was warm. The broken phrases of the piano in the curious andante seemed like the voice of the melody and the harmony that fell out of the air upon Shakspeare's imagination in the magic island of "The Tempest." Rhythmic delicacy and rhythmic zest skipped hand in hand through the finale.

No thought of technical achievement came to the listener as he heard the concerto, and only the cold-blooded were numbering on their fingers Mr. Godowsky's technical qualities—his fleetness, crispness, fluency, evenness and so on to the end, "touch" and pedalling and all the rest. A discerning mind, a kindled and controlled imagination were using these technical attributes as their instruments and melting them into the sofe beauty of tone and arabesque, song and ornament, fancy, continence and sentiment that filled the concerto. The purely sensuous sensation, the purely musical sensation was of the distilled beauty of the music, the piano, of sound itself. Mr. Godowsky deserved the applause that rewarded Mr. Kreisler when with like outcome he played Beethoven's violin concerto on another Friday afternoon. The pianist received only a mild round or two of it. Sometimes, in these days of maturity, he must count a little ruefully the pen[illegible]

[Continued on page 4]

[Continued on page 4]

MONITOR, DECEMBER 14, 1912

REGER CONCERTO PLAYED

With Otto Urack conducting in place of Karl Muck, and with Leopold Godowsky appearing as soloist, the Boston Symphony orchestra gave its eighth public rehearsal of the season in Symphony hall Friday afternoon, presenting the following program: Reger, concerto in ancient style, for orchestra, Op. 123; Beethoven, concerto in G major, No. 4, for pianoforte, Op. 58; Borodin, symphony No. 2, in B minor.

Mr. Urack proved as accomplished a musician in modern symphonic styles at the Boston concert as in classic styles at the Cambridge concert of Thursday night. Evidently his training in conducting has been as comprehensive in respect to schools of composition as it has been thorough in method. He is no less at ease with late eighteenth century Mozart than with late nineteenth century Borodin; his scholarship compasses every music-maker from Bach, who carried the four-voiced system of musical philosophy as far as it could go, to Reger, who is carrying the three-choir orchestral philosophy a step farther than it is willing to go. Mr. Urack's facile reading of the "concerto in ancient style" was proof that he can make the content of a new score his own in the same short time as conductor that he can master a single instrumental line of it as 'cellist. The assistant conductor with whom the Symphony subscribers are becoming acquainted this week must be one of those men who can look upon orchestral pages and take in their thought in its completeness, just as administrative experts can glance over an industrial plant and tell at once what its workers are accomplishing and can discern the social import of their toil.

There are many men in the assemblage of virtuosi who compose the famous Symphony orchestra who know the standard solo pieces that have been written for their instruments with accompaniment of orchestra. Probably half the men on the left bank of violins could play the Beethoven concerto which Kreisler performed to such praise not long since and could make a very respectable showing with it, too. The public knows that the orchestra contains a number of artists who can do creditable conducting. But who until Friday afternoon was aware that at the front desk of the 'cellos there has been playing a man who could not only perform a concerto as Symphony soloist but could even take up Dr. Muck's baton and present on successive days a classic and a modern program? This is not a time to speak of Mr. Urack as an interpreter. Conducting programs that another man has rehearsed can not be called interpreting. But twice on immediate notice directing Dr. Muck's virtuosi, men who are proverbially intolerant of the slightest bungling, hesitancy or uncertainty on the part of him who assumes authority over them, is not far short of being an extraordinary musical feat.

With some listeners on Friday the question may have arisen whether in the Reger concerto the brass department of the orchestra in one portion of the first movement was not given its cue at a wrong time and compelled to keep a measure or two behind by the obstinacy of the conductor. But the entire orchestra was too serious over the performance of the passage to make any such state of things believable. The long and persistently discordant strain sung by the trumpeters must have been a sheer example of Regerism. It is hard to be persuaded that everybody played his part in the passage with such good countenance in private rehearsal as he did at the public performance. It was a touch of the modern that has had no counterpart in anything played in Boston since the Strauss opera "Elektra" was produced.

The solo violin episodes of the "concerto in ancient style" contained nothing of significant appeal. They did not compare in effectiveness with the moments of solo meditation that the concert master's instrument has here and there in certain of the tone poems of Strauss. They did not bring the tumult of the orchestral voices to a pause and take possession of us in the name of romance and sentiment, as do the solo moments of "Don Quixote."

The truth is that Reger is not a musical poet. And there is no reason why he should be if he does not want to be. He is an admirable prose writer. His "Variations on a Merry Theme," is one of the delightful books of essays in the library of the orchestra, and to good purpose Dr. Muck first read them to Symphony subscribers five years, ago, and to equally good purpose Max Fiedler took them down from the shelf and reread them two years ago. Prose writer, essayist—or in even more truthful description—journalist in tone, ought Reger to be called. He is not recording an epic age nor an idyllic age. Reger chooses formulas of expression that can be filled out rapidly, that will tell the story of a man whose units of meditative time are not decades or weeks, but moments. He pictures life and manners in rapid shifts of mood and purpose. He describes not the man whom we are familiar with in the music of Richard Strauss, the individualist man, the man who makes startling physical conquests, and remains a dominant figure before our imagination; he jots down items about all men as fast as they cross his light, he takes quick notes about his generation in its swift course of social expansion.

Borodin was more of a delight to the ear than Reger. In the cant of the studios he was more "musical." He told of things far off in place and in time, too. The Borodin symphony is the work of a man who struck out on the path of beauty with a simplicity of purpose that was of a century earlier than that in which he lived. He hedged his talent about with a pride of nationalism just as some present day American composers do. But the symphony No. 2 deserves a place in the repertory of the orchestra. If one Schumann or one Beethoven work has to be left out of the year's program for it, the sacrifice is well worth while.

Mr. Godowsky repeated in Boston the reserved, neatly styled interpretation of the piano part of the Beethoven G major concerto that he gave in Cambridge Thursday night. His listeners must long carry in memory his sparkling tone and tasteful phrasing of the theme of the rondo. He found he had a man at his left hand who could make the orchestra respond sympathetically to his manner of declaring Beethoven's thought and could competently sustain whatever mood he wished to induce upon any portion of the music.

Heinrich Warnke, the associate of Mr. Urack at the first desk of the 'cellists, will be the soloist at the ninth public rehearsal and concert Dec. 20 and 21. The orchestral numbers of the program will be the Mozart symphony in G minor and the Bruckner symphony No. 7.

"THAIS"

As Thais, the sinner who becomes a saint, Mary Garden at the Boston opera house was heard to better advantage last evening than she has been for several years in Boston. Miss Garden's interpretation of the role was brilliant and alluring, showing her to be an actress of insight as well as a vocalist of rare charm. With Vanni Marcoux as Athanael the performance was most notable. Mr. Marcoux was in excellent voice and portrayed his part with appreciation of its subtleties. The audience lost its usual reserve, giving the principals applause of unusual enthusiasm.

The part of Nicias was taken at the last moment by Max Lipmann, substituting for Fernand de Potter, and was carried through creditably.

The orchestra was conducted by Charles Strony, Mr. Caplet being prevented from attending. His reading of the scores was such that he was given several curtain calls with Miss Garden and Mr. Marcoux.

The cast was as follows:

Athanael	Vanni Marcoux
Nicias	Max Lipmann
Palemon	Michele Sampieri
Un Serviteur	Rene Chasseriaux
Thais	Mary Garden
Crobyle	Bernice Fisher
Myrtle	Jeska Swartz
Albine	Dorothy Wilson
La Charmeuse	Evelyn Scotney

MONITOR, DECEMBER 13,

MUSIC

MR. GODOWSKY WITH SYMPHONY

Leopold Godowsky, the pianist, appeared in Sanders theater, Cambridge, Thursday evening, playing the fourth piano concerto of Beethoven with the Boston Symphony orchestra. Otto Urack, the assistant conductor of the orchestra, directed the concert, taking for the time being the place of Karl Muck. The orchestral numbers of the program comprised Mozart's "Jupiter" symphony in C major; Bach's Suite No. 2 in B minor for flute and strings, and Beethoven's "Leonora" overture No. 3.

Both the soloist and the conductor received the enthusiastic applause of the large academic audience. Each man in his turn and according to the requirements of his role gave a contribution to the artistic life of the university city that must have answered expectations perfectly. For some reason the orchestra has an ease and genuineness of expression in Cambridge that it never quite has in its own Symphony hall. This may be partly because it goes to Cambridge with a program which it has worked over much at home and on tour; it must be largely because it meets in Cambridge an audience of profound receptivity and sympathy and because the auditorium there is a musical instrument of rare quality, to the invitation of which a company of highly trained tone-makers can not but sensitively respond.

An account of the pianist's part in the program cannot be given out of relation to that of the conductor, for the conditions of performance were not the same as they would have been had both Mr. Urack and Mr. Godowsky been for a long time looking forward to presenting the Beethoven G major concerto together. There were doubtless many points of interpretation that the pianist prepared having in mind the principal conductor as his associate, and these had to be either given up or else adjusted to the style of the assistant conductor to such an extent as to make them lose their characteristic point. Mr. Godowsky and Mr. Urack necessarily gave as different a reading of the concerto from the one that was originally designed as the individuality of Mr. Urack is another thing from that of Dr. Muck. It became a question, therefore, of the quality of the assistant conductor's Beethoven and the agreement of that Beethoven with the solo pianist's.

Mr. Urack's Beethoven, like his Mozart and Bach, was a strictly drawn and conventionally colored portrait. It was technically a piece of work that the severest musical scholar in the audience could not pick a flaw in. It had not, however, the focal character of a master drawing. Mr. Urack in conducting did not develop that clear line of larger rhythm by which the greatest conductors hold the attention of listeners all through the reading of a cyclic work. But he knew the contents of his scores, and his men knew that he knew them. He knew what each department of the orchestra had to do in carrying out the thematic formulas of the composers, and he had ideas of his own as to the best methods for the various instrumentalists to bring out detail. In a word, Mr. Urack was a competent and a commanding substitute for Dr. Muck.

Mr. Godowsky lent himself genially to the occasion as soloist in the concerto. He put himself in accord both with the assistant conductor and with the audience. He read a Beethoven that was graciously in agreement with the academic calm of the house and with the precise, but human scholarship of the man who governed the artistic purposes of the evening. If Mr. Godowsky can be a tempestuous player he did not show it at his concert. Probably he never is, or he would not have been asked to bring the G major in his portfolio to Boston. If Mr. Godowsky is an impressionistic tone-maker, he did not show it in this work which gives him opportunity to be one if any Beethoven piece does. He was a modern man commenting on the actual Beethoven of a century ago. He regarded the composer's epoch, just as the man at the head of the orchestra did.

Mr. Godowsky is to be counted as continuing to an extreme the tendency which started with Paderewski toward light-handed piano playing. The power is not so much one of tone and of contrast as of feeling. All objective quality is taken from the instrument's expression. All pretense at outward dramatization is laid aside. The piano tells of the sentiment that picture, action and character inspire, but it does not try to make pictures, enact dramas or portray men to the life. Whatever music may accomplish as an art of representation, it does not presume to do it through the medium of the piano. Delicate harmony,

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TRANSCRIPT, DECEMBER 16,

Here in Boston

A pleasant little incident diversified the Symphony Concert on Saturday evening. Mr. Urack conducted again, with more confidence than he had naturally shown on Friday and with more just and sure imposing of his own understanding, imagination and will with the music upon his orchestra. Again his audience received him cordially, recalling him in particular at the end of Reger's new concerto. No sooner had Mr. Urack bowed once to the auditorium than he turned to the concertmaster and bade him signal the orchestra to rise. Mr. Witek smiled and shook his head. Then Mr. Urack himself motioned to the men to rise and acknowledge the applause. Not one of them budged. So Mr. Urack, as he deserved on his first appearance at a Symphony Concert—in trying emergency and with no little credit to himself—was obliged to take the applause with inclusive waves of his arms toward the orchestra behind him. Rightly do certain reviewers in New York call the orchestra "the gentlemen from Boston."

Mme. Szumowska's newly discovered talent in informal discourse about composers and their music for the pianoforte bids fair to equal her familiar talent for that music on the piano itself. At her "lesson-recital" in Steinert Hall on Saturday afternoon, she spoke of Mendelssohn, Schumann and Chopin and their music, and repeated not one of the commonplaces about them or merely wandered about in dry and unrelated detail. Instead, her little discourses illuminated the composers and the pieces she had in hand with penetrating and individual judgment, with happy assembling of essential facts and with surprising skill in the coördination and expression of her ideas. As an expositor of music, Mme. Szumowska excels most of her masculine rivals. For she has warmth, charm and original and candid judgment.

At the concert of Sunday afternoon, Dec. 29, at the Opera House, its forces, with Mr. McCormack and Mme. Gay at their head, will venture into choral music, performing Verdi's "Manzoni Requiem."

TRANSCRIPT, DECEMBER 18,

What Does Reger Express?

The scorners of Reger at least listen to his music. Almost against their will it holds their attention. They do not invent their derisory and damning epithets as they hear. They keep that laborious exercise for their desks or their closets. The years come and the years go, and Reger's music multiplies with them. Yet oftener and oftener in Germany and in America it is heard, even where there are no "Regerites" to clamor for and over it. He is an established composer. His music would not have established him, if it were not the expression of a distinctive individuality, if it were not somehow a voice of our time to which our ears answered. If it were merely endless exercise in intricate counterpoint and in involved and acrid harmonies, if it were merely the expression of a crabbed, perverse spirit, it would have fallen upon unresponsive spirits. We like to say that Strauss expresses in his music the liking of our time for bigness in all things; that its occasional fierceness of delineation, its recurring eroticism, its dependence upon "literary" and external suggestion, its "cerebral" rather than spontaneous quality, are part and parcel of the moods and the voice of our age. Similarly, some say that the contrasting Debussy expresses its mystical and rapturous tendencies, its liking for excursion into the borderland of vision and spiritual sensation, its passion for fineness that may exist side by side with fierceness.

No one as yet, however, has said with penetration and persuasion what Reger expresses of the moods and spirit of the time. Some Germans call him a Christian mystic when they have heard two or three of his choral pieces which run in such a vein. But these are only incidental items in the sum of his work. As some say, this age of ours is hard and materialistic. Is the hardness and the acridness of many of Reger's harmonies expression and counterpart of these traits? Some say that our time would remake all things in its own image. So perhaps does Reger make his "modern" play with the old forms of music as in the concerto heard here last week, his serenade for orchestra, his variations, his almost numberless fugues and sonatas. Some again will call our time a time that has lost all sense of simplicity in its pursuit of sophisticated intricacies. Behold the analogue in Reger's super-subtle counterpoint. Our age is a bitter age, too as some believe, and even when Reger is songful, as in the largo of that same concerto and in many another slow movement, his song has its under note of bitterness. A "jumpy" music said the dowager the other afternoon when she first heard the concerto. And we can all agree, as Mr. Shaw says, that we live in a "jump[illegible]

TRANSCRIPT
DECEMBER 18

The Longy Club and Strauss

In a thirteenth series of concer[illegible]—in spite of the foreboding number—the Longy Club seems at last to be entering into its just reward. There was actually a numerous audience for it in Jordan Hall, last evening, and an audience that seemed not to consist too largely of bidden guests. Admittedly, liking for concerts of music for a wind choir is an exotic and fragile taste. Some devoted listeners to music never acquire it. Those that have it must nurture it carefully and must not indulge it too often nor for too long on any single occasion. The blended or the contrasted timbres of flutes, oboes and clarinets, of horns and bassoons are singular, piquant —and speedily cloying. Composers who write for them are inevitably hampered by the limitations that the quality and the capacities of the chosen instruments lay upon them. To play a wind instrument as the members of the Longy Club play theirs, seems to the listening layman an adroit and delicate virtuosity. To write for such a choir music that shall unite beauty and diversity of sound with fertile and happy play of fancy seems yet more a feat of ingenuity and imagination to that same layman. He takes his pleasure of both with a few grains of wonder to spice his delight.

Mr. Longy and his companions of the wind choir of the Symphony Orchestra are astute in these things. They do not undertake too many concerts—only three, at long intervals, through each season. These concerts are wisely short, so that the virtuosi on the stage shall not be wearied or the listeners in the auditorium cloyed. Three, or at most four, pieces usually make the programme and varying combinations of instruments diversify them as much as may be; while more and more in recent years the piano for a contrasting voice has had its part in these combinations. Wisely, too, Mr. Longy's choice of music has ranged widely. He has searched the classical composers—especially the masters of the eighteenth century—when writing for wind choirs was more the fashion than it is nowadays and when "noble patrons" even commanded such music. He has turned the dull and manifold pages of the secondary and tertiary composers of the last century on the chance, usually fulfilled, that he might find one or another piece for wind instruments that deserved performance. And he has been open-eyed and open-eared for music from contemporary hands, returning to old fashions, venturing new experiments or writing with some individual predilection and aptitude for wind choir. More than one Frenchman and here and there a German does so.

The pieces played yesterday were happy instances of this fruitful research. The first was a quintet of Mozart for oboe, clarinet, horn, bassoon and piano—pleasurable to hear for the ingenuity of fancy that kept the music weaving gracefully lined patterns in tone, while oboe or piano multiplied the Mozartean brightness; horn or bassoon mellowed the Mozartean suavity; or the clarinet bore light or melancholy Mozartean song. Next followed a sonata by Reinecke for flute and pianoforte, with the decorative title, "Undine," and Mr. Maquarre's mingling of beauty of tone, sense of song and ornament and rare virtuosity to make it sound as rarely. Reinecke was no inventor of remarkable melodies, but he had an endless fertility and a happy adaptative skill with them. Accordingly he could make his flute ripple through bravura passages or sing in warm or melancholy song. All of which was the more appropriate since Undine was a water sylph, who loved a mortal and was grievously betrayed. No more was she human than is the flute quite a human-voiced instrument.

Last, and for the first time here, stood Strauss's suite for thirteen wind instruments with multiplied horns and even a double bassoon, written in youth but, as some say, retouched when it was published in maturity. Perhaps; but it is hard to believe that such a revising Strauss would have left unrepaired the limping fugue that makes the finale. On the other hand, the mature Strauss might read or hear without shame the warmly imagined, richly expanding, largely modulated song of the slow movement, feel anew the full, strong, propulsive march of the prelude, smile with a touch of gratification over the quirking humor with which he decorated the scherzo, or the assembled skill with which he makes the large-voiced introduction to the finale both summary and anticipation. Even in those early eighties in which Strauss wrote the suite, he was already "thinking in instruments" and feeling for and with them. Already his instrumental song had its depths and breadths, and already he was capable of musical humor and irony.

ADVERTISER.
[illegible]MBER 21,

NINTH SYMPHONY REHEARSAL

SCHUMANN, MOZART AND A NEW CONCERTO

Mr. Urack Conducts in the Absence of Dr. Muck—Orchestra Below Top Form.

By S. C. Williams.

The ninth rehearsal of the Boston Symphony season was given in Symphony hall, Friday afternoon, Otto Urack conducting in the absence of Dr. Muck, who is still indisposed. The programme follows:—

Mozart—Symphony in G minor.
I. Allegro molto.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro assai.
Klughardt—Concerto for Violoncello with Orchestral Accompaniment, Op. 59. First time in Boston.
Massig bewegt; Sehr langsam; Lebhaft; Schwer (massig bewegt); Langsam; Sehr langsam.
Schumann—Symphony in D minor, No. 4, Op. 120.
I. Ziemlich langsam; Lebhaft.
II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.

Substitution of Schumann's D minor Symphony for Bruckner's No. 7, which was originally announced for this week's concerts, imparted to the programme agreeable continuity in music that does not startle but often enchants. In his programme notes Mr. Hale quotes an interesting letter Brahms wrote to his friend, Heinrich von Herzogenberg, regarding the original scoring of Schumann's symphony, which he instrumented afresh after a first rehearsal that went badly. Describing the original score as "bright and spontaneous," he comes to comparison: "It reminds me (without comparing it in other respects) of Mozart's G minor, the score of which I also possess. Everything is so absolutely natural that you cannot imagine it different. There are no harsh colors, no forced effects," and so on. The two symphonies are thus happily associated through the substitution above noted.

As well as any of his symphonies the G minor illustrates Mozart's serene beauty and refinement that is never juiceless or thin. Yesterday's performance did not exhibit the orchestra at its best. The soft brightness of the Allegro was slightly blurred and articulation of the Andante made too conspicuous. The Menuetto was now and then rather heavy-footed. The best playing was in the fantasia of the finale, given with true abandon.

The concerto for violoncello by Klughardt, a prolific German who died at Rosslau in 1902, was played for the first time in Boston with Heinrich Warnke as soloist. Not long, it is in one movement and in the old classical style. Though finely orchestrated, it has been played but little, doubtless owing to the fact that it is not really remarkable music. There is neither true brilliancy nor subduing beauty of melodic thought. The resources of Mr. Warnke, a highly accomplished 'cellist, were not severely tested.

The first movement of the D minor Symphony was somewhat marred by a slight roughness in the violins. Again, the trio of the Scherzo was not played with full realization of its peculiar beauty.

This was the second concert conducted by Mr. Urack. To compare him with Dr. Muck, who is at once poetic and intellectual, a masterful conductor of fusing personality, would be unjust. He is an excellent musician and a well schooled conductor. Under him the orchestra is still a band of virtuosi. Its shortcomings are somewhat matters of comparison with its own best.

The programme for next week's concerts embraces Bach's Toccata and Fugue in D minor for organ; Sinding's concerto for violin and orchestra in A major, and Saint Saens's Symphony in C minor, No. 3, for orchestra and organ. The soloists will be Sylvian Noach, violinist, and John P. Marshall, organist, both of the orchestra.

DECEMBER 19, 1912
MONITOR,

'Cellist Who Presents Unfamiliar Concerto as Symphony Soloist

(Photo by Chickering, Boston)
HEINRICH WARNKE

At the Boston Symphony concerts Friday afternoon and Saturday evening Heinrich Warnke, principal 'cellist of the orchestra, will present a work by Klughardt, a German minor composer and conductor whose period of activity coincided in the main with that of Wagner. The selection is described in the composer's title as a concerto for violoncello with accompaniment of orchestra.

Agreeable to its definition as an accompanied solo, the music is said to be largely of a flowing, melodic character. It is written so that it can be played without any break in the divisions. The Klughardt work is understood to have been chosen for presentation by the soloist himself. The remaining numbers on the ninth program are the Mozart symphony in G minor and the Bruckner symphony No. 7. For the concerts of Christmas week Dr. Muck is expected to be back at his post. Mr. Urack, the assistant conductor will direct the program of the ninth pair of concerts.

JOURNAL-
DECEMBER 21.

SYMPHONY 'CELLIST APPEARS AS SOLOIST

Klughardt Concerto Is Given First Performance in Boston.

For the second time since the season began the Symphony soloist this week is a member of this orchestra of virtuosos. Heinrich Warnke, the principal 'cellist, is the chief figure in the first Boston performances of the Klughardt concerto. His playing yesterday, at the matinee, was enthusiastically applauded. The piece is largely lyrical, and one of the oft-repeated tunes is oozy with sweetness and sentiment; so that the concerto should prove a popular importation in spite of the resounding nothings with which it is padded. It has taken the work 20 years to reach this musical center. Klughardt's name has not been on a Symphony program since 1891, when the German's third symphony was introduced by Mr. Nikisch.

Mr. Warnke's playing was remarkable for its brilliancy and for a reticence that held the sentimentalism of the composition well in check. So instead of being cloyed, the audience had just enough of the dear-old-homestead music.

The art of the soloist fairly adorned the concerto and earned for him one of the most complimentary receptions of the season.

Dr. Muck's absence caused the substitution of Schumann's fourth symphony for Bruckner's seventh, and this must have pleased those who prefer the old masters to the new. By an odd coincidence the other number on the program this week is Mozart's G minor symphony, which Brahms regarded as very much like Schumann's fourth. The G minor symphony is one of Mozart's greatest works. It has always been a favorite here. But Schumann was not as well liked in Boston 50 years ago as he is today.

Mr. Urack conducted with spirit and understanding. It appears that Dr. Muck got an assistant just in time, and an able one. Mr. Urack will conduct again tonight, but it is expected that Dr. Muck will have recovered from his attack of tonsilitis before the next pair of concerts comes around.

Another member of the orchestra, Sylvain Noack, who shares the first violin desk with Cencertmaster Witek, will be the soloist next week. He will play the Sinding concerto in A major. The Bach toccata and fugue in D minor for organ will be played by John P. Marshall. The organ is not often heard at Symphony concerts. The symphony will be Saint-Saens's third, in C minor.

GLOBE-
DECEMBER 21,

MR URACK CONDUCTS.

Increasing Authority in Second Appearance.

Mr Warnke Soloist in a New Work of No Marked Inspiration.

In Dr Muck's continued illness, Otto Urack, his assistant, conducted his second Symphony rehearsal yesterday afternoon. The program was as follows: Mozart, symphony in G minor; Klughardt, concerto for violoncello, op 59 (first time in Boston). Heinrich Warnke soloist; Schumann, symphony in D minor, No. 4, op 120.

Schumann's symphony was the second of the three which sprang from his brain in one fertile year. It followed almost breathless upon the first, the symphony of 'Springtime," and reechoes its freshness, exuberance and true spontaneity. Added to these there is a rigor, a pervading and upmounting sturdiness, which is yet essentially lyric and born of the gift of song.

The presence of the two symphonies upon the program was a strange coincidence in view of the letter of Brahms quoted in the program book in which he says that Schumann's symphony reminds him of Mozart's G minor in its absolute naturalness, the absence of harsh colors or forced effects, but questions the advisability of the revision of the orchestration.

Schumann learned first to think in terms of the piano. To it and the voice he confided his most intimate and characteristic music. Nor was he considered by those who performed under him a great or inspired conductor. The orchestra was for him an acquired province, and there are passages in the first symphony, as there are yet in this, in which the orchestral workmanship obscures his probable intent; but it is likely that the cool reception given to the first performance of the work in 1853, after the revision, was due primarily to its daring in form and originality of thought, and possibly to Schumann's lack of executive ability as a conductor properly to interpret his work.

Brahms' comparison in the common traits of freshness, spontaneity and naturalness of this symphony of the apostle of romanticism with that of the classic Mozart, which preceded it by 53 years, also includes certain distinctions. Within the narrower bounds of an age of artificial and formal elegance in thought, manner, dress, Mozart's melodies and harmonic progressions had spontaneity and freshness, even as the exquisite design of a Grecian frieze in which the smallest figure has the utmost clarity; while the lyric and impetuous ardor of Schumann's muse broke the shackles of form and discovered a new spontaneity and freedom fed by the glow and rapture of a new imagination.

To conduct Reger's new piece in an old style a week ago was more or less a mathematical task, but yesterday there was a demand for variety in interpretation. Mr Urack grew in authority as the program advanced. The Mozart did not quite have the patrician polish, ease and inevitability in the first two movements which was its due, although the precise and pompous minuet had character; but in the Schumann the young conductor began to show the stuff he is made of. There was a new impetus and a new confidence, which increased as the spirited work progressed, and came to a splendid and exuberant climax in the finale. The orchestra responded well to Mr Urack's efforts, and there was sincere and emphatic applause after the number.

Klughardt's concerto for 'cello does not relieve materially the paucity of good music for that noble instrument. Mr Warnke could perform yet other excisions to advantage, as in the songful section marked "very slowly." Even playing it less slowly hardly would save it. Here there is a respectable, well-made melody, but it runs too long. There is a theme heard much in the other portions which inspires hope, only to bring disappointment. All told, there is more evidence of labor than of inspiration.

Mr Warnke strove valiantly to make all possible of the piece. His intonation at first was not altogether secure, but in the measures of sustained song his bowing had a fine breadth and repose and his tone an ample sonority. His style in the other portions was no less effective. Mr Warnke was warmly applauded.

The program next week will be as follows: Bach, toccata and fugue in D minor for organ; Sinding, concerto for violin and orchestra in A major; Saint-Saens, symphony in C minor No. 3 for orchestra and organ.

[Continued on page 4]

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HERALD.
DECEMBER 21.

OLD SYMPHONIES PLEASE HEARERS

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Yesterday, as played by the orchestra under Mr. Urack's direction, the symphony was a thing of wondrous beauty. It had freshness, perfection in structure and outlines; vitalization of form through the character of the poetic thought, now tender, now melancholy; graceful even in the sterner minuet; never cloying in sweetness; firmly proportioned without rigidity. And again there was the conviction that in this symphony spontaneous and exquisite poetry expressed with consummate art smiles at the passing of the years.

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Voices have been raised against the violoncello concerto, partly in complaint of the limitations of the instrument in solo work and partly for the meagreness of the repertory. Hence, perhaps, Mr. Warnke's excursion into the relatively unknown. In retort to the first one needs only to oppose such playing as Mr. Warnke's; to the second a sufficient retort is the mention of three names—Volkmann, Saint-Saëns and Lalo. So long as these three gracious and elegant concertos survive in the literature of the instrument and so long as there are suave and polished "stylists" of the 'cello to play them, the 'cello concerto need not be obsolete.

The first impulse is to view Klughardt's concerts as a questionable addition to this goodly company. Among the great concertos it cannot appear otherwise than as rather slight. It begins by dutifully going through the paces of the cello's fingerboard, octaves in the high registers, mellow sonorities on the lower strings, flowing (and not very significant) arpeggii in recitative, and passage work ornamented with somewhat meaningless frills. Almost the Goltermann sort of thing. But just as you have begun to wonder what it is all about comes a gorgeous winding of Wagnerian horns, and the skilful workmanship of the concerto begins—in general, a deftness in the assorting of accompanying instruments; the other cellos are given subdued comment on the solo voice; there are weavings of the other strings muted against a recurrence of the legato theme. And that part which, in a more formal concerto, would be the slow movement, contains a melody certainly of a melting sweetness. All of which obliges you to relent against the concerto as a whole, especially when the two deliberate themes are combined at the end, for alternate deep breaths, phrase by phrase, one for cello, the other for orchestra, up to a plaintive fading note in the treble. A concerto which ends in this benediction of melody is a merciful release from those scratchy scramblings which, even in such cellofied music as Böelmann's Symphonic Variations, suggests that someone has rung for the ambulance and that it is coming at its usual clatter.

However, the concerto had, as we say, every chance: a cellist to keep the orchestra in due subordination, and a solo player whose finesse, whose polish, whose refinements of bowing and inflections of tone transfigure whatsoever music he plays. It was difficult to say where Klughardt left off and where Mr. Warnke began. His tone hypnotizes. There is a grave suspicion that he could play one of the old Romberg concertos some afternoon at these concerts and get away with it.

NEWS OF MUSIC

Retorting Upon Dr. Muck

IN one of the published conversations with Dr. Muck upon his return to Boston last autumn, he praised American reviewers of music, saying:

> The men who write seriously here are fully as well informed as those in Europe, and they have this inestimable advantage over the critics in Germany—they do not assume so much that they are the teachers or final judges. Their writings are free from useless technicalities. They have literary skill, charm, ease of style. All this must work for the public good, for then we interest the greater public in music, as well as the musicians only. The press, in fact, is far more influential in such matters in America than in Europe. Criticism is read more and more honestly.

Reading these sayings in Berl viewer of music for the Vossich became very angry, seized his wrote:

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Voices have been raised against the violoncello concerto, partly in complaint of the limitations of the instrument in solo work and partly for the meagreness of the repertory. Hence, perhaps, Mr. Warnke's excursion into the relatively unknown. In retort to the first one needs only to oppose such playing as Mr. Warnke's; to the second a sufficient retort is the mention of three names—Volkmann, Saint-Saëns and Lalo. So long as these three gracious and elegant concertos survive in the literature of the instrument and so long as there are suave and polished "stylists" of the 'cello to play them, the 'cello concerto need not be obsolete.

The first impulse is to view Klughardt's concerts as a questionable addition to this goodly company. Among the great concertos it cannot appear otherwise than as rather slight. It begins by dutifully going through the paces of the cello's fingerboard, octaves in the high registers, mellow sonorities on the lower strings, flowing (and not very significant) arpeggii in recitative, and passage work ornamented with somewhat meaningless frills. Almost the Goltermann sort of thing. But just as you have begun to wonder what it is all about comes a gorgeous winding of Wagnerian horns, and the skilful workmanship of the concerto begins—in general, a deftness in the assorting of accompanying instruments; the other cellos are given subdued comment on the solo voice; there are weavings of the other strings muted against a recurrence of the legato theme. And that part which, in a more formal concerto, would be the slow movement, contains a melody certainly of a melting sweetness. All of which obliges you to relent against the concerto as a whole, especially when the two deliberate themes are combined at the end, for alternate deep breaths, phrase by phrase, one for cello, the other for orchestra, up to a plaintive fading note in the treble. A concerto which ends in this benediction of melody is a merciful release from those scratchy scramblings which, even in such cellofied music as Böelmann's Symphonic Varrations, suggests that someone has rung for the ambulance and that it is coming at its usual clatter.

However, the concerto had, as we say, every chance: a cellist to keep the orchestra in due subordination, and a solo player whose finesse, whose polish, whose refinements of bowing and inflections of tone transfigure whatsoever music he plays. It was difficult to say where Klughardt left off and where Mr. Warnke began. His tone hypnotizes. There is a grave suspicion that he could play one of the old Romberg concertos some afternoon at these concerts and get away with it.

NEWS OF MUSIC

Retorting Upon Dr. Muck

IN one of the published conversations with Dr. Muck upon his return to Boston last autumn, he praised American reviewers of music, saying:

> The men who write seriously here are fully as well informed as those in Europe, and they have this inestimable advantage over the critics in Germany—they do not assume so much that they are the teachers or final judges. Their writings are free from useless technicalities. They have literary skill, charm, ease of style. All this must work for the public good, for then we interest the greater public in music, as well as the musicians only. The press, in fact, is far more influential in such matters in America than in Europe. Criticism is read more and more honestly.

Reading these sayings in Berl viewer of music for the Vossich became very angry, seized his wrote:

> Whoever is informed on condi the United States knows that onl four or five music critics there be taken into serious consid Evidently Herr Dr. Muck pre porters who record box office and count the number of curta and encores to æsthetically educated judges in art matters. such remarks as these he tends to increase our sympa him.

The accuracy with which the the Vossische Zeitung describes ual procedure of the reviewers in Boston, New York and Chica witness to his knowledge of then

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Address: New York
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Mr. Roosevelt discussed the art of the historian from the point of view of science, poetry, mythology and literature. He argued that history should welcome the entrance on its domain of every science, and that future historians should make use of material from every possible source to convey vivid and lifelike pictures to others of the past whose secret they lay bare.

Historian Must Have Imagination.

Mr. Roosevelt declared the great historian must be able to paint the life of the plain people, the ordinary men and women of the time in which he writes, to do which requires him to be possessed of the highest kind of imagination. Continuing, he said in part:

The great historian will in as full measure as possible present to us the everyday life of the men and women of the age which he describes. Nothing that tells of this life will come amiss to him. The instruments of their labor and the weapons of their warfare, the wills that they wrote, the bargains that they made and the songs that they sang when they feasted and made love—he must use them all. He must tell us of the toil of the ordinary times, and of the play by which that ordinary toil was broken. He must never forget that no event stands out entirely isolated. He must trace from its obscure and humble beginnings each of the movements that in its hour of triumph has shaken the world.

Yet he must not forget that the times that are extraordinary need especial portrayal. In the revolt against the old tendency of historians to deal exclusively with the spectacular and the exceptional, to treat only of war and oratory and government, many modern writers have gone to the opposite extreme. They fail to realize that in the lives of nations as in the lives of men there are hours so fraught with weighty achievement, with triumph or defeat, with joy or sorrow, that each such hour may determine all the years that are to come thereafter, or may outweigh all the years that have gone before. In the writings of our historians, as in the lives of our ordinary citizens, we can neither afford to forget that it is the ordinary, everyday life which counts most; nor yet that seasons come when ordinary qualities count for but little in the face of great contending forces of good and of evil, the outcome of whose strife determines whether the nation shall walk in the glory of the morning or in the gloom of spiritual death.

The historian must deal with the days of common things, and deal with them so that they shall interest us in reading of them as our own common things interest us as we live among them. He must trace the changes that come almost unseen, the slow and gradual growth that transforms for good or for evil the children and grandchildren so that they stand high above or far below the level on which their forefathers stood. He must also trace the great cataclysms that interrupt and divert this gradual development. He can no more afford to be blind to one class of phenomena than to the other. He must ever remember that while the worst offence of which he can be guilty is to write vividly and inaccurately, yet that unless he writes vividly he cannot write truthfully; for no amount of dull, painstaking detail will sum up as the whole truth unless the genius is there to paint the truth.

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From RECORD
Address: Philadelphia, Pa.
Date DEC 22 1912

MUSIC NOTES

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1884

From PROVIDENCE
Address
Date DEC 1912

Boston Symphony Orchestra

Dr. Karl Muck, who has been disabled the past fortnight by an attack of acute tonsilitis, is sufficiently recovered to resume his work the coming week and there will be no question about his conducting the third Boston Symphony orchestra concert which will be given in Infantry hall on a week from Tuesday evening, New Year's eve. Owing to his illness, however, there has been some delay in arranging finally the program.

The soloist, as already announced, will be Miss Elena Gerhardt. In Miss Gerhardt the management of the Symphony orchestra believes that it is presenting to Providence one of the most interesting singers of our time. Miss Gerhardt is the possessor of a more than usually beautiful soprano voice and although German by birth and training she has been brought up in the old Italian school and is one of the most skilled vocalists now before the public.

It is outlined that she will sing an old classical Italian air and three songs with orchestral accompaniment by Richard Strauss. Tickets for this concert go on sale at Steinert's next Saturday morning, Dec. 28.

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More Protection for Employes

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MUSIC NOTES

—The third Boston Symphony Orchestra concert will be given in the Academy of Music on Monday evening, January 6. The soloist will be the distinguished contralto of the Metropolitan Opera Company. Margarete Matzenauer.

Es

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Newspaper Cutting Bureau in the World

From TRIBUNE

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Address: Philadelphia, Pa.

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ADVERTISER,
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The soloists, Mr. Sylvian Noack, violinist, and Mr. John P. Marshall, organist, are both members of the orchestra. In talent assembled the concert is thus purely domestic.

Brahms's Third symphony is characteristic of the composer at his best. It is both robust and tender, with vitality sustained. Dr. Hanslick, an acute critic where Wagner was not concerned, said of it succinctly: "Its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls . . . . the health and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

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Marshall, Organist, and Noack, Violinist, Heard

BY OLIN DOWNES

Two members of the Boston Symphony Orchestra were the soloists at the public rehearsal yesterday afternoon in Symphony Hall: John P. Marshall, organist, and Sylvian Noack, second concertmeister. The orchestral compositions were the Beethoven "Coriolanus" overture, and the third symphony of Brahms. Mr. Marshall played the Bach Toccata and fugue in D minor (Peters Vol. IV. no. IV.), and Mr. Noack played Sinding's remarkable violin concerto in A major. Owing to the continued illness of Dr. Muck, Otto Urack again conducted.

The music of Bach, familiar to all, once more towered high, an almost unparalleled manifestation of genius. The work is dramatic, romantic, amazingly free in its form, rhapsodic in style, and it has a biblical grandeur of utterance. For the final measures of the introduction could well bear this caption: "And God said, Let there be light; and there was light." The final cadence is one of the greatest in all music.

Mr. Marshall gave a carefully prepared and effective performance of the piece. Its proportions were thoughtfully carried out, although an accident of the moment resulted in half instead of the full force of the organ being brought to bear in the opening measures. Technically the performance was estimable, and the organist did not follow slavishly the traditions in interpretation. His tempi were his own and his regard for the music evident, and the audience responded with unmistakable sincerity.

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Sinding is, or has been, one of the two men who can summon the epic mood, speak with the voice of the early gods. Yet the later Sinding has not carried out the promise of the earlier man. But this concerto ranks among his very best works, and Mr. Noack is much to be credited for his initiative and self-sacrifice in playing the piece—a very difficult solo part—and for his skill in performance.

Mr. Urack gave a performance of the Brahms symphony which placed that work in an almost unprecedented light. Was this the Brahms, the opposing camp asked themselves, whom they had hooted for long seasons as crabbed, pedantic, thickly colored, a formalist? The symphony was virile, brilliant, poetical, having a thousand hues. It was heroic, or it was as the great blue lake of Lucerne. Mr. Urack further distinguished himself by an individual, highly impressive and wholly legitimate reading.

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The orchestral portion of it is much more effective than the solo part. Nothing is given to the solo instrument so striking as the orchestral opening with its pompous stride and genuine fire; nor has the solo violin any page so impressive as the measures for 'cellos and double basses at the beginning of the second section. Too often the entrance of the violin seems an unwarrantable interruption. There is no need of alluding to real or fancied deminiscences in this music. The well-schooled violinist may find a little Brahms, Dvorak, Bruch, in the thematic material; the average hearer may be led occasionally to think of Grieg; but there is no flagrant or fragrant plagiarism. There are pages admirably worked for the orchestra, passages with marked vitality. The wonder is that the solo part is generally so uninteresting.

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GLOBE—

DECEMBER 28.

ILLNESS YET HOLDS DR MUCK A PRISONER

Urack Gives Good Reading of Brahms' Symphony.

Messrs Noack and Marshall Both Appear as the Soloists.

The program of the 10th Symphony rehearsal yesterday was as follows: Beethoven, overture to "Coriolanus"; Bach, Toccata in D minor for organ, John P. Marshall, organist; Sinding, Concerto in A major, for violin and orchestra, Sylvian Noack, soloist; Brahms, Symphony No. 3, in F major.

As Dr Muck is still confined to his home, Mr Urack conducted.

The feature of the concert was the playing of the symphony. Mr Urack obtained what appeared to approach more nearly an individual expression of his own purposes and musical taste than he has been able to do heretofore.

He was particularly fortunate in the second or slow movement, and in that which followed it. There was a more [illegible] graduation in the transition from one thought or passage to another, a more pervading repose, and a clearer sense of that intangible but easily appreciable quality which, when present, affords impressiveness and conviction, but when wanting, leaves uncertainty and incoherence.

It may be said that the striking chief theme of the first movement—one of a peculiar and uncommon emotional force in Brahms—was lacking in keenness of accent, and hence of impetus. The balance was not good here, for the trombones predominated, and Mr Urack's beat needs something more of precision and authority to be effective in this rhythm, but the movement gained headway as it progressed.

The closing allegro began with its due suppression as of apprehension and rose to suggest the increasing shocks of battle. The orchestra played splendidly, and Mr Urack was recalled, even at the end of the program, and applauded heartily. It was a performance in which he well may take pride.

Sinding's concerto contains a plentiful dearth of ideas, and these are scattered economically through its pages. The orchestra is for the greater part out of proportion to the character of the solo part, and the violinist is asked to play passages which contain only dry or at best idly decorative figuration, or measures for a broad bow that lack inherently lyric impetus. Tedious sequence oftenest takes the place of true invention. Mr Noack atoned for this in part. His musicianship was excellent, his quality of tone always a source of pleasure, and his treatment of the more favorable passages admirable. The accompaniment was not always in his favor, and the first movement was taken at too fast and flurried a pace.

The prospect of an organ solo without orchestral accompaniment or participation in a symphony concert program was an unusual one yesterday, but there were many who apparently welcomed the chance to hear the noble instrument. Mr Marshall was warmly applauded.

It is believed that Dr Muck will be able to conduct the concert next week. Elena Gerhardt will be the soloist.

JOURNAL—

DECEMBER 28,

TWO SOLOISTS ARE HEARD AT SYMPHONY

Noack and Marshall Applauded Vigorously by Large Audience.

Thirty-third degree mus.. lovers waited outside Symphony Hall for hours yesterday to get a chance to hear two home soloists, Sylvain Noack, second concertmaster of the Symphony Orchestra, and John P. Marshall, the organist.

In Mr. Marshall's case the interest was exceptional, for the orchestra's organist is a native of Rockport, one of the comparatively small number of native musicians who have found a place in the celebrated band. Besides, an organ solo is a rare feature of a Symphony concert.

Mr. Noack, a native of Rotterdam, has been a member of the orchestra for several years. He was a violin virtuoso of considerable note before Dr. Muck induced him to come to Boston, and here he has held his own among the prominent artists.

Mr. Marshall played Bach's Toccata in D minor. This is a famous work, but it appeals chiefly to those who have studied the organ, and so does the soloist's style, even though it be as polished as Professor Marshall's, in a number like this. Mr. Noack appeared as soloist in the Sinding Concerto in A major, a brilliant work, with fine passages for orchestra as well as solo violin; and the modest Hollander was applauded vigorously for his virile, graceful performance, which was on a scale worthy of a virtuoso of high rank.

[Contin

Beethoven's "Coriolanus" Overture and Brahms's third Symphony are the other numbers on this week's program, which, as usual, will be performed again tonight. Mr. Urack conducted yesterday with satisfactory effects. It is expected that Dr. Muck will be able to conduct next week.

A Symphonic Poem, "Queen Mab," by Joseph Holbrooke, will be the novelty on next week's program. The principal feature will be Bruckner's seventh Symphony, the performance of which has been postponed while Dr. Muck was combating tonsolitis. Brahms's "Academic Festival," Overture will be the other orchestral number. Elena Gerhardt, the soloist, will sing an old Italian aria and several songs by Richard Strauss, including the popular "Cecilia."

DECEMBER 28,

TRANSCRIPT.

THE SYMPHONY CONCERT

BRAHMS, SINDING, MR. URACK AND MR. NOACK

An Organ Piece Besides—Brahms's Third Symphony in a Performance That Keeps It Music for the Mind—Sinding's Pretty Concerto Felicitously Played—Mr. Urack Increases in Skill and Understanding

THOSE estimable and no doubt sincere people who lift their hands at the mention of Brahms are urged to remember two things: First, that those who look to music as an emotional debauch, exempt from depressing consequences, will find no such food from this fiery-minded Teuton; and, second, that he is almost as little in sympathy with the purely sensuous appeal of music—that of the Polly-want-her-head-scratched variety. There is a mental laziness quite as discreditable as physical sloth, and it is this which most often recoils from the wholesome exertions exacted by the music of Brahms.

At no concert while Mr. Urack has been wielding the baton for Dr. Muck has a more ambitious task been presented to him, and at no time has he met the test more creditably. There had been moments during Beethoven's overture to "Coriolanus," which opened the programme, when the tempi sounded a shade slack; when the rhythms lacked incisiveness, when the broad sweep, the "schwung" of the phrase was missed; but Mr. Urack's expertness increases, apparently, in proportion to the exactions of the music, for he marshalled the instrumental groupings of this Third symphony of Brahms, clarified its form, and shaped its climaxes with an arm which was as deft with the leader's stick as it is limber with the bow of his violoncello. Especially in the structurally intricate first movement with its Wagnerian hints, its heraldry of horns, and its fading of shapes and colors at the close, the leading was that of a hand at once confident and discriminating.

Let the heathen rage; this is music of the mind. It is intense, dispassionate, concentrated thinking—the rejoicing of an intellectually strong man to run a race. There is a mastery of the resources of the orchestra that is a study in itself. Here it is felt that for the announcement of a theme, the violoncellos have not quite enough body, and the horns are used to add the requisite color and background; elsewhere it is the antiphonal passages between strings and wood wind, or that jealous economy of means by which figurations which are, perhaps, merely suggested by violins or 'cellos, are more expressive than they would have been in complete statement. It is the art of the great prose stylist who told an admirer, "The thing is to know what to leave out." And yet in the midst of this music of sinew; thinking ,this play of a powerful mind over the stuff of experience, we have, like a strain from an old poet in a page of splendid prose, the slow-swinging song which opens the third movement, a momentary peep at the softer side of an austere nature. If those great thinkers who were also masters of form could have been composers too, they would have written music like this symphony: Platonic poetry and idealism—orchestrated.

It was an afternoon generous of soloists, Mr. Marshall, the organist, to play Bach's Toccata with fugue in D minor; and Mr. Noack, the polished leader of the second violins, to play Sinding's concerto in A major. Under the hands of Mr. Marshall, Bach's thunderous Toccata gave off its sonorous ejaculations with impressiveness and thereto a certain cleanness of enunciation which is by no means common among even the masters of the instrument. The organists who can pile the tonal masses of its rich, warm coloring are many: the organists who can give the fleet, running passages the distinctness of line-drawing are few, and Mr. Marshall is of them; and very finely did he build the cloud architecture and tint the sumptuous fading of modulations at the end.

Sinding's concerto was happily chosen by Mr. Noack. He is a violinist of polished phase, of not a large but a smooth, a silken tone, and of a certain gift for revealing the subtleties of the instrument. It is a pleasure to watch his elegant bowing with the "high wrist," and the oily, almost imperceptible transitions from one stroke to the next. His tone is as a soft, shining gloss; it shimmers with lights and half lights; pale tints come and go in it with discreet and reticent loveliness. The flourish which opens the first movement of the concerto was tossed off with a brilliancy which had nevertheless a quality of reserve; a shout of double notes, but a most genteel shout. In the graceful embellishment given to the solo instrument in the rather loosely woven first movement, and in the lyric moments of the Andante, Mr. Noack's bow

[Continued on Page

exerted all its suavity, its finesse, and a suppleness of inflection which can dispense with the left-hand tremolo which so besets the newer generation of virtuosi. There was, as to Sinding, just a suspicion at times during some of the sumptuous orchestral interludings of the first two movements that he suffered from a tendency to forget that he was writing not an orchestral fantasia but a concerto for the violin. In the finale, however, the solo instrument assumes its rightful leadership, and there are, particularly in the middle section, passages not only of distinguished beauty in the soloist's playing of them, but of exceptional felicity as writing for instrument as well—a succession of flexible figurations, often bursting into double-stops as if from the sheer exuberance of the song as birds shake out their trills, and this over a pulsing of the harp and softly choiring strings. And to end these felicities came a shimmering cascade of notes in the soloist's brittle and sparkling staccato; a pleasing concerto, pleasingly played.

L. P.

MONITOR,

DECEMBER 28,

NEXT WEEK'S SYMPHONY

At the eleventh rehearsal and concert on the Symphony orchestra next Friday afternoon and Saturday evening, the name of Josef Holbrooke will appear on the Symphony program for the first time. Dr. Muck has elected to play "Queen Mab," his poem for full orchestra.

Josef Holbrooke is one of the boldest and most original spirits of the younger school of English composers. He was born in Croyden, July 6, 1878 He studied at the Royal Academy of Music, his principal teachers being F. Corder for composition and Frederick Westlake for the pianoforte. Leaving the academy in 1898 he devoted himself entirely to composition and has come frequently before the public principally as a composer of orchestral music of pronounced modern tendencies.

His first important work to be performed was a tone poem entitled "The Raven," after Poe, which was played at the Crystal Palace concerts in 1900. This was the first of a series of symphonic poems of unusual interest. It was followed by the "Ode to Victory" (Byron), "The Skeleton in Armor" (Longfellow), "Ulalume" (Poe), and "Queen Mab" (Shakespeare). His other orchestral works include an overture entitled "The New Renaissance" and three fantastic sets of variations on the following popular melodies: "The Three Blind Mice," "The Girl I Left Behind Me" and "Auld Lang Syne." Of his choral works the most important is a setting of "The Bells." Last spring Oscar Hammerstein produced in London his opera, "The Children of Don."

The Symphony soloist next week will be Elena Gerhardt, who will make her first appearance of the season here. She will sing an old Italian aria and three songs by Richard Strauss, "Morning," "Cradle Song" and "Cecilia," which have been orchestrated by Strauss himself. Dr. Muck will end the program with Bruckner's seventh symphony.

HERALD.

DECEMBER 29.

SYMPHONY CONCERTS

The most interesting personality in British music today is Josef Holbrooke, whose name will appear on a Symphony program for the first time this week. Dr. Muck will play Holbrooke's tone poem for full orchestra, "Queen Mab." The composer has been much of a figure in English music for the last 12 years, but curiously enough none of his music has been played in Boston and very little of it in America. It is in his orchestral music that Holbrooke has asserted himself as a thoroughly characteristic and independent member of the younger group of British composers. He possesses a vivid imagination, which is readily stimulated by the intensely tragic and occasionally drifts into that debatable territory which divides the morbid from the grotesque. He has won fame of a certain sort by demanding the use in one of his compositions of concertinas and the use of colored lights to emphasize various moods in another of his compositions. He was born in Croydon on July 6, 1878. He studied at the Royal Academy of Music under Corder and Westlake. The first composition which brought him into public notice was his tone poem entitled "The Raven," after Poe, played at the Crystal Palace concerts in 1900. This was the first of a series of symphonic poems of unusual interest. It was followed by the "Ode to Victory" (Byron), "The Skeleton in Armour" (Longfellow) "Ulalume" (Poe), "Queen Mab" (Shakespeare) and "The Masque of the Red Death" (Poe) His other orchestral works include an overture entitled "The New Renaissance" and three fantastic sets of variations on the following popular melodies: "Three Blind Mice," "The Girl I Left Behind Me" and "Auld Lang Syne." Of his choral works the most important is a setting of "The Bells" and last spring Oscar Hammerstein produced in London his opera, "The Children of Don." "Queen Mab" was first performed at the Leeds festival in 1904.

Dr. Muck is well on the road toward recovery and will unquestionably conduct these concerts. The soloist will be Elena Gerhardt.

Holbrooke — Symphonic Poem "Queen Mab."
Old Italian Aria.
Brahms—"Academic Festival" overture.
Strauss—Three songs with orchestra. "Morgen," "Weigenlied," "Cecilia."
Bruckner—Symphony No. 7.

FREMSTAD-MARTIN CONCERT

The concert this afternoon at Symphony Hall, the eighth of the popular series that have had such success, will be given beginning at half past three by Mme. Olive Fremstad, principal dramatic soprano of the Metropolitan Opera Company, New York, and Riccardo Martin, tenor of the same institution. Both of these artists are well known here in opera by their several appearances with the Metropolitan Opera Company, as well as with the Boston Opera Company, but neither of them has been heard here in concert; at least, in a concert of this character. Several years age Madame Fremstad was soloist with the Symphony orchestra, but that was her only appearance here as a concert singer. A particularly interesting number of the program will be a group of Scandinavian songs to be sung by Madame Fremstad. She has had much success with these songs throughout the country. The program in full is as follows:

Songs—
Sospiri niei.......................A. Bimboni
Als die alte Mutter.....................Dvorak
J'ai pleure en reve...........................Hue
Mr. Martin.
Aria, "Dich theure Halle" (Tannhaeuser) Wagner
Mme. Fremstad.
Songs—
To Dasies...................Roger Quilter
Oh, Let Night Speak of Me.........Chadwick
Before the Dawn.....................Chadwick
Mr. Martin.
Songs—
Aus meinen grossen Schmerzen.Robert Franz
Stille Sicherheit..................Robert Franz
Fischermaedchen..........................Schubert
Wenn die Linde bluht..............Max Reger
Es blinkt der Thau..................Rubinstein
Mme. Fremstad.
Aria, "Vesti la Giubba" (Pagliacci)...... Leoncavallo
Mr. Martin.
Four Scandinavian songs—
Saterjenten's Sondag.............Ole Bull
a janta a ja..................Swedish Folk-song
Med en Primula Veris........................Grieg
Et Syn.................................Grieg
Mme. Fremstad.
Duet, "Zu neuen Thaten" (Goetterdaemmerung) ....Wagner
Mme. Fremstad and Mr. Martin.

BUTT-RUMFORD CONCERT

When Clara Butt, the English contralto, appeared in Boston a dozen years ago, she was a tall, graceful woman, whose height of over six feet was offset by the ease of her carriage, and she possessed a voice of true organ-like quality. At that time Clara Butt was comparatively unknown. Today she is by all odds the most popular English singer of our time, the idol of the British public as Sims Reeves was before her. In Symphony Hall next Sunday afternoon she will give her first concert of an extended tour of this country and will be assisted by her husband, Kennerley Rumford, baritone.

Madame Butt's career has been extraordinary in every sense of the word. The daughter of a poor English farmer, friends discovered her voice and sent her to London, where she took the prizes of the Royal Academy of Music. Today in the course of a year she sings to larger audiences than any other artist. On each Good Friday in Crystal Palace, London, she has an audience of 25,000. Each season she sings to over 8000 people in Albert Hall, London; this in addition to her concerts in Queen's Hall. She has recently made a tour of Australia, South Africa and New Zealand, where her takings averaged $3000 a concert. She has also sung with success recently in Vienna, Berlin and Paris.

At her concert here next week she will sing some classical arias, some classical German songs, some modern English songs, and what will appeal to the great masses will be Sullivan's "The Lost Chord" and Liddle's "Abide With Me," with organ and harp accompaniment. Mr. Rumford will sing songs by Strauss, Wolf, Williams, MacDowell, Grieg, Stanford and Davies.

SUNDAY POST, DECEMBER 29,

Josef Holbrooke

Dr. Muck, as Mr. Fiedler before him, has interested himself in the compositions of the modern English school, with the result that Josef Holbrooke's love poem, "Queen Mab," will be played for the first time in America at the Symphony concert of next Friday afternoon and Saturday evening.

Holbrooke has been much of a figure in English music for the last 12 years, but curiously enough none of his music has been played in Boston and very little of it in America. It is in his orchestral music that he has asserted himself as a throughly independent member of the younger group of British composers. His itch to compose is readily stimulated by the intensely tragic and by that debatable territory which divided the morbid from the grotesque.

He has won fame of a certain sort by demanding the use in one of his compositions of concertinas, and also the use of colored lights to emphasize various moods in another of his compositions. He was born in Croydon on July 6, 1878. He studied at the Royal Academy of Music under Corder and Westlake. The first composition which brought him into public notice was his tone poem entitled "The Raven," after Poe, played at the Crystal Palace Concerts in 1900. This was the first of a series of symphonic poems of uncommon character. It was followed by the "Ode to Victory" (Byron), "The Skeleton in Armor" (Longfellow), "Ulalume" (Poe), "Queen Mab" (Shakspere) and "The Masque of the Red Death" (Poe). His other orchestral works include an overture entitled "The New Renaissance" and three fantastic sets of variations on the following popular melodies: "Three Blind Mice," "The Girl I Left Behind Me" and "Auld Lang Syne." Of his choral works the most important is a setting of "The Bells," and last spring Oscar Hammerstein produced in London his opera "The Children of Don." The "Queen Mab" was first performed at the Leeds Festival in 1904.

Dr. Muck is well on the road toward recovery and will unquestionably conduct these concerts. He has put on the programme Bruckner's Seventh Symphony, which he proposed to play a fortnight ago.

GLOBE- DECEMBER 30.

MME FREMSTAD SINGS WITH ADMIRABLE ART

Gives Pleasure in Group of Scandinavian Songs.

Riccardo Martin's Tones Show More Smoothness Than Sentiment.

Mme Olive Fremstad and Riccardo Martin, both of the Metropolitan Opera Company, gave a joint recital at Symphony Hall yesterday afternoon. The audience was a large and enthusiastic one.

The distinguished dramatic soprano from New York has been heard all too infrequently in Boston. Her Isolde is a superb achievemnt in lyric tragedy. It is promised this season at the Boston Opera House. As Venus she has been admired for the surpassing loveliness of her embodiment of the goddess. At the last visit of the Metropolitan Company to Boston her Elsa was a singularly beautiful impersonation, notwithstanding the vocal indisposition against which she contended.

The choice of Elizabeth's rapturous air of greeting to the hall of song from "Tannhauser" was not wholly a fortunate one for the soprano's first number yesterday. The upper voice was not at once equal to its high range, particularly that of the closing measures, and there were traces of nervousness. But the group of songs brought the singer into more intimate and charming relation with her hearers and disclosed her versatility in the perception and treatment of a series of moods.

It is not generally the custom with recitalists to sing the songs of Robert Franz, and it was good to see two of them upon the program, both exquisite in thought and feeling, the tender grief of the "Aus Meinen Grossen Schmerzen" in contrast to the lightness of the "Stille Sicherheit." Mme Fremstad, commonly thought of as a mistress of dramatic song in its heroic forms, gave these songs their due proportion and character as miniatures, establishing clearly the spirit of each and making the thought luminous by her increasing plasticity and responsiveness of voice. Of this group were Schubert's "Fischermaedchen," "Wenn die Linde blueht," a song of mystifying refinement of humor when Max Reger is noted as the composer, and finally Rubenstein's "Es blinkt der Thau."

In the superb insolence of the song by Delibes of Spanish characteristics which Mme Fremstad added to this group, she excited lively anticipation of her Carmen, a role she has eagerly coveted at the Metropolitan, where for a number of seasons it has been out of the actual repertory.

A beautifully fashioned woman, with an instinctive grace upon the concert platform as in the various guises of opera, Mme Fremstad is enchanting in the artless simplicity and spontaniety of her manner in the degree to which she employs variety of facial expression and even of pose, and in the suggestion of coquetry with which she can highten the flavor of a song, yet not to the sacrifice of her dignity as an artist.

ment of personal charm, in vivacity, archness or in droll humor, that made the group of Scandinavian songs of uncommon interest, particularly the glib patter of the Scandinavian folk song. Nor should the quaint and characteristic color of the two songs by Grieg be overlooked. Mme Fremstad sat down to the piano and added another Swedish song to the group.

Ere this the soprano's voice had become more free and flexible, especially the upper tones when used softly. It is a magnificent instrument, abounding in the color, which betrays its kinship to the contralto voice, yet possessing the clarion timbre in the head tones that makes it dramatically expressive.

In his appearance at the opera Mr Martin has made known repeatedly the suavity and smoothness which characterize his tones when he is in good voice. Yesterday, with the exception of the highest notes of Canio's oft-heard air from "Pagliacci," he sang with ease and in a style marked by fluency and evenness of the melodic line, rather than by any wide variety or depth of expression. Dvorak's "Songs My Mother Taught Me" has less of the composer's sentimentality than some of his works in larger forms; it deserved more intimacy of feeling, as did Hue's "J'ai pleure en reve." The second group was in English, by Quilter and Chadwick. Mr Martin was insistently recalled. The program closed with the duet of Siegfried and Brunnhilde from the prologue of "Goeterdaemmerung."

ADVERTISER, DECEMBER 30,

MME. FREMSTAD AND MARTIN SOLOISTS

DELIGHTFUL CONCERT AT SYMPHONY HALL

Programme Ranged From Wagner to Lightest of Songs, With No Clash of Effect.

Mme. Olive Fremstad and Riccardo Martin delighted an audience that filled Symphony hall yesterday afternoon in one of the most delightful of the admirable series of Sunday afternoon performances at this hall. Beyond providing the distinct novelty to Boston of hearing both or either one of these excellent artists in recital, they presented a programme of extraordinary scope and unusual merit.

Mme. Fremstad has sung as soloist with the Symphony orchestra, but not otherwise in concert in this city. Both Mme. Fremstad and Mr. Martin have been heard here in opera, but here was a new glimpse of them, and a most gratifying one.

The range of the programme carried the audience from Wagner to the lightest of songs, and so wisely arranged were the numbers that there was no clash of effect.

Interest centered in Mme. Fremstad's group of Scandinavian songs, of which four were on the programme and two were added in response to the insistent demand for encores. Of the four announced, the "a janta a ja," a Swedish folk song, particularly pleased. Ole Bull's "Saterjenten's Sondag" and two songs of Grieg, "Med en Primula Veris" and "Et Syn" were exquisitely sung. A Norwegian song and a Swedish song (Mme. Fremstad playing the accompaniment herself for the latter), were charming.

Mr. Martin was particularly effective in the "Vesta la Giubba" aria, Leoncavallo, from Pagliacci. This was encored, of course, and Mr. Martin sang "Martinata" of the same composer, repeating this in response to the demand for a second encore.

Mme. Fremstad scored also in Schubert's "Fischermadchen" and Max Reger's "Wenn die Linde bluht" and in an encore from Delibes. There were two selections from Wagner—the "Dich theure Halle," from Tannhauser, which Mme. Fremstad sang, and the duet, "Zu neuen Thaten," from Gotterdammerung, with which Mme. Fremstad and Mr. Martin closed the problem. This duet was begun raggedly, but worked up finely to a very splendid conclusion.

Mme. Fremstad also sang two songs by Robert Franz—"Aus meinen grossen Schmerzen" and "Stille Sicherheit"—and Rubinstein's "Es blinkt der Thau." Mr. Martin, in addition to numbers above named, sang Bimboni's "Sospiri miei," Dvorak's "Als die alte Mutter," Hue's "J'ai pleure en reve," "To Daisies," by Roger Quilter, and two pleasing songs by Chadwick—"Oh, let night speak of me," and "Before the Dawn."

HERALD, DECEMBER 30,

MME. FREMSTAD HERE

Gives Concert at Symphony Hall, with Riccardo Martin.

Symphony Hall was well filled yesterday afternoon at the concert of Mme. Olive Fremstad, principal dramatic soprano of the Metropolitan Opera Company, and Riccardo Martin, tenor, of the same company. This was the program:

Songs—Sospiri miei, A. Bimboni; Als die alte Mutter, Dvorak; J'ai pleure en reve, Hue; Mr. Martin.

Aria, "Dich theure Halle" (Tannhaeuser), Wagner; Mme. Fremstad.

Songs—To Dasies, Roger Quilter; Oh, Let Night Speak of Me, Chadwick; Before the Dawn, Chadwick; Mr. Martin.

Songs—Aus meinen grossen Schmerzen, Robert Franz; Stille Sicherheit, Robert Franz; Fischermaedchen, Schubert; Wenn die Linde bluht, Max Reger; Es blinkt der Thau, Rubinstein; Mme. Fremstad.

Aria, "Vesti la Giubba" (Pagliacci), Leoncavallo; Mr. Martin.

Four Scandinavian songs—Saterjenten's Sondag, Ole Bull; a janta a ja, Swedish Folk-song; Med en Primula Veris, Grieg; Et Syn, Grieg; Mme. Fremstad.

Duet, "Zu neuen Thaten" (Goetterdaemmerung), Wagner; Mme. Fremstad and Mr. Martin.

The audience gave every evidence of keen satisfaction with the efforts of the singers, Mme. Fremstad rousing special enthusiasm with her four Scandinavian songs. In response to frequent recalls she sang other melodies of the northland, and finally sat down at the piano, accompanying herself as she gave another of those naively characteristic ditties. She introduced an innovation that her hearers highly appreciated by announcing the titles and composers of songs that she sang on recalls.

From an artistic point of view the most succcessful number on the program was [illegible] Mr. Martin was heard to the best advantage in the "Pagliacci" aria.

MONITOR, DECEMBER 30,

FREMSTAD-MARTIN RECITAL

Maybe it is because America has not yet any of that kind of music classed as folk songs that it appeals so greatly to an American audience. Such was the case yesterday afternoon at Symphony hall when Olive Fremstad and Riccardo Martin of the Metropolitan opera company gave a joint recital. Mme. Fremstad was on the program for a group of Swedish and Norwegian songs, to which she added another, sitting down at the piano and playing her own accompaniment in an informal sort of way that added to the effectiveness of the song.

Just a glance at certain Norwegians in the audience showed that Mme. Fremstad's art in these songs was convincing. The spirit of the music reached out to the audience, and though the words were to most of us unintelligible, the idea and feeling were plain. She was most likable in these songs. Her more ambitious numbers showed her range and power, her breath control and the varied qualities of her voice. A group of five songs brought the singer into the first intimate relations with her hearers. Her first number was the "Dich Theure Halle" from "Tannhaeuser," and the feeling of strangeness had not worn off sufficiently for her to do it justice.

Mr. Martin and Mme. Fremstad sang the last number, "Zu neuen Thaten" from "Die Goetterdaemmerung" together and called forth much applause by the rendition. Mr. Martin has been heard here and liked as visiting artist at the Boston opera house. His voice has a smoothness and ingratiating quality that is especially pleasing.

The program follows: "Sospiri miei," A. Bimboni; "Als die alte Mutter," Dvorak; "J'ai pleure en reve," Hue, Mr. Martin. Aria, "Dich theure Halle" (Tannhaeuser), Wagner, Madame Fremstad. "To Daisies," Roger Quilter; "Oh, let night speak of me," Chadwick; "Before the dawn," Chadwick, Mr. Martin. "Aus meinen grossen Schmerzen," Robert Franz; "Stille Sicherheit," Robert Franz; "Fischermadchen," Schubert; "Wenn die Linde bluht," Max Reger; "Es blinkt der Thau," Rubinstein, Madame Fremstad. Aria, "Vesti la Giubba" (Pagliacci), Leoncavallo, Mr. Martin. Scandinavian songs, "Saterjenten's Sondag," Ole Bull; "a janta a ja," Swedish folk-song; "Med en Primula Veris," Grieg; "Et Syn," Grieg, Madame Fremstad. Duet, "Zu neuen Thaten" (Goetterdaemmerung), Wagner, Madame Fremstad and Mr. Martin.

TRANSCRIPT, DECEMBER 30,

THE CONCERTS OF SUNDAY

CHORAL MUSIC AND TWO OPERA SINGERS

Mme. Fremstad and Mr. Martin in Songs and Operatic Fragments—Her Varied Skill and Accomplishment from Wagner to Folk-Pieces—The Changeless Tenor—Verdi's Requiem Mass at the Opera House in Creditable Performance—The Mighty Music

THE two Sunday concerts ran a contrasting course yesterday. At Symphony Hall, interest lay more in the singers—Mme. Fremstad and Mr. Martin of the Metropolitan—than in the songs and the operatic fragments that they sang. At the Opera House, it lay more in the music, Verdi's Requiem Mass, than in the singers. Almost alone among choral music of our time, the mass has established itself in the liking of the miscellaneous public, and in the admiration of those that judge as they hear. Once more, in creditable performance, it stirred one audience, while another was as engrossed in Mme. Fremstad's singing and as responsive to it.

Symphony Hall: Mme. Fremstad and Mr. Martin

TO transplant a singer from opera house to concert hall is not an easy task in musical and managerial horticulture. Of course, the transplanted are quite sure that they will flourish in the new soil even as they have in the old luxuriant operatic garden. Are not their voices always with them? May they not [illegible] their song? Is not their reputation like a fresh, life-giving wind blowing about them? Will not a public, the public of the hinterland that can hear them only seldom in opera flock to hear them in concert? They reason shrewdly, but the moment of difficulty, the moment of hesitation comes when they must decide what shoots and new leaves, as it were, they will put forth in their new environment. In other words, what shall they sing?

Being known and expected as singers of opera, they must bear operatic fragments into the concert-hall though there is only a piano to accompany them and though the histrionic action and the dramatic quality of the song be all in the tones of the singer. At the Metropolitan Opera House Mme. Fremstad sings most often and has made her largest reputation in the music-dramas of Wagner. She comes to Symphony Hall, as she did yesterday, and without an orchestra or any of the paraphernalia of the theatre sings Elisabeth's ecstatic salutation to the Hall of Song in "Tannhäuser" and Brünnhilde's farewell to Siegfried by the Valkyrs' rock in "Götterdämmerung." Mr. Martin comes with her and similarly elects to sing the monologue of Cánio, when all his little world in "Pagliacci" has gone previously black and red before his eyes. There must be songs, besides. Seemingly, Mr. Martin has not too many in his repertory; they are not too distinguished pieces and they tend to be sentimental. (The comfort was that Mr. Chadwick, the American, wrote quite the best of the six or eight that he sang yesterday.) Mme. Fremstad, however, though she goes seldom into the concert-hall, was in better case. She keeps her German songs by her still, and she could sing out of Franz, Schubert and Reger, and she has a store of Scandinavian folk-songs for the lighter and more playful artistry. So, between them, the two singers made a programme that was pleasantly diversified and that disclosed as many of their virtues as they could carry from stage to concert platform.

As for Mr. Martin, he is nearly the same singer in the concert hall that he is in the opera house, even to the contracted brows that make him seem almost always to be scowling, though he is really and obviously pleased at the applause he is receiving. Perhaps he sets his face so because he concentrates himself so closely upon all that he does. Seemingly, Mr. Martin would like always to be singing at the top of his powers, pouring out a big tone, sending it up and up in long sweeps, charging and recharging it with the emotions of the song or, in opera, of the character. Not willingly, is he gentle with his music, but when he is so, as he had to be in two or three pieces yesterday, his singing gives most pleasure. Then it has the charm of smooth phrasing, of unforced tone and pleasant sentiment. There is no throatiness or roughness in his voice as there almost always is when he tries to make his tone biggest and most expressive. Singing quietly and reflectively, he escapes the vocal faults that beset him when he tries to be most impassioned. With a voice of less natural power, with discretion to temper his temperamental zeal, he would have been a much more artistic and pleasurable singer than he actually is. With all his experience, he has never gone far in the finer ways of song nor turned aside from the easy and obvious effects of the theatre. Big tone, even if it is rough tone, has obsessed him.

The finer and the sharper was the contrast of Mme. Fremstad, mingling and differentiating, as she did yesterday, the arts of the "dramatic singer" of the opera house and the singer of pure and intimate song who at last had the grateful opportunity of the concert room. Gloveless and hatless, simple of dress, without a trace of the "grand manner"—or, as some say, the grand pose—she came as one who would sing intimately to the company about her, even though it was a numerous audience and though the room was the big and tunnel-like Symphony Hall. In this fashion, at ease in the corner of the piano, she sang her Scandinavian folk-tunes. One or two were light and playful, one or two fell away into melancholy, in nearly all the music had its under-note of wistfulness, its glint of the pale sunshine of the north that runs through this Scandinavian folk-song. Mme. Fremstad's artistry hid itself in these pieces. She phrased them as carefully as she had phrased the "art songs" that had preceded them; she was solicitous over the mood of each piece and the play of it in the coloring of her tones. She did not calculate and contrive simplicity. Yet a peasant girl, trooping gayly along the road under the spring leafage, or sitting in solitary musing, could hardly have sung the pieces more spontaneously, more sincerely —did she have the voice of Mme. Fremstad. Tone and mood were as one.

Matter and manner, end and means were as completely blended in the "art-songs." From the soft beauty of Franz's two songs of still and ecstatic mood, Mme. Fremstad turned as readily to the lyric lightness of her song from Schubert, to Reger, playful in spite of himself; to Rubinstein, all sentiment; to Delibes, all capricious fancy. There was not a hint of the opera house and its works in her singing of these songs. Instead were the niceties of delicate artistry, the refinements of intimate feeling, the imparting of the mood and not the making of the effect, the charm of the tone and the beauty of its shadings, and not the voice that is the voice of power. Then, of a sudden, came the magnificance of Mme. Fremstad's declamation of Brunnhilde's farewell, all splendor of tone and large intensity of feeling. Even in the concert-room and with a piano at her back, Brunnhilde farewelled Siegfried in high and devoted affection. As ecstatically, an hour before, the Elisabeth of "Tannhäuser" had sung her young ecstasies, as a vision released, at hand. Mme. Fremstad's Wagnerian singing has now the utmost of distinctions. There is deep and thrilling splendor in it.

H. T. P.

From JOURNAL

Address DEC 29 1912

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k, 1884

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From

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Estal 84

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Soloist This Week at Symphony Concert.

From

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Est 884

From RECORD

Address: Philadelphia, Pa.

Date JAN 1 - 1913

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Es 1884

From EVG. NEWS

Address: Baltimore, Md.

Date

Established:

Elena Gerhardt Will Be Symphony Soloist

The Boston Symphony Orchestra, which is to give its third concert in the Lyric Theater Wednesday evening, January 8, has been trying out its assistant conductor, Otto Urak, called suddenly to this desk by the illness of Dr. Muck. Once more Boston seems to have discovered a genius, for Mr. Urak, although a young man of only 28, has had extraordinary success at his concerts in Boston. Dr. Muck, however, will conduct the Baltimore concert as usual.

The soloist will be the distinguished German singer Elena Gerhardt, whose concerts last season were among the sensations of the winter in New York and Boston.

GRACE HARVARD
EMPIRE
ANN SWINBURNE
ACADEMY

From SUN

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k, 1884

From TRIBUNE

Address New York

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Estab 34

INFORMATION OBSCURED

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Address: **Philadelphia, Pa.** JAN 1 1913

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Es 1884

From **EVG. NEWS**

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by the Temple Quartet, 2.30
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GRACE HARVARD
EMPIRE
ANN SWINBURNE
ACADEMY

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Estab 34

TRAVELER HERALD,

JANUARY 4,

DR. MUCK AGAIN LEADS SYMPHONY

Elena Gerhardt Charms as Soloist; Holbrooke's 'Queen Mab' Given.

By FRANK BERTWALL.

One of the most pleasing features about yesterday afternoon's public rehearsal of the Boston Symphony orchestra, as gauged by the enthusiasm of the audience, was the reappearance of Dr. Muck at the conductor's stand. Evidently the orchestra shared the enthusiasm of the audience, for seldom have the players given such pleasure. Additional pleasure was afforded by the appearance of Mme. Elena Gerhardt as soloist. A third item and by no means least, the program was a happily chosen one, a trifle long, perhaps, but of such general excellence that few noticed its length.

Dr. Muck's illness has left no traces. He conducts with all his familiar grace and finish and gets a response from the players that no other conductor has been able to secure.

Mme. Gerhardt sang delightfully, ever giving her songs their true significance, always bearing in mind that the singer is to interpret the composer and not seek to improve upon his intentions. Would that other singers could sit at the foot of this artist and appreciate the real art of singing. Recall upon recall followed her numbers.

The hearing of the Holbrooke tone poem "Queen Mab" leads one to appreciate his skill in the employment of instruments rather than enthuse over his ability as a composer. Dr. Muck was thoroughly at home in the Brahms "Academic" overture and gave an exceptionally interesting reading of the Bruckner Symphony No. 7.

There will be no concerts the coming week, as the orchestra will be away on one of its trips.

MONITOR, JANUARY 4,

MISS GERHARDT WITH SYMPHONY

With Miss Elena Gerhardt, soprano, as soloist, the Boston Symphony orchestra, Karl Muck, conductor, rehearsed its eleventh program in Symphony hall Friday afternoon before an audience that filled the house. The program was as follows: Brahms "Academic" overture, op. 80; arias with orchestra: Marcello, "Il mio bel foco;" Gluck, air from "Paris and Helen;" Holbrooke, "Queen Mab" poem (three movements), op. 45; Strauss, songs with orchestral accompaniment: "Morgen," "Wiegenlied," "Caecilie;" Bruckner, symphony in E major, No. 7.

Points in the program of unusual brilliancy were the singing of Miss Gerhardt in the two works of the eighteenth century opera school and the performance of the "Queen Mab" poem.

The praise of Miss Gerhardt's work may be summed up in the comment that the old formal music with all its repetitions kept going without monotony or drag to the end. This apparently negative merit of her performance is in point of fact a summary of many positive merits. For with every new phrase the singer invigorated the music with the emotion. Successive statements added to the original idea but gave notice of still more to be said. Thus the music progressed from point to point, fulfilling much but always promising more. And when the final cadence occurred the listener could well believe that the singer could tell a new and equally informing message, were she to repeat the aria from the beginning.

That word which terminated the third line of the Italian piece of versification and bore the heaviest rhythmic stress of the poem, kept returning with new vocal color, with the most delicate variations of syllabic accent. An element of speech was lifted by vocalization far above its everyday significance, exalted away beyond its meaning as an ordinary workaday verb in the future tense. Yet it was held steadfastly in the realm of the poetic; it was never forced over into the realm of the fantastic and absurd. Miss Gerhardt has found the secret of interpreting the eighteenth century music as surely as have the men of the Flonzaley quartet. This reader of German songs, this declaimer in the modern style, is one of the most successful artists in reviving the art of early opera singing who has approached the problem. With a vocal technique of perfect finish and with vocal coloring of the richest variety, she can [illegible] the writing of Marcello and of Gluck musically plausible with a generation that is beginning to put Wagne himself in the classic past.

The interpretation of "Queen Mab" was one of Dr. Muck's happy excursions into the modern field. He put this strange and attractive piece of music at once safely into the Symphony repertory. He made the work an expression of the hour, revealed it as a study of twentieth century society. He held his interpretation constantly in hand in that wonderful manner that characterizes him when he is at his best.

It was another Karl Muck who directed the Bruckner symphony. Either there was not sufficient practise time for mastering this ponderous work, or else Dr. Muck was carrying out some theory of artistic conservation and was not pushing his men to the best of their powers, or else he does not care for Bruckner. At all events he made a record of interpretation inferior to that which his predecessor, Max Fiedler, made with this symphony. The performance of Friday was perhaps the first in which Dr. Muck has fallen below Mr. Fiedler. His work must have recalled to many listeners the figure of the former conductor driving the Symphony battalions to success in this great piece, and doing so against the will of many an instrumentalist, too. The Fiedler enthusiasm for Bruckner was something by itself in the history of the orchestra.

SUNDAY GLOBE—

JANUARY 5,

Clara Butt and Mr Rumford at Symphony Hall Today

Reviewers of music in Boston will do well to treat with due respect the appearance of Mme Clara Butt, the English contralto, and Kennerley Rumford, the English baritone, at Symphony Hall this afternoon. Mr Rumford is the husband of the contralto. If he does not exceed her in hight, for she is a woman of stately and composing presence, he is nevertheless tall, muscular and athletic in build.

It may be recalled by some that Mme Butt sang at a concert in London Nov 27, 1909, and that because of his umbrage at the review of the same which appeared in the London Times, Mr Rumford boxed the critic's ears in the vestibule of Queen's Hall.

At this concert a new symphony by Dukas was coolly received. Mr Collis, the music critic of the paper commented as follows: "No doubt the apathy of the reception partly was due to the fact that the audience was largely made up of admirers of Mme Clara Butt, who are not generally interested in symphonies or other forms of serious music." The manager of the Times requested an apology of Mr Rumford for so summarilly taking justice into his own hands. The baritone replied that he "should not dream of apologizing to Mr Collis," that the critic's notice was "not criticism at all, but an impertinence."

It would appear to the aloof and dispassionate mind that Mr Rumford's uxorial chivalry was unduly excited to take offense at a notice of this character. If lines containing so mild an aspersion—if indeed any at all—are to him provocative of violence, it were well to ponder seriously any comment to be made upon the concert this afternoon. It might be the part of wisdom to withhold the notice until Tuesday morning, for it is said that Mr Rumford and his wife contemplate an extensive tour.

The ending of the original incident is not without interest. The case was called in a Police Court the Dec 14 following. The plaintiff's attorney stated that his client "deprecated the interpretation put upon the criticism complained of, which was not in any way meant to reflect upon Mme Butt's standing as a singer. Counsel for Mr Rumford accepted the statement, offered an apology for the incident in which Mr Rumford had assaulted the critic's ears as an athlete, and the case was withdrawn.

This tour is Mr Rumford's first visit to America. The baritone was born in London Sept 2, 1870. He has been a pupil of Henschel, Beume and Sfriglia. He made his debut in London in 1893. Mme Butt sang in Boston at the Symphony concerts of Oct 27 and 28, 1899, and appeared here in two recitals the following month. She was born in Southwick, near Brighton, Eng, Feb 1, 1873. She made her debut in London Dec 7, 1892, in Sullivan's "Golden Legend." She had a scholarship at the Royal College of Music in London, studied in Paris with Bouhy and in Berlin with Gerster. Elgar inscribed his "Sea Pictures" to her. She was married to Mr Rumford June 26, 1900. The pair have recently made a tour of Australia, where they sang to great and enthusiastic audiences.

The program of the concert this afternoon, beginning at 3:15, is as follows: Strauss, Allerseelen, Traum durch die Daemmerung; Grieg, Mit Einer Primula Veris, Zwei Braune Augen, Mit Einer Wasserlilie, Zur Johannisnacht; Mr Rumford; Handel, Rend'il Sereno, Lusinghe piu care; Brahms, Von ewiger Liebe; Schumann, Der Nussbaum; Schubert, Der Wanderer, Mme Butt; MacDowell, Thy Beaming Eyes; Parry, Why so Pale and Wan; Vaughan Williams, The Roadside Fire; arr by Stanford, The Gentle Maiden and Molleen Oge; Walford Davies, I Love the Jocund Dance, Mr Rumford; L'Angelus (old Breton air), Debussy, Mandoline; Graham Peel, The Early Morning; Raymond Loughboroug, Women of Inver; Franco Leoni, The Leaves and the Wind; S. Liddle, Abide with Me (by request, with organ and harp accompaniment) Mme Butt; Goring Thomas, duet, Night Hymn at Sea, Mme Butt and Mr Rumford.

TRANSCRIPT,

JANUARY 4.

THE SYMPHONY CONCERT

DR. MUCK AGAIN, WITH A STRIKING PROGRAMME

Audience, Orchestra and Conductor—Bruckner's Seventh Symphony in Unusually Revealing Performance—Mr. Holbrook's Tone-Poem of Fantastic Imagination and Melodic Power—Miss Gerhardt Returns in Old Airs and Songs by Strauss—Brahms, the Interloper

THE Symphony Concerts almost began anew yesterday afternoon. It was a month and more since Dr. Muck had conducted at them, and the audience, realizing at last the difference that his absence makes in the amount and the quality of its pleasure, applauded him, when he took his place, quite as heartily as it did at the first concert of the year. If his face was still pale with an exhausting illness, not a trace of it dulled his alertness of mind and spirit toward his music or weakened his variously commanding hand over his men. In any and all circumstance the orchestra is a remarkable orchestra and it does not lack esprit de corps when its chief is absent; but it is one thing in sensuous quality of tone, plasticity of expression and instant responsiveness when he conducts it and another thing when he does not.

A notable new piece stood, moreover on the programme—Josef Holbrook's "Queen Mab," the first of his tone-poems or of any of his music in the larger forms to be performed in America. Not novel in chronological fact, but still novel to most ears was the symphony of the day—the seventh of Bruckner, the symphony of the dirge-like slow movement inspired by the faithful disciple's thought that even Wagner, like other mortals, must die. Learned exposition and zealous advocacy cannot do much for Bruckner's music. From the old Viennese days of the rivalry between the partisans of Brahms and Bruckner, men have argued long, loudly and vainly about it. The hearer either feels Bruckner's music—in spite of all the obstacles the composer has put in its way—sympathizes with it, even cherishes it. Or else he is quite deaf to it—and departs as many a hearer did yesterday at the first moment of escape from weariness of listening and futility of impression. Bruckner's symphonies exact an alternately submissive and responsive state of mind in those that hear them. Audiences must be schooled to them, and so the conductors, like Dr. Muck, who "hold by" Bruckner, play one of them annually. When they are as eloquent and revealing as Dr. Muck, the schooling is often pleasure. Finally, the "assisting artist" was of the first rank in her kind—not too frequent an experience in the Symphony Concerts of the current season—Miss Gerhardt, the singer of songs and concert-pieces, in the full possession of her powers. And so, a concert two hours and ten minutes long did not seem tedious, except to the deaf to Bruckner, and applause flowed plentifully, especially for the singer and for Mr. Holbrook's piece.

If ever two composers were remote from each other, it is the simple-souled and highly emotional Bruckner and the sophisticated and "cerebral" Strauss. Yet in one respect they are akin: discussion of their technical procedure only darkens understanding and appreciation of their music. Debate the methods of Strauss, and the debaters soon lose all sense of the substance, the passion, the picture, the expressive qualities of his music in a welter of details of polyphony, harmony and instrumental combinations. Discuss the technical procedure of Bruckner, and soon all concerned are standing about the chosen symphony like the anatomists in Rembrandt's picture, while one of their number is dissecting "inversions," "imitations," "characteristic counterpoint," "great crescendi" and the like. Meanwhile the symphony lies lifeless—body and soul. None so hinder appreciation of Bruckner's music as the devoted analysts of it. None so foster that appreciation as conductors who, like Dr. Muck, make their hearers forget form and manner in revelation of the music as singular and rare emotion in tones.

For Bruckner welled with feeling so intense that he seems always to be strugging for full utterance of it. Consider the slow movement of this seventh symphony, the Adagio of the tenor tubas, inspired by grieving thought of Wagner's mortality—an anticipatory requiem, as it were, with its reiterated melody of deep and solemn lamentation and its answering melody, as of memory that cherishes, though it mourn. To what lengths of dirge-like song does not Bruckner carry his lamentation, and how at every repetition he deepens and solemnizes it by every instrumental voice, by every means of tonality and harmony that he can command. He would mourn as with the grief of a lamenting universe, finding voice in his tones. Across all this grave and insistent majesty of lamentation runs the other melody of intimate consolation of the heart that forgets its grief as it cherishes and idealizes a memory. With the gentlest of hands, in instrumental and harmonic device, Bruckner irradiates its gentle intensities. He does not even suspect his lengths of utterance, his mannerisms of means, in the effort to fill his music with the feeling that floods so full in him. Sometimes, as by a flash of inspiration, he attains his goal, and the heart that listens—for the heart and not the mind hears Bruckner—swells or melts with the music. Faltering or attaining, it is all emotion, and the conductor best reveals it when, as Dr. Muck did, he makes this emotion overwhelm all other sensations.

It is the custom to label Bruckner's Scherzi boisterous, rushing rudely along to prancing rhythms and abrupt and clanging instrumental voices. They do sound so; but what is this sounding but the bounding quest for another sort of intensity, for the release to the utmost of another sort of feeling? It was not in Bruckner's temperament to imagine the light, flickering, fantastic, sophisticated Scherzi contrived by many a contemporary symphonist. He must be robust, rugged, forthright, but always to his utmost of feeling in its kind. The discerning conductor, like Dr. Muck, lets him stamp about and clang about to his fill, and then sets Bruckner down to tranquil song that in this particular Scherzo of the seventh symphony is soft and plaintive, half sun-lit, half shadowed, but all feeling. Up go the "great crescendi" of the first Allegro and the Finale, around come the "inversions"; here is Bruckner taking breath in contrapuntal "imitation"; there he is breaking off abruptly and starting afresh as one who had found a new trail through a jungle of structural bewilderment. Heard so, the music wearies, exasperates. But heard as so much emotion struggling to release itself to the utmost, it begins to have a passion of its own — a passion of intense longing and heroic resolution. It becomes, in spite of all its gropings and stammerings the quest of an ideal beauty and intensity in tones. The radiant vision possesses Bruckner's soul. He cannot think of it or measure it because he feels it so deeply. He stumbles about, waiting for the heavens to open, conjuring them by every magic of modulation and instrumentation in his power. The skies part; for an instant he gains his beauty, ideal, ineffable, like that of no other music. And then he gropes again. Almost eye to eye, and heart to heart with Bruckner. Dr. Muck seemed to see and feel these visions. It was as though he made the orchestra the body of Bruckner's spirit.

Mr. Holbrook's tone-poem required no state of listening mind and no attuned sympathies. What he wishes to do in "Queen Mab," what he can do and the means by which he does it, seem clear enough and make readily the desired impression. As almost always with Mr. Holbrook's music, there is a literary source behind—Mercutio's speech about Queen Mab in the first act of "Romeo and Juliet." She comes in dreams, elf-life, fantastic, prankish. She piti-pats across the sleeping lover's brain and deep are his dreams of love. She tickles the sleeping soldier, and he wars in sleep-chasings and half-wakes in muttering nightmare. Day and life come again, tear these night-whimsies to tatters, whistle and whirl them away.

Accordingly "Queen Mab" begins darkly, mysteriously, tremulously. The music sounds uncanny, shivery. Suspense is in it. Then out of it twitches the fairy of dreams, teetering along her lightsome way. The music is of prankish fantasy. Quickly Mab is in the lover's brain and the music expands into deep and flowing song, a rich and flooding melody, richly amplified. It is Straussian in its breadth of curve, its sustained and mounting intensity, its irresistible suspense. But never is it quite a love song of human voice in the warmth and brightness of day. It is a love-song of dream, unreal and uncanny, that now and again almost flickers away until Mab recalls it. She frets its rhythms, flecks its tonal colors, has her sport with it, until she is content to let it rise in great climax to possess the lover's soul. . . . And now she slips away to the soldier and again his music is music of sleep-chasings. To and fro in his dream he goes in fantastic marchings, hears trumpets grotesquely clanging, awakes with a start and a squeak. To the lover's music of mystery, succeeds the soldier's music of bizarrerie. There is pause and then Mr. Holbrook wreaks himself upon his orchestra. He tears his night-visions to tatters and blows them helter-skelter away. The music ends as in a great gust of clear, bright air.

The tone-poem affirms much of Mr. Holbrook, even though now in his rather sterile and freakish thirties, he is hardly the composer that he seemed in the twenties of "Queen Mab," the sets of variations and the pieces after Poe. It affirms the invention that can—or could—pour forth spontaneously and surely such a flooding, possessing, transporting melody as that of the lover's dream. The ear bathes luxuriously in it; the imagination thrills to it; the sheer sweep and intensity of it are magnificent to hear. The bigness of the handling (as the painters say) matches the bigness of the melody. Invention is a tame word for the creative faculty behind. Again "Queen Mab" affirms unusual qualities in Mr. Holbrook's imagination. Until, at the end, he tears to shreds the whole fabric of dream and whimsey the music is of sleep-chasings, night-visions, prankish fantasy, unreal, uncanny, of the slumber in which the human faculties are inert or else perverse and distorted as in the haunting phrase of the soldier's dream. Mr. Holbrook knows and can put into tones the mystery and the freakishness of night and sleep, dream and half-wakings. They are normal to him who writes, abnormal to us that listen. Only at the end does he fall away into freakish sound and fury. Furthermore, he is precocious master of the rhetoric of music. Whatever he would say, he says vividly and surely in telling stroke. The apt harmony, the enforcing rhythm, the eloquent instrumental timbre, the pointing figure, the tingling suspense or the long outspread climax are at his command. Mr. Holbrook's sheer sureness and spontaneity with such intricate music are overwhelming. His command of musical rhetoric is as freakish as the uncanny range of his musical imagination. He seems a kind of Poe in tones—by which token it is unwise to search his music too deeply.

Beside Bruckner and Holbrook, Brahms's "Academic Overture" and the two eighteenth-century airs and the three songs by Strauss that Miss Gerhardt sang seemed strangely tranquil music. Marcello's music in one of those airs seemed pure line, flowing from serene phrase to serene phrase, warmed by the singer's tones, speaking its longing gravely, chastely. The music, by the token of the words, was about emotion, but it had none save in its own beauty and the beauty of Miss Gerhardt's tones. She sustained them artfully in long-breathed periods. She never over-colored them. Music of line still was the succeeding air from Gluck's "Paris and Helen," but of more varied line, touched with warmer feeling. The beauty was softer, tenderer, more human, alike in the music and in the singer's tones. Gluck had the secret of these melodies of gentle longing and of the artfully simple accompaniment that seems to echo them wistfully. The soft richness of Miss Gerhardt's half-voice, her sense of sustained song and sustained mood, her justness of style meet such music halfway.

So far the singer had subdued the sensuous depth and glow that she can summon in her tones, but next she could let them flood through the vague erotic vision of Strauss's "Morgen" or the mother's caressing of her dream rather than her child in his "Wiegenlied." These are songs of static and ecstatic mood, low-voiced and deep-voiced. Miss Gerhardt's tones and temperament are at one with them. They keep clear of her limitations of voice, as she kept clear yesterday of her occasional shortcomings in song. But the streaming, climacteric passion of "Cäcilie" and its whirl and heat of phrase are not for her voice or her imagination. She could bring it off but lamely. Outside that ill-chosen piece, it is hard to remember when she has sung here with such richness of tone, discerning artistry and freedom from vocal flaw.

And what did Brahms do in this galley, freighted so heavily with the aspiring, uncertain and magniloquent Bruckner; the big, bizarre and restless Holbrook modulating at every breath; the Strauss of these ecstatic, sensuous, nervous melodies; the grave and tender men of the eighteenth century, singing their relatively simple and serene song? Perhaps he was there with his "Academic Overture," because it was so different from the other pieces—homely with its student tunes, usual in its choice and treatment of them, easily formal and workmanlike throughout, good-naturedly human, self-possessed music, doing its job well—the golden mean with which to begin the concert on an even keel. Beginning temperately with it, Dr. Muck led it in long, clear, supple crescendo to its stately and sonorous end. H. T. P.

ADVERTISER,
JANUARY 4.

ELENA GERHARDT AT THE SYMPHONY

NOT AT HER BEST IN ITALIAN NUMBERS

Dr. Muck, Well on Way to Recovery, Leads in an Exhaustive Programme.

By Louis C. Elson.

PROGRAMME.

Brahms—"Academic" Overture.
Marcello—Aria, "Quella Fiamma."
Gluck—Aria, "O del mio Dolce ardor."
Soloist, Miss Elena Gerhardt.
Holbrooke—Symphonic Poem. "Queen Mab."
Richard Strauss—Three Songs with Orchestral accompaniment. Miss Gerhardt.
Bruckner—Symphony No. 7.

The reappearance of Dr. Muck from his tonsilitian sick-bed was hailed with much applause, and it was also signalized by a programme of most ambitious and modern character grandly carried out. Josef Holbrooke was, on this occasion, introduced to a Boston audience. We doubt whether the acquaintance is to be altogether a pleasant one. We recall a "Queen Mab," written by one Berlioz, which presented Shakespeare's tricksy fairy in more attractive guise. Holbrooke has immersed himself in the stream of ultra-modern bizarrerrie and has introduced everything from concertinas and real bells to colored lights, in his symphonic poems. He is a type of modern eccentricity, of that restlessness that is ever seeking and never finding much that is worth while. We are flattered that he tends towards American poets in his choice of subjects, even if we sometimes object to the manner in which he treats them.

"Queen Mab" is, of course, scored for a very heavy orchestra. Your true modern demands more than a hundred musicians to picture the hum of a mosquito or the dream of a fairy. But we must add that he uses this large orchestra with great skill, and gives tone-coloring that ranks him even with Strauss. The tinkling Glockenspiel passages and even the Xylophone obbligato were effective. The picture of lover's dreams had some beauty, and the martial effects spoken of by Shakespeare were the best of all, even if there was kinship to "Tristan and Isolde" in the first and close relationship to "Till Eulenspiegei" in the last-named—in the odd augmented intervals of the trumpet figure.

The fourth division (for chorus) was omitted, this having the composer's sanction. In the dainty touches of the Shakespearian picture, Berlioz has done infinitely better than Holbrooke. The performance was something superb, and we advise Mr. Holbrooke to come to Boston to hear his tone-poem at its very best. No wonder that it won great applause even though many may have been mystified by some of

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Elena Gerhardt is a true artist. She does not endeavor to put more into a song than the composer dreamed of; she does not exaggerate or distort. Yesterday's rehearsal proved that she has more strings to her bow than merely the German Lieder, in which she was heard here before, for her singing of the Old Italian school was an exhibition of that broad legato which is seldom called upon in Lied-singing. Yet we are obliged to say that she was not at her best in the old Italian numbers, and "O del mio dolce ardor" lacked the true "Conto Spianato" which many of its phases demand. In the Strauss "Lieder," however, her foot (or her larynx) was on its native heath, and she sang gloriously. It was a treat to hear "Morgen," "Wiegenlied" and "Caecilia" with orchestra, even though the modulations of the Cradle Song suggested a Boston babe, brought up on Browning and Emerson. Miss Gerhardt's "Lieder" aroused very great enthusiasm.

Dr. Muck seldom gives us the modern intoxicants in music but what he immediately hands us an antidote. On this occasion the corrective to Josef Holbrooke was Johannes Brahms and was administered before the more indigestible number. The "Academic Overture" shows that even the phlegmatic Brahms had his vein of humor. How those student's songs ring out! What a mock-serious to do the bassoons make over the "Fuchslied" which every German student has roared out to the words of "What comes there from above?" In the domain of figure development we consider Brahms the equal of Beethoven. Had his emotional power only balanced his intellectual prowess he would rank beside any of the masters. But, as already intimated, his serenity forms a good contrast to the everlasting effort and excitement of the radicals in music. The overture was much appreciated. When the American composer tries to write a college symphony, he will have more trouble than Brahms had, for one of his themes is of the loftiest description, yet is actual students' music. The "piece de resistance" of the afternoon was, of course, the Bruckner symphony. It is not new to Boston, Gericke and Fiedler, and Dr. Muck himself having given it before. The work belongs to the Brahms category in spite of the fact that Brahms belittled Bruckner. There is the same ease in the handling of figures, the same wonderful power of development. But Brahms is more melodic than Bruckner. It is musician's music. We doubt whether any auditor can grasp all of the augmentations, inversions, diminutions, expansions and contractions of the figures which Bruckner spins out so easily. One can see many things in the score that do not reach the ear.

Dr. Muck read the first movement in a manner that made many things clear that were but muddy before. To interest a general audience in such a complicated movement is a seeming impossibility, yet it was accomplished. The symphony was, however, a heavy task to the average auditor, coming after the intricacies of Holbrooke, and there was a marked exodus before the end.

The second movement is the tribute to Wagner, although it has been debated as to whether Bruckner thought of Wagner when he first sketched out this movement. Grandeur and sweetness are here in contrast, and the solemnity is in vivid contrast with such emotional wailing as one gets in Tschaikowsky's Pathetic Symphony. It is a most lofty movement even if many, from Brahms down to the Symphony girl cannot understand it.

In the Scherzo there is an omnipresent trumpet theme of six notes which is somewhat akin to Richard Strauss's use of the trumpet in "Also sprach Zarathustra." It ends in an exciting gallop and is the most vehement part of the symphony. The trumpeters had their work to do and deserve credit for the way in which they did it. The tempo here might have been a trifle quicker to advantage.

On the whole we like the Scherzo as being the most intelligible, but we rank the Adagio as a masterpiece. Bruckner is not ugly, in the sense that D'Indy becomes crabbed in his intricate moods, but his ability to "develop" figures leads him too far. The symphony is too long, and, coming at the end of a programme that was considerably over two hours in length, it became too much of a task to unravel. During the Finale, when figures were juggled about with phenomenal skill, we found ourselves wishing that Bruckner had been less of a contrapuntist; he might then have been a more pleasing composer. In tone-coloring we do not find Bruckner much better than Brahms or even Schumann. Some of the experimental combinations do not please, and there is a degree of reiteration that only a genius can allow himself.

Such a concert was an exhausting test for a man just recovering from an illness, but Dr. Muck carried out the herculean task in a manner that went far to prove that he is no longer an invalid. Mr. Urack has not been as spirited as arrack, but we cannot expect a Dr. Muck to grow on every bush. Boston is happy in the recovery of its great conductor.

GLOBE
JANUARY 4,

HOLBROOKE'S TONE POEM IMPRESSIVE

"Queen Mab" Shows Marked Creative Gift.

Miss Gerhardt Sings Gluck Aria and Songs—Bruckner Played.

Dr Muck reappeared as conductor at the 11th Symphony rehearsal yesterday afternoon, after his absence of three weeks through illness, and received a spontaneous and hearty welcome. The length of the program was unusual, being well over two hours to the conclusion of the Bruckner symphony.

Josef Holbrooke's "Queen Mab" was played for the first time in Boston. It is entitled "Poem No. 7 for grand orchestra and chorus (ad lib) op 45." Holbrooke's name appeared for the first time on a Symphony program; indeed, this is apparently the first of his music to be heard in this city, although he has composed songs and has shown a fancy of late for chamber music in the unusual combinations for wind instruments which are cultivated by the Longy Club.

Those who heard the brilliant performance of the new work yesterday afternoon should be eager to hear more of the music of this gifted young Englishman. It is one of the half dozen most interesting novelties played at these concerts in recent seasons. It has a note of arresting, dominating originality, not a species of nervous eccentricity, but of impressive individuality of thought. There are evidences of a vital and spontaneous imagination, and at times of something akin to genius.

Holbrooke is now 32. He began this piece 10 years ago. It is said that his opera, "Children of Don," written to the libretto of Lord Howard de Walden, which Mr Hammerstein produced in London last June, shows that the composer has fallen under the spell of the unwieldly and extraneous orchestral apparatus in common with other young men of this epoch, and has sacrificed clarity and beauty to a turgid and inflated speech.

If this be the result of the annual subsidy now granted him by the Lord de Walden, and the necessity of providing a musical setting for the profound mythology of his librettos, it belies his promise of a decade ago. Ernest Newman, whose patriotism as a British seer of music has sanity as well as enthusiasm, then praised him warmly, even unqualifiedly, naming him as the rising star of Briton, and appointing him an ultimate seat with the immortals.

Holbrooke's boyhood was one of privation. Betwen the ages of 14 and 17 he studied at the Royal Academy in London, where his teachers discovered budding heresy in his compositions. Then he had to earn his own living. He "arranged" band parts for a traveling company. He played piano in an orchestra of three, which dwindled to himself alone, until he was supplanted by an actor, who it was discovered could play. Holbrooke went to see Sir August Manns, who had shown an interest in him, and later proved it by producing at Crystal Palace his tone poem, "The Raven."

The morbidity of Poe has found a peculiar correlation in Holbrooke's mentality. Others of the tales have been taken by him as a program for his tone poems, for the basic inspiration of a text appears a necessary creative impulse to him, even as Mercutio's fanciful lines upon Queen Mab have called forth the novelty of yesterday.

For a young man of 24 this score shows surprising maturity of mind in creative faculty, in continuity and coherence of development and in technical acquaintance with the orchestra. There are passages that in character remind of Berlioz, and others in which the profile of phrases from "Tristan" may be traced, but a salient impression of the work is its well-defined individuality in authorship.

It is true there are meager passages, those in which the musical idea seems unduly expanded, or of feeble propulsive power, either through lack of vitality, contrast or of contrapuntal embellishment, but these are few in number compared to others which are rich in fertility, which declare a creative gift quite uncommon among the men of Holbrooke's nationality, and a skill of no mean order in graphic and illuminating characterization.

There are three movements, the last two to be played without interruption. The first, which typifies the caprices of Shakspere's sprite, has character and atmosphere. The slow movement, which celebrates the amorous dreams, contains appropriately poetic sentiment without the sentimentality of youth. The approach to the last movement, which discourses of the soldier's dreams of ambuscade and battle, is amazing in its quiet, dramatic significance.

The music for chorus, omitted yesterday, which takes up the lovely theme announced at the beginning of the slow movement, has some interesting material. The occasion again points the need for a choral body available for collaboration with the orchestra in such concerts.

The last pages are superb in their sheer abandon. Wildly fantastic in the most rhapsodical spirit of fantasy, they lead the hearer on at a furious pace, trapping him in several moments of surprise and suspense, only to end with the more breath-taking exhilaration. Holbrooke's rhythmic formula here makes an unceasing nervous bombardment. Dr Muck and the orchestra gave a brilliant performance, replete both with emotional sensibility and with virtuosity.

Miss Elena Gerhardt, as soloist, sang the recitative and aria "Quella fiamma," by Benedetto Marcello; the aria of Paride from the first act of Gluck's "Paride ed Elena," and these songs by Strauss, with orchestra; "Morgen," "Wiegenlied" and "Gaecilie." Unfortunately the rare beauty of part of Miss Gerhardt's singing was marred by mannerisms, by the pose of abstraction which she affects when immersed in serious thought and by the unnecessarily audible labor accompanying her breathing.

Marcello's air from the early part of the 18th century is interesting historically, but without great significance, nor is it well suited to the singer. Gluck's noble aria on the contrary was sung with admirable repose and with just regard for the long sustained curve of its phrases. Mr Longy's art added pleasure to the number. The orchestration of songs, often detrimental to their atmosphere, is happily written in the case of these by Strauss, unless exception be made to the "Caecilie," whose exultant lyricism speaks more direct from the piano. Miss Gerhardt exhibited again her remarkable purity of tone, her great skill in mezza voce, with the most artistic effect in the "Morgen" and the cradle song. Both were sung with a superior vocalism employed to express exquisite sentiment. The singer was enthusiastically applauded.

Bruckner's seventh symphony, which closed and unduly prolonged the program, again compels wonder that any man could combine pages which contain the beauty and impressiveness of certain of those in the slow movement and parts of the first with others of such emptiness and bombast. The inherent commonness [illegible]

BOSTON POST,
JANUARY 4,

BIG WELCOME TO DR. MUCK

Notable Programme Delights Audience

BY OLIN DOWNES

When Dr. Muck stepped on the stage of Symphony Hall yesterday afternoon, at the 11th public rehearsal of the Boston Symphony Orchestra this season, his welcome, after his prolonged illness, must have left him no doubt of the attitude of his Boston audiences. In the applause that was sustained for several minutes there was an unmistakable and contagious warmth.

The programme was a notable one. Mme. Elena Gerhard was the soloist, and there are few more accomplished concert singers now before the public. Josef Holbrooke's "Queen Mab," after Shakspere, "Poem No. 7, for grand orchestra and chorus ad libitum, op. 45," was performed for the first time here. There was also Bruckner's seventh symphony, and Brahms' "Academic" overture—glorious music, most brilliantly played.

Josef Holbrooke is one of the ringleaders, let us say, of the modern English school. This school numbers among its members several young men who have at least wandered far out of the beaten track in their efforts to find expression of themselves. Mr. Holbrooke is the subject of a nearly hysterical eulogy by Ernest Newman, highly esteemed as a music critic in several continents. His life has been a checkered one. He has written many tone-poems for orchestra, and has been especially attracted by the writings of Edgar Allan Poe. His opera, "Children of the Don," libretto by Lord Howard de Waldron, Mr. Holbrooke's patron, was a failure when given recently by Mr. Hammerstein in London. Mr. Holbrooke, among other things, is the composer of an "Illuminated symphony," a sort of musical commentary, we gather, upon a series of "pictorial impressions," which were thrown upon a screen, eight lines at a time, while the music, including a choral epilogue, was played. This was on Jan. 20, 1908, in Queen's Hall, London.

The piece played yesterday was produced when the composer was in his 24th year. It is probably not one of Mr. Holbrooke's most mature expressions. It has, however, unmistakable individuality. It gives evidence not only of an individual attitude but of an individual musical talent. If it were only the work of one who had successfully gotten away from the beaten path it would have a certain value, for the sincerity of the composer is hardly to be doubted. But there are in the piece pages of real, living beauty. It is a singular compound of beautiful ideas and themes which are, in themselves, unfortunately commonplace.

Suggestion of Berlioz

The instrumentation is always interesting. It reminds one somewhat of Berlioz. The opening is Puck-like, with an undistinguished motive played by certain wood wind instruments.

It is in the middle section—the slow movement, or division—that the composer distinguishes himself, writing with real imagination and charm, and with no mean degree of workmanship. And this is, thematically, the most original portion of the work. After this, there is thought of the fairy "when she driveth over a soldier's neck," and the music becomes bombastic and merely physical in its character. There is vigor which is as the pounding of a prizefighter. We do not like Mr. Holbrooke in this mood. While we believe that battle and rebellion may well be incorporated in the four walls of a symphony, we do not believe in banality and a poorly disguised lack of real ideas.

Later, a figure given to a trumpet is tossed back and forth through the orchestra, a figure which proves to have close relation with a longer theme, and which is variously employed. It is ingenious, but it is too much of one good thing. We should like to hear more of Mr. Holbrooke's music. We should like to hear this piece again. We do not feel that this music justifies the hysterical praise of Mr. Newman, but it is good to know that the production of the modern English school is not confined to the middle class music of Sir Edward Elgar; that there are young men in Great Britain with something to say, and a manner of their own in its saying.

Old Italian and Strauss

Mme. Gerhard sang old Italian music—for surely the aria of Paris from Gluck's "Paris and Helen" is as Italian music as the fine old recitative "Il mio bel foco" and aria "Quella Fiamma" of Marcello, a composer of the 18th century—she sang this music with admirable appreciation of its grand and classic style, and in Gluck's music, especially, did splendid justice to the long, noble phrases.

Mme. Gerhard was at her best in the songs of Strauss. The "Morgen" and "Weigenlied," wonderful in their simplicity, will not be easily forgotten by those who listened. Their interpretation was an example of supreme art. So much was said, and with such apparent simplicity and lack of effort. Diction and phrasing were here beyond praise. The passionate song, "Cacilie," has been [illegible] in a more strenuous [illegible] climax, yet [illegible] hardly have been more effective if Mme. Gerhard had resorted to these methods. Her performance was a pleasure from first to last. It is rare indeed to meet with such a singer of such music.

Dr. Muck had devoted infinite pains to Bruckner's symphony. It is to be regretted that the hour was such that some of his hearers, unfortunately, by choice, and others, more unfortunately, necessity, quitted the hall before the work had been finished. But of these individuals the conductor was little aware. He was absorbed in his task. It is a great dispensation of providence that a composer such as Bruckner should find such a profoundly sympathetic interpreter. All that could be done with this symphony was done. The two middle movements are the nucleus of the work. The andante is noble and exalted past expression. The scherzo is characteristic of the composer, very vigorous, boisterous in its humor, then exceedingly poetic in an almost idyllic vein. This scherzo, like other movements of Bruckner, smells gratefully of the sod. Both the first and the last movements are uneven, halting, lacking in truly continuous development, and great ideas, more especially in the final movement, go to waste as you listen.

TIMES,
JANUARY 1,
PAWTUCKET, R. I.,

BOSTON ORCHESTRA IN THIRD CONCERT

Symphony Players and Miss Elena Garhardt Please Audience at Infantry Hall.

Another large audience greeted the Boston Symphony Orchestra last evening, when the third concert of the season was played in Infantry Hall, Providence. It was a concert with several marked features, with a programme potent with the power to attract, even on a night when the clink and tinkle, the boom and blare of New Year festivities constitute the music that is eagerly sought by millions.

Symphony No. 8, F-major, Op. 93.......
..............................Beethoven
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.
Old Italian Arias..........Marcello-Gluck
Overture to "Genoveva," Op. 81........
..............................Schumann
Three Songs with Orchestra......Strauss
"Morgen," "Wiegenlied," "Cacile."
Ouverture Solennelle, Op. 73...Glazounoff

To begin with, the audience read a note at the foot of the programme announcing that, owing to the illness of Dr. Karl Muck the orchestra would be conducted by Otto Urack, the assistant conductor. This was no surprise to those who have heard or read of the recent Boston concerts, which Mr. Urack has been conducting with success. The surprise came, however, when he appeared on the platform, and the audience greeted a slender, boyish looking young man, probably the the most youthful, in appearance at least, of the conductors who have led symphony orchestras in this city for many years.

It was evident from the first, however, that the audience was in the presence of an artist of power and discrimination. He dominated the orchestra with the authority of a seasoned conductor, and his interpretation of the Beethoven symphony was heartily indorsed by the most discriminating of his hearers.

This symphony, the eighth, is unfamiliar to most local concert goers. In comparison with some of the greater Beethoven works it is short and at times light, but never weak or frail. It was played with a dash and brilliance worthy of the best traditions of the Boston Orchestra, and it would hardly be expected that even with a master such as Dr. Muck or Max Fiedler at the helm better work would have been done.

The "Genoveva" overture by Schumann and the work by Glazounoff were also rendered in excellent style, the young conductor displaying a fire and enthusiasm in the final number that had a compelling influence on the players.

Miss Gerhardt thoroughly pleased the audience with her sweet, beautifully rendered songs. Her voice is of flawless quality and of sufficient power for the work in hand. The Strauss group, especially the "Wiegenlied," a true lullaby, were finely rendered. A return of this artist will be welcome to all who heard her last evening.

The fourth concert will be played on the evening of Feb. 4, and the soloist will be Norman Wilks, a newcomer on his first visit to America. Mr. Wilks is an English pianist.

JOURNAL—
JANUARY 4.

Four Features Mark the Symphony Concert

ELENA GERHARDT.
German lieder singer, this week's Symphony soloist.

Four features, everyone of them carrying its own importance, mark this week's symphony concerts, the first of which was given yesterday afternoon.

First and foremost comes the return of Dr. Muck, after three weeks' absence; and, as a result, yesterday the great orchestra was itself again. An attack of tonsilitis, suffered by so authoritative a conductor, is bound to lead to general orchestral debility. Dr. Muck got a very friendly greeting when he came out yesterday.

Second among the features is the return of Elena Gerhardt, the famous German lieder singer, who has braved the turbulent Atlantic especially to sing with the Symphony Orchestra, and two weeks hence at the popular Sunday afternoon concert in Symphony Hall. Her contributions to this week's program consist of two old bel canto pieces, a recitative, "Il mio bel foco" and an air, "Quella flamma," by Marcello, and Paris's air, "O, del mio dolce ardor," from Gluck's opera, "Paris and Helen;" also three songs by Richard Strauss, "Morgen," "Wiegenlied" and "Caecilie." Miss Gerhardt's singing is remarkable for its vocal beauty and eloquent expression.

The third feature of the program is the first performances here of the "Queen Mab" tone poem, composed by an Edgar Allan Poe sort of Englishman, Josef Holbrook. These tone pictures illustrate quotations from Shakespeare's "Romeo and Juliet." The work was written ten years ago, when Holbrook gave promise of rivaling Strauss or at least Laparra, but it is said that his later works show little more than freakishness. This tone poem has extraordinary moments. The battle picture in the third reel of this cinematograph composition is particularly hair-raising. The orchestra played the alternately jumping, thumping, droning, dreaming music with a brilliancy all its own.

The fourth and final feature is the titanic "Romantic" symphony No. 7, by Bruckner, with the renowned adagio or Wagnerian dirge.

"Brahms's "Academic Overture" is also on the program, and it is decidedly superfluous.

HERALD,
JANUARY 4.

DR. MUCK LEADS THE REHEARSAL

Effective Reading of Brahms's Academic Festival Overture.

BRILLIANT TONE POEM GIVEN

"Queen Mab" by Holbrooke Is Brightly Colored—Elena Gerhardt Sings.

By PHILIP HALE.

The 11th Public Rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted after an absence of three weeks. The program was as follows:

Academic Festival Overture.......Brahms
"Il mio bel foco"....................Marcello
"O del mio dolce ardor"..........Gluck
"Queen Mab" (Shakespeare) Poem No. 7,
Holbrooke
Songs with orchestra: "Morgen," "Wiegenlied," Caecilie"..............R. Strauss
Symphony No. 7 ("Romantic")..Bruckner

Dr. Muck was heartily welcomed. He received the tribute with his customary modesty and then gave the most effective reading of Brahms's overture that has been heard here during the last [illegible] years; it was so exquisitely proportioned, so clean cut in thematic exposition and [illegible] rhythmed, [illegible] say that the performance was in the spirit of the German university, suggesting scholastic dignity with the joviality and comradeship of student life.

Holbrooke's "Queen Mab" was played for the first time in Boston, and probably for the first time in the United States. This singularly original and fertile composer is almost wholly unknown here except by name and foreign report. Miss Goodson played his etude Fantastique for the piano a few years ago, but his many orchestral pieces and chamber music are as a sealed book. From the catalogue of his works it appears that he has been greatly influenced by Poe; but he has also been moved to write music by Wordsworth, Longfellow, Byron, Keats, Vaughan, Shelley, Emerson, and even Mrs. Hemans!

"Queen Mab" was of course suggested by Mercutio's speech, which fired the fancy of Berlioz and led Gounod to write pages which usually fall flat when sung by the baritone in "Romeo and Juliet." Holbrooke quotes the opening lines; the description of Mab galloping through lovers' brains and then driving o'er a soldier's neck. These three sections are connected, and there is a choral epilogue, "Arise, fair sun," which may be omitted, as it was at this concert.

This tone-poem is an uncommonly brilliant composition and one of marked originality. It is conspicuous for rhythmic effects and gorgeous or dramatic orchestral coloring rather than for striking musical contents, though the "love theme" is itself emotional and is developed emotionally. In the first section Holbrooke succeeds in avoiding the suggestion of Berlioz's famous Scherzo and in the soldier's dream of "breaches, ambuscadoes, Spanish blades," there is no lapse into the vulgarity of square-toed march or conventional battle music. There is a persistent and audacious phrase which is extraordinarily effective, and the whole stiring section is appropriately fantastical. The performance was as brilliant as the composition, which awakens the desire to hear other orchestral works of this Englishman who has escaped the bondage of Mendelssohn, cathedral organists and the sound professors at the academy aghast at his wild and dangerous tendencies. Nor is there any trace of his being influenced by Wagner, Tschaik[illegible]

[illegible] might [illegible] in future to perform a Symphony of Bruckner with only an overture on the program. After music has been heard for an hour, even the "Romantic" Symphony may be as a stumbling block to many. It contains wonderful pages. The first movement, with its serene and confident opening, and noble thoughts; the indescribably solemn lamentation with its overwhelming climax, and the trio of the Scherzo are enough to stamp Bruckner as a genius. Alas! this genius was not a self-examining master. After a passage of rare beauty or sublimity, there will be measures of childish chatter, pages of damnable iteration. Then there are the disturbing haltings; the prevailing lack of logical continuity—but why now repeat the charges that have justly been brought against this strange and colossal apparition in the symphonic field?

Miss Gerhardt is first to be thanked for acquainting the audience with the fine air of Marcello and the still finer air of Gluck, an air that is the perfect expression of tender emotion. Marcello's air suffered from the manner in which the accompaniment had been orchestrated without regard to certain instruments not used in the time of Benedetto Marcello and without regard to the character of the song. Fortunately Gluck's simple accompaniment—strings and oboe—was not tinkered. She is also to be thanked for singing these ancient airs so beautifully. The appearance of an applauded operatic singer at a Symphony concert is to be looked on with suspicion. Miss Gerhardt is distinctively a lieder singer, but no woman of the opera could have interpreted the air from "Paride ed Elena" with greater dramatic significance. After the air of Gluck, the songs of Strauss seemed common place, and, in fact, few modern songs could have better stood the test, or vied at all with the affecting simplicity of Gluck's. Yet on an ordinary program, "Morgen" is sure to make its sentimental appeal, and "Wiegenlied" is not without charm. The composer would have enjoyed Miss Gerhardt's interpretation.

There will be no concerts next week. The program for those of Jan. 17-18 will be as follows: Weber, overture to "Der Freischuetz"; Bruch, Concerto for violin, No. 2 (Mr. Witek, violinist); Strauss, "Till Eulenspiegel's Merry Pranks"; Beethoven, Symphony No. 5.

From [illegible]

Address PROVIDENCE, R. I.

Date JAN 1 - 191

ANOTHER BRILLIANT SYMPHONY CONCERT

Delightful Programme Played by Orchestra and Sung by Miss Elena Gerhardt.

The Boston Symphony Orchestra is having almost perfect weather for its concerts here this winter, which is in such sharp contrast with its experience the past two winters as to cause comment every symphony night. The result was another large audience at Infantry Hall last night for the third concert of this season's course, and the audience was as pleased with the concert and as enthusiastic in its expressions of approval as it was large in size.

There were two features that made this concert unusually interesting, the first appearance here as leader of the orchestra of Otto Urack, the assistant conductor in place of Dr. Muck, who, from illness, was unable to wield the baton, and the initial visit to this city of Miss Elena Gerhardt, the German concert soprano, who is making her second tour in this country. Both these features were fully equal to the expectations of the public and the reputation of the principals and the audience was quite satisfied with them both.

Mr. Urack is a young man, but he has already an enviable record as a 'cellist, composer and conductor, and that he has a brillaint future before him is the belief of those who have followed his career, and that belief is shared by those who heard him in this city last night. The work of the orchestra under his guidance has been considered exceptionally good, and he showed in this concert here thorough training, fitting him for the task he assumed and marked ability to lead his players and to draw from them all that they are capable of in the interpretation of the best musical compositions. The rendition of the selections by the orchestra was sympathetic and brilliant.

Miss Gerhardt sang last year in New York, Boston and other cities, and won cordial endorsement wherever she appeared. She has been in this country but a few days now, and is making her debut with the Boston Symphony Orchestra for which she will be the soloist at a number of concerts during the season. Her musical education is of the Italian school, and her first selection was an old Italian aria by Gluck, while three songs by Richard Strauss, orchestrated by himself, "Morning," "Cradle Song" and "Cecilia," were her other offerings. In these she revealed a voice of sweetness and power, well trained and of wide range, and her rendering of all the selections was delightful and fully appreciated.

Of the orchestral numbers the symphony is practically new to Providence audiences. It is lighter in tone than some or perhaps many of these selections, but pleasing in its brightness and beauty. Schumann's overture to "Genoveva" is also rarely heard but always enjoyable. and Glazounoff's overture, "Solennelle" is a brilliant production of the typical Russian sort. All were played with the sympathetic feeling and accurate workmanship that is characteristic of this orchestra.

The programme, which was entirely satisfying, was arranged in the following order:

Symphony No. 8, F-major, Op. 93....Beethoven
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.
Old Italian Arias..............Marcello-Gluck
Overture to "Genoveva," Op. 81......Schumann
Three Songs with Orchestra............Strauss
"Morgen," "Wiegenlied." "Cacile."
Ouverture Solemnelle, Op. 73........Glazounoff

Newspaper Cutting B

From [illegible]

Address [illegible]

Date [illegible] 1912

Boston Symphony Orchestra

Dr. Muck, who has been ill for the past three weeks with a very severe attack of tonsilitis, is not yet sufficiently recovered to resume his work and, therefore Providence will have the interesting experience of hearing the Symphony orchestra at the concert in Infantry hall next Tuesday evening under Otto Urack, the assistant conductor of the orchestra, who has made such a favorable impression in Boston with his conducting.

Mr. Urack was engaged by Dr. Muck last summer to take the place of Alwin Schroeder among the cellos and also to be assistant conductor of the orchestra. He is of German birth and Hungarian desent, is 28 years old, and suchessfully held the post of first cello in the orchestra of the Royal Opera house, Berlin, of solo cellist in the Festival orchestra in Bayreuth, and has had much experience in conducting in the Lower Rhine cities. In Mr. Urack the Boston Symphony seems to have discovered a man of extraordinary talent if not of genius. Certainly the orchestra has played most brilliantly under him.

The soloist will be Elena Gerhardt, the distinguished German singer whose first appearance in Providence, this will be. Miss Gerhardt, who has just arrived in this country, will be soloist with the Boston Symphony orchestra a number of times, this being her first appearance in this capacity. Last year she came to America for the first time and made a profound impression in Boston, New York and other cities where she sang as a most skilled singer of concert music.

The program is of more than ordinary interest. It begins with Beethoven's delightful Eighth symphony. In the second part will come an old Italian aria to

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From JOURNAL

Address PROVIDENCE, R. I.

Date JAN 1 - 1913

SYMPHONY CONCERT.

New Year's Eve Programme Brilliant One and Superbly Played.

The third concert by the Boston Symphony Orchestra was given in Infantry Hall last night before an audience of about the usual size, notwithstanding the various counter attractions offered by the eve of the new year. Those who came were wise in foregoing, or at least postponing, to a later hour the aforesaid attractions, for they had the pleasure of listening to a programme of remarkable brilliancy, played as it could be by only the Boston Symphony Orchestra at its best. The soloist was Miss Elena Gerhardt, and the order of the programme was as follows:

Symphony No. 8, F-major, Op. 93.....Beethoven
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.
Old Italian Arias.................Marcello-Gluck
Overture to "Genoveva," Op. 81......Schumann
Three Songs with Orchestra.............Strauss
"Morgen," "Wiegenlied," "Cacile,"
Ouverture Solennelle, Op. 73........Glazounoff

Beethoven's 8th symphony is less frequently heard, perhaps, than any other of the immortal nine. Unless the memory of the writer is treacherous, it has not been presented here before by the Boston orchestra. It does not appear to deserve neglect, for it certainly is a bright and interesting work, even though less deep and profound than three or four of the best among its fellows.

One could be in no doubt as to its origin, however. It contains too many of the genuine Beethoven earmarks—mannerisms, they might be called—for any mistake to be made in identification. And there is—notably in the two middle movements—a rollicking, jocose spirit manifested in which the great Ludwig did not often permit himself to indulge. The music is tricky, full of surprises which keep up the interest in spite of passages that are occasionally commonplace or trivial.

As a whole, therefore, the symphony is uneven. It lacks the logical force and directness of its composer's usual style; and this, in conjunction with its thinner texture, is doubtless the reason for its comparatively infrequent appearance on symphony programmes. Its rendition last night was a marvel of delicacy and precision, which was duly appreciated and enjoyed by the audience.

Of the other two purely instrumental numbers, Glazounoff's "Ouverture Solennelle" was far the more brilliant and striking, a typical piece of "red-blooded" music such as the modern Russian composers give us, and which seems to be beyond the power of any other school to achieve in just the same way. This, too, was played with enormous energy and corresponding effect.

Miss Elena Gerhardt, whom the observant pedestrian cannot fail to have noticed placarded for a week past as "Germany's greatest singer of lieder," came fully up to any expectations which the advertisement may have aroused. With a voice of ample power and range, under the finest control, and with an abundance of musical feeling, her singing was a pleasure to hear. The old Italian aria by Gluck, and the first two songs of the Strauss group, were most delighful music, most admirably sung.

Owing to the illness of Dr. Muck the orchestra was conducted last night by Otto Urack, the new first 'cellist and assistant conductor. Mr. Urack made a most favorable impression. His reading of the symphony was poetic and effective, and his accompaniment to the Strauss songs—a most difficult task—was remarkably well done.

The fourth concert by the orchestra will take place on Tuesday evening, Feb. 4, at which time Mr. Norman Wilks, the English pianist, will appear as soloist.

W. A. P.

Newspaper Cutting

From

Address

Date

Smyphony Orchestra to Give Concert.

Two artists will make their debut here to-night at the third concert of the season by the Boston Symphony Orchestra. They are Elena Gerhardt, German soprano, and Otto Urack, the assistant conductor of the orchestra, who takes the place of Dr. Karl Muck. Dr. Muck is rapidly recovering from a severe illness that has kept him at home the last three weeks. His physicians will not allow him to be out yet. The programme will be as follows: "Symphony in F-major No. 8,," Beethoven: "Old Italian Aria;" overture, "Genoveva," Schumann; three songs with orchestra, "Morgen," "Wiegenlied," "Cecilia," Miss Gerhardt; "Ouverture Sollennelle," Glazounoff.

1884

From

Address

Date DEC 31 1912

BOSTON SYMPHONY TO GIVE THIRD CONCERT

Unusual interest surrounds the third Boston Symphony concert of the season in Infantry hall, Tuesday evening, as it will mark the debuts of two very interesting artists, Elena Gerhardt, the eminent German soprano, and Otto Urack, the assistant conductor of the orchestra, who takes the place of Dr. Muck.

Dr. Muck is rapidly recovering from a severe illness that has held him prisoner for the past three weeks, but his physician will not allow him to go out yet. Mr. Urack has had great success with the orchestra in Boston, and its patrons in Providence will watch his work with

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From AMERICAN

Address New York

Date JAN 5 - 1913

BOSTON SYMPHONY.

The third pair of Boston Symphony concerts, which will be given in Carnegie Hall on Thursday evening, January 9 and Saturday afternoon, January 11, will present as soloist at the evening concert Margarete Matzenauer and at the afternoon concert Geraldine Farrar. Madame Matzenauer will sing the aria of Sextus from Mozart's "Titus" and Leonora's great aria, "Abscheulicher," from Beethoven's "Fidelio." A very interesting number on the Thursday evening's programme will be Reger's Concerto in Ancient Style (opus. 123), which will have its first public performance in New York. The other numbers will be Glazounoff's "Ouverture Solennelle" and Borodin's Second Symphony. On Saturday afternoon Miss Farrar will sing an aria from "Cosi fan tutte," and as her second number Azael's aria, from Debussy's "L'Enfant Prodigue." Dr. Muck has also included in the programme Josef Holbrooke's tone poem, "Queen Mab," besides Brahm's Symphony in D major and Chabrier's rhapsody, "Espana."

Esta 1884

From POST

Address: New York

Date

The third pair of Boston Symphony concerts, which will be given in Carnegie Hall on Thursday evening, January 9, and Saturday afternoon, January 11, will present as soloist at the evening concert Margaret Matzenauer and at the afternoon concert Miss Geraldine Farrar. Madame Matzenauer will sing the aria of Sextus from Mozart's "Titus" and Leonora's great aria "Abscheulicher" from Beethoven's "Fidelio." On Thursday Reger's concerto in ancient style, opus 123, will have its first public performance in New York. The Philharmonic Society played it at a concert of its subscribers a few weeks ago. The other numbers will be Glazounoff's "Ouverture Solennelle" and Borodin's Second Symphony. On Saturday afternoon Miss Farrar will sing as her first number an aria from "Cosi fan tutte" and as her second number Azael's aria, "These Joyous Airs," from Debussy's early cantata, "L'Enfant Prodigue." On this programme also Dr. Muck has placed what is likely to be a novelty to most attendants of the Boston Symphony concerts. This is Josef Holbrooke's tone poem, "Queen Mab," the first work by this composer to be played by the Boston Symphony. The programme in proper order is as follows: Brahms, symphony in D major No. 2; Mozart, aria from "Cosi fan tutte; Holbrooke, tone poem, "Queen Mab"; Debussy, Azaël's aria from "L'Enfant Prodigue"; Chabrier, rhapsody for orchestra, "España."

From HERALD

Address: New York

Date JAN 5 - 1913

EVERY orchestra of which New York can boast and the pride of Boston's musical centres will play here this week, for with the new year a burst of activity is coming that bids fair to swamp the enthusiasts who want to miss nothing.

The January pair of concerts of the Boston Symphony will be given in Carnegie Hall Thursday evening and Saturday afternoon, and Dr. Carl Muck has recovered sufficiently to conduct at both. Mme. Margarete Matzenauer will be the soloist Thursday and Miss Geraldine Farrar Saturday afternoon. For the evening concert Dr. Muck has chosen a programme that includes Reger's Concerto in Old Style, Glazounoff's overture solenelle and Borodin's Second Symphony. Mme. Matzenauer will sing an aria from Mozart's "Titus."

Miss Farrar will sing two numbers on Saturday afternoon—an aria from "Cosi fan Tutti" and Azael's aria from Mr. Claude Debussy's "L'Enfant Prodigue." Brahms' Second Symphony, Holbrook's tone poem "Queen Mab" and the "España" rhapsody by Chabrier will constitute the orchestra's programme.

Estab 84

From STAATS-ZEITUNG

Address: New York.

Date JAN

Symphonie-Konzerte.

Die beiden nächſten Konzerte des Boſtoner Symphonie-Orcheſters finden unter Leitung von Dr. Muck am kommenden Donnerſtag Abend, reſp. Samſtag Nachmittag in Carnegie Hall ſtatt. Das erſterwähnte Konzert bringt das folgende Programm: Reger „Konzert im alten Style", Glazounow „Ouverture Solennelle" und Borodin's Zweite Symphonie. Als Soliſtin ſingt Frau Matzenauer vom Metropolitan Beethoven's Arie „Abſcheulicher" a „Fidelio" und die Altarie des Sextus a „Titus"

Established

[127]

From TRIBUNE
Address: New York.
Date JAN 5 - 1913

THE BOSTON SYMPHONY.

The third pair of Boston Symphony concerts, which will be given in Carnegie Hall on Thursday evening, January 9, and Saturday afternoon, January 11, will present as soloist at the evening concert Mme. Margarete Matzenauer, and at the afternoon concert Miss Geraldine Farrar. Mme. Matzenauer will sing the aria of Sextus from Mozart's "Titus" and Leonora's great aria "Abscheulicher," from Beethoven's "Fidelio." A very interesting number on the Thursday evening programme will be Reger's Concerto in Ancient Style, Opus 123, which will have its first public performance in New York. The Philharmonic Society played it at a concert of its subscribers a few weeks ago. The other numbers will be Glazounoff's "Overture Solennelle" and Borodin's Second Symphony. The programme is as follows:

Concerto in Ancient Style	Reger
Aria of Sextus, from "Titus"	Mozart
"Ouverture Solennelle"	Glazounoff
Symphony in B Minor, No. 2	Borodin

On Saturday afternoon Miss Farrar will sing as her first number an aria from "Cosi fan Tutte," and as her second number Azaël's aria, "These Joyous Airs," from Debussy's early cantata, "L'Enfant Prodigue." On this programme also Dr. Muck has placed what is likely to be a novelty to most attendants of the Boston Symphony concerts. This is Josef Holbrooke's tone poem, "Queen Mab." Little of the music of this interesting Englishman has been heard in America, and this is the first work to be played by the Boston Symphony. It is one of a series of tone poems, and had its first performance at the Leeds Musical Festival in 1904. The programme is as follows:

Symphony in D Major, No. 2	Brahms
Aria from "Cosi fan Tutte"	Mozart
Tone poem, "Queen Mab"	Holbrooke
Azael's aria from "L'Enfant Prodigue"	Debussy
Rhapsody for orchestra, "Espana"	Chabrier

Es 884

From ~~TRIBUNE~~ Times
Address: New York.
Date JAN - 1913

The third pair of Boston Symphony concerts, which will be given in Carnegie Hall on Thursday evening, Jan. 9 and Saturday afternoon, Jan. 11, will present as soloist at the evening concert Mme. Margarete Matzenauer, and at the afternoon concert Miss Geraldine Farrar. Mme. Matzenauer will sing the aria of Sextus from Mozart's "Titus" and Leonora's aria "Abscheulicher," from Beethoven's "Fidelio." On the Thursday evening programme will be Reger's Concerto in Ancient Style, Opus 123. The other numbers will be Glazunoff's "Ouverture Solennelle" and Borodin's Second Symphony. The programme in its proper order is as follows:

Concerto in Ancient Style	Reger
Aria of Sextus from "Titus"	Mozart
"Ouverture Solennelle"	Glazunoff
Symphony in B minor, No. 2	Borodin

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Tone poem, "Queen Mab"	Holbrooke
Azael's aria from "L'Enfant Prodigue"	Debussy
Rhapsody for orchestra, "Espana"	Chabrier

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Esta 884

From PRESS
Address: New York
Date JAN 5 - 1913

Boston has had the pleasing sensation of having discovered a new conductor of worth. He is Otto Urack, assistant conductor of the Boston Symphony Orchestra, who, through the illness of Dr. Muck, a sufferer from tonsilitis, has been called to

(Continued from Fourth Page.)

conduct the concerts during the last [illegible] engaged as the successor of Alwin Schroeder among the 'cellos and also as assistant conductor to take Dr. Muck's place in case the latter was at any time incapacitated. Although but 28 years old, he has given some very remarkable performances. The feeling is that the young man has a remarkable future.

Dr. Muck has nearly recovered from his illness, and will conduct the next concerts of the orchestra in New York on Thursday evening, January 9, and Saturday afternoon, January 11. Mme. Matzenauer will be the soloist Thursday evening and Miss Farrar Saturday afternoon.

Est 1884

From STANDARD UNION
Address: Brooklyn, N. Y. 1913
Date

Max Reger, Marcello, Gluck, Brahms, Richard Strauss and Mozart, make a remarkable list of composers represented on the programme of the third Boston Symphony concert, which will be given in the Academy of Music next Friday evening. The soloist will be Elena Gerhardt, the very distinguished German soprano. whose recitals a year ago are gratefully remembered by all those who had the good fortune to hear her. Miss Gerhardt will sing twice. Her first number will be two old Italian arias, one by Marcello and the other by Gluck, and her second number three songs by Richard Strauss, "Morgen," "Wiegenlied" and "Caecilie," with orchestral accompaniment arranged by the composer himself. The orchestral part of the concert gains great importance from the

ELENA GERHARDT,
Soprano Soloist.

first performance in Brooklyn of Max Reger's concerto in ancient style, opus 123. Reger shares with Strauss and Debussy the distinction of being the most interesting musical personality of the time. A man of prodigious musical learning, a contrapunist of extraordinary skill, his works often in the past having displayed this skill at the expense of melodic value. In this work, however, he has gone back to the form made popular by the composers of the early eighteenth century, and clothed modern thought after the manner of Bach. The work was first produced in Frankfort-on-the Main on Oct. 4, 1912, and the Philharmonic Society of New York gave it at an invitation concert at the Waldorf-Astoria on Nov. 19. Its first public performance in America was at the Boston Symphony concerts in Boston on Dec. 13 and 14. The work is in three movements and employs one and two solo violins. It is scored for three flutes, three oboes, two bassoons, three trumpets, three horns kettle-drum, solo violins, and the usual strings. The other numbers will be Brahms' magnificent variations on a theme by Haydn, and Mozart's symphony in C major, commonly known as "Jupiter."

Estal 884

From MORNING TELEGRAPH
Address: New York. JAN 5 - 1913
Date

The third pair of Boston Symphony concerts, which will be given in Carnegie Hall on Thursday evening, January 9, and Saturday afternoon, January 11, will present as soloist at the evening concert Madame Margarete Matzenauer, and at the afternoon concert Miss Geraldine Farrar.

Madame Matzenauer will sing the aria of Sextus from Mozart's "Titus" and Leonora's great aria "Abscheulicher" from Beethoven's "Fidelio."

A very interesting number on the Thursday evening programme will be Reger's Concerto in Ancient Style, opus 123, which will have its first public performance in New York. The Philharmonic Society played it at a concert of its subscribers a few weeks ago. The other numbers will be Glazounoff's "Ouverture Solennelle" and Borodin's Second Symphony. The programme in its proper order is as follows:

Concert in Ancient Style	Reger
Aria of Sextus from "Titus"	Mozart
"Ouverture Solennelle"	Glazounoff
Aria, "Abscheulicher" from "Fidelio"	Beethoven
Symphony in B Minor No. 2	Borodin

On Saturday afternoon Miss Farrar will sing as her first number an aria from "Cosi fan tutte" and as her second number Azael's aria, "These Joyous Airs" from Debussy's early cantata, "L'Enfant Prodigue."

On this programme also Dr. Muck has placed what is likely to be a novelty to most attendants of the Boston Symphony concerts. This is Josef Holbrooke's tone poem, "Queen Mab." Little of the music of this interesting Englishman has been heard in America and this is the first work to be played by the Boston Symphony. It is one of a series of tone poems and had its first performance at the Leeds Musical Festival in 1904.

The programme in proper order is as follows:

Symphony in D Major No. 2	Brahms
Aria from "Cosi fan Tutte"	Mozart
Tone poem, "Queen Mab"	Holbrooke
Azael's aria from "L'Enfant Prodigue"	Debussy
Rhapsody for orchestra, "Espana"	

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From CITIZEN
Address: Brooklyn, N. Y. 5
Date

MUSIC NOTES OF INTEREST

Boston Orchestra to Play Here Friday.

MISS ELENA GERHARDT WILL BE THE SOLOIST

Flonzaleys at the Academy on Tuesday—Two Symphony Concerts To-Morrow — McCormack's Recital To-Morrow Evening.

Max Reger, Marcello, Gluck, Brahms, Richard Strauss and Mozart makes a remarkable list of composers represented on the programme of the third Boston Symphony concert, which will be given in the Academy of Music next Friday evening. The soloist will be Elena Gerhardt, the distinguished German soprano, whose recitals a year ago are remembered by all those who had the fortune to hear her. Miss Gerhardt will sing twice. Her first number will be two old Italian arias, one by Marcello and the other by Gluck, and her second number three songs by Richard Strauss, "Morgen," "Wiegenlied" and "Caecilie," with orchestral accompaniment arranged by the composer himself.

The orchestral part of the concert gains importance from the first performance in Brooklyn of Max Reger's Concerto in Ancient Style, Opus 123. This work was first produced in Frankfort-on-the-Main on Oct. 4 last, and the Philharmonic Society of New York gave it at an invitation concert at the Waldorf-Astoria on Nov. 19. Its first public performance in America was at the Boston Symphony concerts in Boston on Dec. 13 and 14. The work is in three movements, and employs one and two solo violins.

The other numbers will be Brahms' variations on a theme by Haydn and Mozart's immortal symphony in C major, "The Jupiter."

Establ 884

From AMERICAN
Address: New York. BROOKLYN EDIT
Date JAN 5 - 1913

TO HEAR ELENA GERHARDT

Will Be Soloist at Third Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening. The soloist will be Elena Gerhardt, the distinguished German soprano, whose appearances in America last year made such a pro[illegible]pression upon all those that heard her.

For a number of years Miss Gerhardt has been giving concerts and song recitals on the [illegible]ent and in England, where her p[illegible]larity is firmly established. She [illegible] probably be heard in an aria [illegible] in a group of songs with orchest[illegible]

Established:

From SUN
Address New York
Date JAN 5 - 1913

The third pair of Boston Symphony concerts, which will be given in Carnegie Hall on Thursday evening, January 9, and Saturday afternoon, January 11, will present as soloist at the evening concert Mme. Margarete Matzenauer and at the afternoon concert Miss Geraldine Farrar. Mme. Matzenauer will sing the aria of Sextus from Mozart's "Titus" and Leonora's great aria, "Abscheulicher" from Beethoven's "Fidelio." A very interesting number on the Thursday evening programme will be Reger's concerto in ancient style, opus 123, which will have its first public performance in New York. The Philharmonic Scoiety played it at a concert of its subscribers a few weeks ago. The other numbers will be Glazounoff's "Ouverture Solennelle" and Borodin's second symphony. The programme in its proper order is as follows:

Concerto in ancient style	Reg
Aria of sextus from "Titus"	Moza
"Ouverture Solennelle"	Glazoun
Symphony in B minor No. 2	Borod

On Saturday afternoon Miss Farrar will sing as her first number an aria from "Cosi fan Tutte," and as her second number Azaël's aria "These Joyous Airs," from Debussy's early cantata "L'Enfant Prodigue." On this programme also Dr. Muck has placed what is likely to be a novelty to most attendants of the Boston Symphony concerts. This is Josef Holbrooke's tone poem "Queen Mab." Little of the music of this interesting Englishman has been heard in America and this is the first work to be played by the Boston Symphony. It is one of a series of tone poems and had its first performance at the Leeds musical festival in 1904. The programme in proper order is as follows:

Symphony in D major No. 2	Brahms
Aria from "Cosi fan Tutte"	Mozart
Tone poem, "Queen Mab"	Holbrooke
Azaël's aria from "L'Enfant Prodigue"	Debussy
Rhapsody for orchestra, "España"	Chabrier

Esi 884

From STANDARD UNION
Address Brooklyn, N. Y. 1913
Date

The Boston Symphony Orchestra, which is to give its third concert in the Academy of Music Friday evening, Jan. 10, has been trying out its assistant conductor, Otto Urack, called suddenly to this task by the illness of Dr. Muck. Once more Boston seems to have discovered a genius, for Mr Urack, although a young man of only twenty-eight, has had extraordinary success at his concerts in Boston. Dr. Muck, however, will conduct the Brooklyn concert as usual. The soloist will be the distinguished German singer, Elena Gerhardt, whose concerts last season were among the sensations of the winter in Manhattan and Boston.

Esta 884

[128]

From News
Address PROVIDENCE, R. I.
Date JAN 1 - 1913

1884

BRILLIANT CONCERT BY THE BOSTON SYMPHONY

A very large and discriminating audience attended the third concert of the season by the Boston Symphony orchestra in Infantry hall on Tuesday evening, and the performance was certainly one of the most brilliant and most pleasing ever given by this splendid musical aggregation. The program was:

Symphony No. 8, F major, Op. 93.... ....Beethoven
  I. Allegro vivace e con brio.
  II. Allegretto scherzando.
  III. Tempo di minuetto.
  IV. Allegro vivace.
Old Italian Arias.. ....Marcello-Gluck
Overture to "Genoveva," Op. 81....... ....Schumann
Three Songs with Orchestra.......Strauss
  "Morgen," "Wiegenlied," "Cacile."
Ouverture Solennelle, Op. 73....Glazounoff

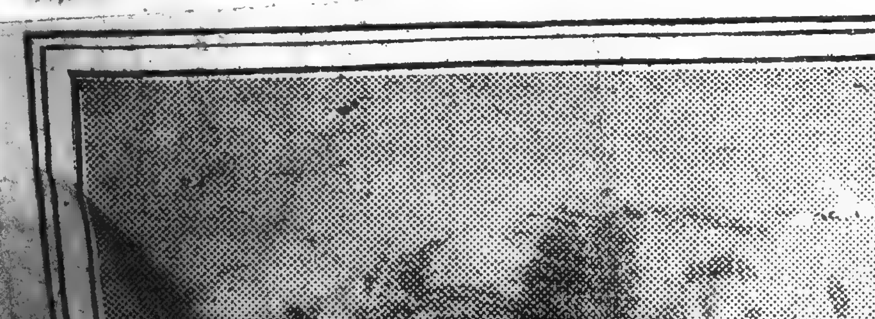
The soloist was Miss Elena Gerhardt, and she proved to be an artiste in every meaning of the term. Possessed of a voice full of power and of remarkable range, possessing a most evident knowledge of her art, she made a most delightful and most deserved impression, and was called before the audience again and again. Never losing control of her marvelously trained voice, she, at the same time clearly demonstrated that she possesses in a high degree the power of "feeling" the music.

She sang two old Italian arias, one by Marcello and the other by Gluck, and also a group of three "lied" by Strauss, in the last of which, "Cacile," she gave evidence of great dramatic force in her beautiful tones.

The orchestra, owing to the illness of Dr. Karl Muck, was conducted by Otto Urack, the new first 'cellist and assistant conductor. Mr. Urack made a most favorable impression, all of his readings being very effective, but particularly so in the "Ouventure Solennelle" of Glazounoff, one of the fiery compositions, which has so distinguished the composers of the modern Russian school.

On the whole it was a delightful concert, reflecting the greatest credit upon the conductor and the players.

The fourth concert will take place on Tuesday evening, Feb. 4, at which time Mr. Norman Wilks, the English pianist, will be the soloist.



Geraldine Farrar, Soloist With Boston Symphony Orchestra, Carnegie Hall, Saturday Afternoon

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From EVG. SUN
Address: Baltimore, Md.
Date
Established:

BOSTON SYMPHONY CONCERT WEDNESDAY

Elena Gerhardt, Distinguished German Soprano, To Make Premiere.

TO SING NEW SOLOS

Orchestra Under Dr. Karl Muck Will Play Russian Numbers At Her First Appearance.

The third Boston Symphony concert, which will be given in the Lyric Theatre next Wednesday evening, presents several viewpoints of interest. The soloist will be Miss Elena Gerhardt, the distinguished German soprano, who will make her first appearance in this city. Miss Gerhardt is a comparative stranger in America, for last season was the first time she visited this country. Her concerts then, however, were sufficient to impress the musical public with the fact that in her Germany has sent another valuable contribution to our musical life.

The possessor of a beautiful soprano voice, she has taste and intelligence in the interpretation of songs and arias that are the lot of very few artists.

Two Italian Arias.

Her first number will be two old Italian arias—"Il mio bel fuoco," by Marcello, and "O del mio dolce ardor," by Gluck. Her second number will be three modern songs by Richard Strauss, the accompaniments to which he himself orchestrated. These are "Morgen," "Wiegenlied" and "Cæcilie."

The orchestral numbers include two works new to Baltimore, one of them a novelty. This is Max Reger's "Concerto in Ancient Style for Orchestra, Opus 123."

Reger shares with Strauss and Debussy the distinction of being the most interesting musical personality of our time. A man of prodigious musical learning, a contrapuntist of extraordinary skill, his works often in the past have displayed this skill at the expense of melodic value. In this work, however, he has gone back to the form made popular by the composers of the early eighteenth century and clothed modern thought after the manner of Bach.

The work was first produced in Frankfort on October 4, 1912, and the Philharmonic Society of New York gave it at an invitation concert at the Waldorf-Astoria on November 19.

Has Three Movements.

Its first public performance in America was at the Boston Symphony concerts in Boston, on December 13 and 14. The work is in three movements and employs one and two solo violins. It is scored for three flutes, three oboes, two bassoons, three trumpets, three horns, kettle-drum, solo violin and the usual strings.

The other work which is new to Baltimore is Borodin's Symphony in B Minor No. 2. It was written during the years 1871-77 and had its first performance in St. Petersburg on February 15, 1877.

Borodin, who was born in 1834 and died in 1887, belonged to that Chauvinistic school of Russian musicians which rejected Rubinstein and Tschaikowsky as non-Russian and found its most eloquent expression in Rimsky-Korsakoff. Although older than Balakireff, Borodin was his pupil.

Borodin's vocation was medicine and surgery, and music was his avocation, and, curiously enough, from 1862 to the day of his death he was a teacher of chemistry in the Academy of St. Petersburg. Nevertheless, he devoted much time to music, writing in all its various forms.

Held In High Esteem.

His music was always held in high esteem in Russia, and at this late date is rapidly gaining ground in Europe.

The full program will be as follows:

Concerto in ancient style..........Reger
Old Italian arias—
"Il mio bel fuoco"..................Marcello
"O del mio dolce ardor"..............Gluck
"Academic Festival" (overture)....Brahms
Three songs with orchestra—
"Morgen"... }
"Wiegenlied" } ....Strauss
"Caecilie"... }
Symphony in B Minor No. 2.......Borodin
Soloist—Miss Elena Gerhardt

From TRIBUNE
Address: New York.
Date
Est 1884

ARTISTIC PROPRIETY

Is It Sinned Against When Philharmonic Plays Strauss and Rossini?

To the Editor of The Tribune.

Sir: As Wednesday's Tribune contained a long reply to my recent criticism of the Philharmonic programmes, I must trespass upon your columns again with a rejoinder.

Your readers who have noticed my first communication will remember that I questioned the artistic propriety of placing Strauss waltzes and Rossini overtures on regular symphonic programmes, especially after such superb creations as Beethoven's Seventh and Tschaikowsky's Fifth symphonies.

To this your correspondent, J. P. Schmitt, replies that the Strauss waltz is music of a high order, that good authority exists for thinking so, and that its performance falls well within the province of the Philharmonic Society. He goes into an exposition of the objects of this society, quoting from its constitution, bylaws, etc., to prove that the object of the Philharmonic Society is "the cultivation and performance of instrumental music," and that it is its duty to conserve "musical compositions which the judgment and taste of the cultured world have admitted to be first rank"—platitudes which no one ever disputed.

Simply noting this digression, let me ask my critic why the performance of Strauss waltzes and Rossini overtures is more the duty of the Philharmonic Society than of other first class orchestral associations? I cannot recall that the Boston Symphony Orchestra, the Philadelphia Orchestra or any similar orchestral organization has performed a Strauss waltz or Rossini overture in their regular symphonic concerts within a decade. Surely my critic will not deny that these organizations exist quite as much for the conservation of the best orchestral music as does the Philharmonic Society. Yet even he would probably be somewhat "shocked" to find the "Danube" waltz or the "Tell" overture on a regular Boston Symphony Orchestra programme.

With so much already accomplished in the development of genuine musical taste, it certainly does seem a pity that the Philharmonic Society should appear "to capitulate to the enemy" by throwing out needless bait to the unmusical. This is the only consideration that impelled me to protest against a continuance of the practice. No, I was not "shocked," Mr. Schmitt—nothing the Philharmonic Society will do under its present leadership can shock a keen observer of things musical. Amazed I certainly was, as were many others. Even the professional musical critics, as appeared from their Monday morning reviews of the concerts in question, were equally amazed at such incongruous innovations in recent Philharmonic programmes.

DAVID A. MODELL.
New York, Jan. 10, 1812.

From EVENING TELEGRAM
Address: New York.
Date JAN 10 1913
Estab

For the third time this year the Boston Symphony Orchestra is with us, and for that happy fact let praise be given.

At the first of its two concerts last night, in Carnegie Hall, a change of programme was made at the last moment. Mme. Mateznauer, who was to have been the soloist, was ill, and in her place Miss Elena Gerhardt sang two groups of songs, making her first appearance here this year. Two old Italian arias by Marcello and Gluck were Miss Gerhardt's first selections. Her second group of songs by Richard Strauss were in her programme here last season, and were sung with that tonal beauty and artistic insight which have made this singer so justly celebrated. After the first song in this group, "Morgen," the progress of the concert was interrupted by the illness of one of the auditors. Dr. Muck and Miss Gerhardt succeeded in restoring the requisite artistic repose almost immediately.

The most important number of the orchestra was Borodin's second symphony, a bold work, showing not only the barbaric splendor of the modern Russian school but the influence of the frequently banal Liszt, who was Borodin's friend.

Dr. Muck conducted the work with his usual fidelity to the meaning of the composer and with the authority that marks his leadership and makes him the ideal orchestral conductor. Traces of his recent illness were apparent, but they were not permitted by him to interfere with or affect his work.

Another Russian represented in the programme was Glazounoff, whose overture solenelle was played between Miss Gerhardt's two groups of songs. Reger's concerto in the ancient style opened the programme.

As usual, the orchestra's playing was above reproach, and the appreciation of the most discriminating musical audience in the cty was manifest throughout.

From EVG. SUN
Address: New York
Date JAN 10 1913

Established

That most wonderful audience which greets the Boston Symphony Orchestra on its visits to New York became aware of a sudden interruption in the usual calm course of proceedings at Carnegie Hall last night. One of the woodwinds played a "sour" note, a thing unheard of. And the same instant an emergency soloist, Elena Gerhardt, appearing in Matzenauer's place, was seen to start and catch her breath. But the song, Strauss's "Morgen," was finished and Dr. Muck turned round inquiringly, just as an unconscious woman was lifted from one of the front rows on the middle aisle and carried out of the hall. Those on the stage had seen the mishap first.

It was said later that the fainting woman had quickly revived and that she was Mrs. Calvin S. May, whose home was in the Osborne, just over the way in Fifty-seventh street. At the other side of Carnegie Hall, by grim coincidence, a singer, Charles Rice, formerly occupying one of the studios high up in the musical building, was at the same hour being carried from the Fifty-sixth street door.

The big audience became quiet after a moment's pause and Miss Gerhardt went on with the well-known "Wiegenlied" of Strauss, and his brilliant "Caecilie," orchestrated for her by the composer. The German *Lieder* singer earlier in the evening sang old Italian arias, Marcello's "Il mio bel fuoco" and Gluck's "O del mio dolce ardor," which earned a special distinction as being the only classical numbers in the entire programme.

Gerhardt looked a giant in a radiant costume of gold satin crossed from hem to shoulder by two great diagonals of lace. Her voice, used with care in the lower register, dominated the orchestra when delivered with full power on the upper tones. The "Cradle Song" and "Caecilie" were much applauded. Conductor and band began Max Reger's so-called concerto "In the Ancient Style," op. 123, a towering structure of serpentine fugues piled one on another in the familiar manner of the "Twentieth Century Bach."

Glazounoff's overture "Solenelle," better described by its original name of "Festival," was followed last of all by another Russian, Borodin, whose symphony No. 2 proved a tone pageant of the mediæval land of the Czars.

Borodin himself labelled his symphony's first movement a gathering of ancient Russian princes, his adagio a song of the Slavic "bayans" or troubadours, and his finale a banquet of heroes to the sound of the peasant "gousli" a bamboo flute.

Reger's concerto and the Strauss songs are repeated in Brooklyn to-night, with Mozart's "Jupiter" symphony and Brahms's variations on a theme of Haydn. To-morrow at Carnegie Hall the orchestra plays Brahms's second symphony, Holbrooke's "Queen Mab" and Chabrier's "Espana," while Geraldine Farrar sings airs of Mozart and Debussy.

From EVG. WORLD
Address: New York
Date

Estab

Boston Orchestra Meets a Hoodoo And Finishes It

BY SYLVESTER RAWLING.

THAT dreadful hoodoo of the rule of three fell upon the Boston Symphony Orchestra at Carnegie Hall last night. Happily, it exhausted itself all at once, leaving the skies all serene for to-morrow's matinee. First, there had to be a hasty substitution of a soloist. Margarete Matzenauer, of the Metropolitan Opera Company, announced to sing arias from Mozart's "Titus" and Beethoven's "Fidelio," was ill, and Elena Gerhardt, the eminent German singer, who has been heard here previously this season, was hurried into the breech. Then between two of Miss Gerhardt's numbers, a woman seated well forward fainted and was carried out limp and motionless; an incident that might have caused some excitement elsewhere, but scarcely aroused a ripple on the surface of the placid Boston Orchestra audience. Finally, after the first number of the symphony, a music rack was upset with a distrubing clatter, and the man behind it fell, picking himself up unhurt, but with face aglow with chagrin. Fortunately, nothing further of an untoward nature happened.

The lady who fainted, it was learned, was Mrs. Calvin S. May, of the Osborn, Fifty-seventh street and Seventh avenue, whose husband is a doctor. He was not present, but Mrs. May was attended by Dr. Percy S. Friedenberg, who pronounced the attack one of the heart, more serious than an ordinary faint.

[illegible] Gerhardt [illegible] two old Italian arias, Marcella's "Il mio bel fuoco" and "Gluck's "Odel mio dolce ardor." Later she sang a group of Richard Strauss's songs, "Morgen," "Wiegenlied" and "Cacilie." She was in fine voice, better, in fact, than she has ever displayed here, and she sang with the artistry which she has led us to expect from her. For once, at least, the soloist won the chief favor of a Boston Symphony audience.

Dr. Muck's orchestral numbers were so much out of the ordinary as to cause something of a surprise to the conventional among his hearers. He began with Max Reger's concerto for orchestra in the ancient style. Clever, at least, and not without interest. It is in three movements. The first ends in suspension—has no ending at all, one might say. There was silence for several seconds. Then there were a few hand clappings. Again silence. A few more desultory hand claps followed, and, after nearly a minute had expired, there was general but perfunctory applause. The incident was a tribute to the intelligence of the audience, a learned musician was overheard to say. The next two movements were better received. But there was no pretense of enthusiasm. Glazounoff's "Sollennelle" overture had something of brilliance, at least, to recommend it, and Borodin's second symphony, simple and rugged, held appeal for people of sentiment. Dr. Muck conducted throughout with fine understanding and appreciation of the works he presented, and his splendid band of musicians justified their great reputation.

Newspaper Cutting Bure

From EVG. JOURNAL
Address: New York
Date

Established:

Elena Gerhardt Surprises Audience by Early Return

Miss Elena Gerhardt, somewhat more ample as to figure than a year ago, unexpectedly made her first appearance of the season last night at Carnegie Hall as the eleventh-hour soloist with the Boston Symphony Orchestra, in place of Mme. Margarete Matzenauer, of the Metropolitan Opera House, who was unable to fill this engagement. Miss Gerhardt had not been scheduled to sing here until toward the end of the month, and it was a distinct pleasure to hear her so much sooner.

While Dr. Muck went somewhat far afield in his programme, making a musical detour first through the land of the Little White Father in order to gather up an overture and a symphony of the Russian school, and then to Meiningen for one more opus of the quite un-Russian but indefatigable Max Reger, Miss Gerhardt satisfied herself with three songs of Richard Strauss and airs of Benedetto Marcello and Gluck.

Miss Gerhardt's art is still quite the same art of utmost distinction that she revealed to us a year ago. It is that rare thing of beauty, a vocal organ delicately and surely responsive to the finest shades of expression that the singer demands of it, welded with a poetically penetrative understanding.

Very little of the music that Benedetto Marcello, that polished talent of the early eighteenth century, wrote in opera and oratorio and cantata is heard to-day, and this old air, "Il mio bel Fuoco," that Miss Gerhardt chose, she sang with the grace that it demanded. Smoothly beautiful was her singing of the "O del mio Dolce Ardor," from Gluck's "Helen and Paris."

Strauss's "Morgen" and "Wiegenlied" Miss Gerhardt has sung here before. With orchestra they gain in richness, and Miss Gerhardt sang them with that effect of quiet exaltation that her wonderful pianissimo spinning of tone achieves in songs that require it. The "Caecilie," which needs the opposite sort of exaltation, is not best suited to Miss Gerhardt's artistic individuality.

The effect of Dr. Muck's opening number, Max Reger's Concerto in the Olden Style, was a bit unusual. After the first movement, which ends in one of the Regerlation sort of contrapuntal exercise of which the Teuton of the Teutons is so fond, the audience remained stolidly still. Two or three pairs of hands spasmodically applauded and then the stillness continued. Dr. Muck and his men were plainly amused and both were then finally applauded, in spite of Reger, so to speak.

One ventures to say that few of even a Boston Symphony audience know or e what a concerto was in the olden s, and Mr. Reger's scholarliness thus lost. But the last movement real merit. Its aridity is well conled beneath a factitious liveliness, so this received its meed of apise. There should be no doubt that old forms in music may be used certain purposes to-day, but to em them merely for their own sake irely worse than taking the proverb coal back to Newcastle.

ie Russian music consisted of Glanoff's "Solemn Overture" and Boros Second Symphony. The formened most labored, and the symny, while interesting, is hardly disuished in its thematic material. orchestra did all that could be with it. Indeed, the playing of men from Boston was upon the est level of the tradition behind

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From TIMES
Address: New York.
Date JAN 10 1913

THE BOSTON ORCHESTRA.

A Programme of Modern Music—Miss Elena Gerhardt Sings.

Dr. Muck carried out his ideas as to unity of style in the programme of the third evening concert of the Boston Symphony Orchestra given last evening in Carnegie Hall. It was made up entirely of modern works, except for two of the airs sung by Miss Elena Gerhardt, who was the soloist. She fulfilled that function because of the illness of Mme. Margarete Matzenauer, who had originally been announced for this concert, but was unable to appear. The orchestral music comprised Max Reger's "Concerto in the Ancient Style," Op. 123; Glazounoff's "Ouverture Solenelle," Op. 73, and Borodin's second symphony in B minor.

Reger's work, one of his most recent, had not been heard publicly in New York before, though it was played at an invitation concert given by the Philharmonic Society to its associate members last November. He has made his music resemble in some degree the old form of a "concerto grosso," with solo passages for certain instruments alternating with passages for the whole orchestra. The beginning is promising, with a stoutly built theme that might suggest the manner of Bach, but there is little besides the manner, and even this is very soon cast aside. The music in all three of the movements wanders from key to key in Reger's jaunty fashion, and though there is a complex contrapuntal fabric woven and the treatment of the orchestra is unusually transparent, the general effect is fragmentary and disjointed, with little coherence or true development.

The first movement ends its tonal peregrinations, in fact, with an effect of not getting back to the key of the movement, but of staying in the dominant. So inconclusive was the end that the audience failed to recognize that an end had come, and sat at first, as though bewildered, without giving a hand. It did not seem as though Reger's attempt to put new wine into this old bottle has been a success—and that not because the new wine was strong enough to burst the old bottle. The performance was one of the greatest subtlety and finish.

Of the two modern Russian compositions, Glazounoff's "Solemn Overture," no doubt, made the most agreeable effect, for, though he says some things in it that come dangerously near the commonplace, he does it with resounding brilliancy, and his efforts in this direction were splendidly seconded by the orchestra, which played the music with a tonal magnificence worthy of a better cause. Borodin, on the other hand, made not the slightest attempt to beguile either by any lascivious pleasings of his musical ideas or by seductive orchestral coloring. He was one of the most determined of the new Russian school to be uncompromisingly Russian, and this symphony may be called a classic of its kind, and is almost wholly made up of short themes, rude and angular in their form, endlessly repeated rather than employed for musical development.

They have the suggestion of the Orient. There are obstinately recurring figures, long, persistent single notes, that summon up a vision of the monotony of the steppes. That there is an aggressive vigor, even violence, in the music that makes an impression of its own, is undeniable; but its impression is not of musical beauty. The symphony had been heard before in New York—the Philharmonic Society played it under Anton Seidl's direction in 1897; it is not likely to be heard again in a much briefer interval.

Miss Elena Gerhardt's singing gave great delight. It had all the beautiful qualities of voice, of profound appreciation and penetration, and of fine phrasing and artistic delivery that are remembered from her performances of last season. Her singing of the two old Italian airs, one by Benedetto Marcello, "Il mio bel Fuoco," and Gluck, "O, del mio dolce Ardor," was especially notable for the perfect command of the style to which they belong.

She sang also three songs by Richard Strauss, "Morgen," "Wiegenlied," and "Cäcilie," all with accompaniments transferred to the orchestra by the composer. Only in the last, however, is the transfer a success; and the first two, even if "Cäcilie" be not included, sound better with the pianoforte accompaniment as originally conceived and written. Miss Gerhardt sang them beautifully, and they were accompanied beautifully.

E 1884

From MORNING TELEGRAPH
Address: New York.
Date

k, 1884

SYMPHONY SOLOIST IS ILL; GERHARDT SINGS

Margarete Matzenauer Unable to Appear With Dr. Muck's Organization; Woman in Audience Faints.

A double illness marred the first of the Boston Symphony's January concerts which was given at Carnegie Hall last night. The indisposition of Margarete Matzenauer, the Metropolitan Opera contralto who was to have been the soloist of the evening, made necessary the substitution of Elena Gerhardt and a consequent change in the programme.

At the close of the first of the three Strauss songs the substitute soloist sang Mrs. Calvin Sloane May of 205 West Fifty-seventh street, who was in the audience, was seized with a fainting spell, supposedly due to a heart attack or to a mild form of apoplexy. Dr. Percy S. Friedenberg, who was attending the concert, offered his services, and Mrs. May was conveyed to her apartment near Carnegie Hall after he had revived her.

Despite these contretemps, the concert was an unusually brilliant one. The Glazounoff overture was easily the masterpiece of Dr. Muck and his orchetra for that evening. Reger's "Concert in Ancient Style" and Borodin's Symphony in B minor, No. 2, were the other numbers. Madame Gerhardt [illegible]

From STAATS-ZEITUNG
Address: New York.
Date JAN [illegible] 1913

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Boſtoner Symphonie-Konzert.

Reger's „Concert im alten Style", welches Werk am 19. Nov. v. J. im erſten des Konzerts der Boſtoner ſymphoniſchen für ihre Jahres-Mitglieder erſtmalig in New York geſpielt worden war, erlebte geſtern Abend in Carnegie Hall anläßlich des Concert der Boſtoner ſymphoniſchen Gäſte ſein öffentliches Debut. Es iſt mir nicht leicht, über Reger zu ſchreiben, ohne Altgewohntes zu wiederholen. Gelehrſamkeit iſt, wie immer, auch diesmal in unheimlicher Menge in Evidenz, aber faſt alles, was wir bisher an der Muſik Herrliches und Erhebendes fanden, glänzt durch Abweſenheit. Eine ausführlichere Beſprechung hat unter ſolchen Umſtänden keinen Sinn, denn da handelt es ſich um grundlegende Differenzen, nicht um dieſes oder jenes Thema oder um dieſe oder die andere Behandlungsweiſe. Ich ſtehe den Modernen ſympathiſch und vor allem höchſt aufmerkſam gegenüber, aber—was ich bisher an der Muſik geliebt habe, wird mir da auf den Kopf geſtellt! Was nützt alle blendende Virtuoſität der Boſtoner ſolch' trockenen kontrapunktiſchen Verſchlingungen und Auswüchſen gegenüber, es iſt, als ob man am oberſten Stockwerk eines „Wolkenkratzers" werthvolle Fresken anbringen wollte. Sehen und genießen würde ſie ja doch niemand. Der Beifall des Publikums klang nicht eben ſehr aufrichtig und galt offenbar vorwiegend dem Meiſter-Orcheſter und ſeinem Führer.

Glazounoff, deſſen „Ouverture Solennelle" die nächſte Orcheſternummer bildete, iſt der Optimiſt unter den Neuruſſen, und ſeine Muſik klingt gewöhnlich wie Lebensbejahung und Glanz. Das war auch diesmal mit dieſer mehr dekorativ gehaltenen ,rauſchenden Muſik der Fall, die lebhaften Beifall auslöſte.

Die Hauptdarbietung des Konzerts kam zum Schluß. Es war Alexander Borodin's (1834—1887) Zweite Symphonie in H-Moll, die ſich ungeachtet eines nicht zu überſehenden Mangels an Einheitlichkeit als ein ſtarkes, intereſſantes [illegible]. Das iſt echt ruſſiſche Muſik von Natürlichkeit und Farbigkeit in Harmonik und Inſtrumentation.

Der erſte Satz zeigt ſcharfe Profilirung und bringt ein Ringen zwiſchen trüben und helleren Mächten. Finſtere Entſchloſſenheit charakteriſirt ihn faſt durchweg, mit dem der Humor und die Grazie des Scherzos in ſtarkem Kontraſt ſteht. Dieſer zweite Satz bringt ein ganz entzückendes Trio, das durchweg paſtoral anmuthet und die zarteſten, poetiſchen Farben zeigt. Faſt religiös angehaucht iſt dagegen der dritte Satz, der überwiegend träumeriſch gehalten iſt und ſtarken Klang- und Stimmungszauber bietet. Riemann findet, daß in dieſem Satz neben den ruſſiſchen Einflüſſen auch ſolche orientaliſcher Provenienz erkenntlich ſind, „die ſchillernden und verſteckten Farben und Schönheiten, die Unendlichkeitsſtimmung, die heiße und doch züchtige Sinnlichkeit des Orient. Der Schlußſetz findet wieder elementarere Rhythmen und gemahnt an die Steppe. Er klingt faſt ausgelaſſen luſtig aus.

Dr. Muck dirigirte dieſes originelle Stück Muſik mit ſichtlichem Behagen und imponirendem Farbenreichthum, und das Orcheſter konnte ſich an virtuoſem Muſiziren nicht genug thun. Einen beſonders guten Abend hatte der Konzertmeiſter, Herr Anton Witek, deſſen Solo-Violine auch im Reger'ſchen Werk durch Klangreiz und künſtleriſcher Vornehmheit wirkte.

An Stelle der angekündigten Soliſtin, Frau Matzenauer vom Metropolitan, die erkrankt war, hatte Frl. Elena Gerhardt die Aufgabe übernommen, das Publikum durch Sangesvorträge zu erfreuen, was ihr auch voll gelang. Prächtig bei Stimme, ſang die Dame, die in der laufenden Saiſon hier noch nicht gehört worden war, zwei Arien von Marcello und Gluck, die, das mangelhafte Italieniſch abgerechnet, wahre Kunſtleiſtungen brachten. Noch mehr wirkte ſie durch den intelligenten und ſeelenvollen Vortrag von Richard Strauß' „Morgen", „Wiegenlied" und „Cäcilie", von denen ſie namentlich das erſtgenannte wundervoll ſang. Dieſe Lieder wirken mit Orcheſterbegleitung viel mehr als mit Piano. Das Publikum zeichnete Frl. Gerhardt ſehr warm aus und verhielt ſich auch den Boſtonern gegenüber ſehr beifallsfreudig.

H.

From TRIBUNE
Address: New York.
Date JAN

E 1884

THE BOSTON ORCHESTRA

Some New and Unexpected Music in the Programme.

The illness of Mme. Matzenauer, who was expected to sing at the concerts of the Boston Symphony Orchestra outside of its home city this week, compelled a change in the programme of the third concert, which took place in Carnegie Hall last night. Fräulein Gerhardt chanced to be available, however, and was secured, thus giving her New York admirers an earlier opportunity to hear her than was expected, and also enabling them to hear her under extremely gratifying conditions. The substitution spared the public a repetition of two airs which have become something of an obsession at concerts in which large voiced singers take part—the air with clarinet obbligato from Mozart's "Clemenza di Tito" and the scena "Abscheulicher!" from "Fidelio." In place of these very admirable but somewhat too persistent pieces Miss Gerhardt sang an old air by Benedetto Marcello ("I mio bel fuoco"), with which she made no very profound effect; a more familiar aria, that "gem of purest ray serene" from Gluck's "O del mio dulce ardor," in which beautiful feeling was paired with beauty of style and voice, and three of Richard Strauss's songs, in which nearly all the merits in the singer's catalogue were united and enhanced by exquisite orchestral accompaniments written by the composer himself. The songs were "Morgen," "Wiegenlied" and "Cäcilie," and in the first the principal violin, Mr. Witek, fairly divided the honors with the singer by his performance of the obbligato.

There was a-plenty of unfamiliar music in the orchestral list. The opening number, by Max Reger, a "Concerto in the Ancient Style," was about as startling an example of new wine in old bottles as that revolutionary with archaic tendencies could well have been expected to provide. In form it leaned on that of the old concerto grosso, though the ripieno band had a vastly different constitution than that known in the works of Bach and Handel, and the old manner was also observable in the structure of the themes, But there the likeness stopped, the harmonic progressions going so far afield that when the first movement came to an end the listeners were so lost in a maze that they sat in silence and stared at Dr. Muck as if wondering why he had stopped beating time. The slow movement made a nearer appeal, however, and from its opening to the end of the finale the music was followed with curious interest if not with unalloyed delight. A quicker response of popular appreciation was won by Glazounow's really fine and stirring "Overture Solennelle," which, played with such brilliancy as is heard only from the Bostonians, created a lively feeling of delight.

Set apart by itself as the closing portion of the programme was Borodine's Symphony in B minor, his second. There were probably a score or more of persons in the audience who recalled that this work had been previously heard in New York. It was sixteen years ago, however (February 5 and 6, 1897, at Philharmonic concerts directed by Anton Seidl), and those who remembered the incident at all probably could not recall much more than that it gave them a hearing of the most characteristically Russian symphony ever played in New York. Long years ago, when Tschaikowsky was a newcomer in our concert room, The Tribune's reviewer uttered the warning, "Look out for the Muscovite!"—uttered it in a spirit of admiration which has endured ever since. But when this symphony came it brought with it the discovery that, compared with Borodine, Tschaikowsky was a genial conservative, and that Rubinstein, whom some used to think a Russian, was hopelessly Teutonic and academic. This symphony is all Slav. Its ideas are all drawn from Russian folk song or folk dances, and are treated with true Russian desperation and wildness. Of extended melody there is not a shadow except in the slow movement—the third—and again, except in this slow movement, there is nothing which by any stretch of the imagination can be looked upon as thematic development—supposedly the first principle of symphonic composition. The first, second and fourth movements are all built up out of short phrases, which are reiterated over and over again with seemingly infinite variation of harmonic and instrumental color, but with a stubborn persistence which must seem maddening to all devotees of old-fashioned notions of musical development. It was all most revolutionary, but a perfect reflection of the spirit of Russian folksong, and to imaginations properly attuned must have called up pictures of the barbaric splendor of ancient Russian life. The music was driven home by the tremendous impetuosity and relentless power of Dr. Muck's reading.

H. E. K.

From SUN
Address: New York
Date JAN 10 1913

k, 1884

BOSTON ORCHESTRA HEARD HERE AGAIN

New Concerto in Old Style by Max Reger the Novelty of Programme.

ELENA GERHARDT SINGS

Glazounov's 'Overture Solenelle and Borodin's Second Symphony Are Also Heard.

The Boston Symphony Orchestra has come to town again and Dr. Karl Muck, happily recovered from the attack of grip which recently laid him low in the wise city of the East, conducted the concert at Carnegie Hall last evening. The programme was one of unconventional description, the orchestral numbers being Max Reger's "Concerto in the Ancient Style for Orchestra," opus 123, Glazounov's "Overture Solenelle," opus 73, and Borodin's second symphony.

The solo singer of the entertainment was to have been Mme. Matzenauer of the Metropolitan Opera House, but she was indisposed and her place was taken after sufficient warning in the morning papers) by Elena Gerhardt, the distinguished German lieder singer, who thus made her reappearamce before this public earlier than she had expected to make it.

After the concerto she sang two old Italian airs which she had given in Boston at the concerts of January 3 and 4. They were Marcello's "Il mio bel fuoco" and Gluck's "O del mio dolce ardor" from "Paride ed Elena." After the overture she sang three songs of Richard Strauss, "Morgen," "Wiegenlied" and "Cäcelie." Miss Gerhardt was welcomed cordially by her hearers and sang with much beauty of style, particularly in the German songs.

Mr. Reger's concerto, as noted, is his 123d work, but he was born in 1873 and on the whole he has not been immoderate in production. The composition heard last evening was first performed at Frankfort on October 4, 1912, at a concert of the Museums Gesellschaft conducted by Wilhelm Mengelberg, who once visited this city as a guest conductor of the Philharmonic Society. The concerto was first played here at the Philharmonic's private concert of November 19 last.

There are no important reasons why a musician of to-day should not take up the concert for "several instruments" as Bach wrote it, or the "concerto grosso" as fashioned by Handel. On the contrary, there are good reasons why in these days of new instrumental combinations and highly developed technical skill on the part of orchestra players admirable results should be expected from new excursions into the old field.

But it is probable that the greatest satisfaction will be gained from compositions which frankly adapt the old form to the new conditions and make no attempt at compromise. Mr. Reger has scored his work for three flutes, three oboes, two bassoons, three horns, three trumpets, kettledrums, solo violin and the usual strings. The selection of wind instruments betrays a desire to be archaic in orchestral color if not also in treatment.

On the other hand the passages allotted to the solo violin in the first movement are of a hybrid style. They have old fashioned figuration and distinctly Regerian melodic sequence. The union is utterly unhappy. The violin rebels against it and the concertino, as it used to be called, is not homogeneous with the concerto. The general result is one of confusion. The movement is needlessly complicated and its termination is so uncertain that last evening's audience did not know that the end had been reached and permitted several seconds to pass in silence before determining that there ought to be at least some semblance of applause.

The slow movement, which is the second of the composition, is much clearer and more interesting than the first allegro. Here the composer has bent himself to the unwonted task of affecting a simplicity which, though not congenial to his talent, is none the less becoming. The finale, too, is better made than the first movement and one can listen to it with pleasure if not with enthusiasm. Mr. Reger's return to an old form is attractive and ought to encourage other musicians to make experiments in similar things. But the antique manner need not be lamely imitated because the form is employed. This seems to be a case in which new wine might very successfully be poured into an old bottle.

It was a joy to hear the splendors of the tone of the Boston orchestra in the Glazounov overture. It is not a mighty conception, but it has fluency, color and plenty of striking contrast. It is well orchestrated and, as the musicians say, it "sounds." Given such a piece of music and a great orchestra can fairly show its qualities.

From **AMERICAN**
Address: **New York**
Date JAN 10 191

Estab

BOSTON MUSICIANS PLAY REGER WORK

Glazaunoff's Solemn Overture Also Is Fascinating Feature of Symphony Orchestra Concert.

By CHARLES HENRY MELTZER.

Dr. Muck and the Boston Symphony last night appeared at Carnegie Hall with an unusual programme. Opening with Reger's "Concerto in the Ancient Style," for orchestra, it ended with the second Symphony of the Russian, Borodin.

Between the works, representative of two most different schools, came Glazounoff's moving and melodious "Solemn Overture" and various songs—sung by Elena Gerhardt, who had replaced Margarethe Matzenauer, indisposed.

Rarely have the Boston players seemed more masterly in their attack, more delicate in their shading, more admirable in their precision, more varied in their color. The subtilities of Reger, whose concerto is not a concerto in the sense now attaching to that form of composition, were rendered with admirable expressiveness. The long and interesting Overture of Glazounoff was played with eloquence. And the heavy symphony of his fellow Russian, with its Muscovite themes, its barbaric vigor and its curious character, was racy of the land from which it sprang.

Mme. Gerhardt was in glorious voice. And if the style in which she sang two old Italian arias by Marcello and Gluck, displeased the critical, her tones were beautiful.

So was her singing of three songs by Strauss, his "Morgen" and "Wiegenlied" and his "Caecilie."

Hardly had Mme. Gerhardt reached the end of the Morgen" leed when an incident, of a distressing kind, upset the audience. An elderly lady seated in the middle of the orchestra fell forward in a fit and had to be carried into the lobby.

By a strange coincidence, almost at the same moment the body of a vocal teacher named Charles A. Rice, who died of heart failure yesterday morning, was removed from the building. Of this, however, those in the thronged hall knew nothing.

From **GLOBE**
Address: **New York**
Date JAN 1913

Established: Lon

"Concerto in the Ancient Style" by Reger Played

Boston Symphony Orchestra Heads With It Its Carnegie Hall Programme—Elena Gerhardt Replaces Mme Matzenauer—Other Musical Matters.

TO-DAY.

Aeolian Hall—3.30 P. M., concert of the Symphony Society.

Carnegie Hall—3 P. M., song recital by Mme Julia Culp, mezzo-soprano.

Metropolitan Opera House—8 P. M., "The Magic Flute."

TO-MORROW.

Aeolian Hall—8.30 P. M., song recital by Leon Rains, bass.

Carnegie Hall—2.30 P. M., concert of the Boston Symphony Orchestra.

Metropolitan Opera House—2 P. M., "The Tales of Hoffmann."

The Boston Symphony Orchestra is in town again and last night gave a concert in Carnegie Hall. For the first number on the programme Dr. Muck offered Max Reger's new "Concerto in the Ancient Style." The work, which was brought out in Germany only last October, has already been played in New York at a private subscription concert of the Philharmonic Society. The performance last night was its first here in public.

By "ancient style" is meant the style of Bach and Handel. The question has been asked, why did Max Reger choose to put his ultra-new wine in old bottles? And the question is pertinent. At times last night the matter seemed to shriek at the form; at times the form was empty formalism. And yet there were passages that entranced the ear, oftener in the intervening "Largo" than in the first or the last movement. The first movement does end with the tonic chord in F major, but with the C so strongly emphasized that it seems to end with one foot in the air. A flutter of applause was quickly suppressed, the audience waited for more music, none came, then the obvious amusement of the orchestra men showed where the truth lay. A good-nature. round of applause fol-

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thusiasm was not lacking. At the end of the concerto Dr. Muck summoned Mr. Witek and Mr. Noack, the first and second concertmasters, to share with him the applause, in token of the important solo parts they had played.

The other orchestral numbers were picked from modern Russian music, Glazounoff's "Ouverture Solennelle" and Borodin's second symphony, in B minor. The Glazounoff piece is "occasional" music. It makes a joyous noise unto the people and otherwise signifies little. Borodin's symphony is a much more interesting work, in its barbaric vigor and swing and its rich oriental trappings.

Mme Matzenauer was to have been the soloist at this concert, but the illness that prevented her from singing Laura Adorno in "La Gioconda" in Philadelphia Tuesday night kept her silent again. Miss Elena Gerhardt replaced her, singing in New York for the first time this season. Miss Gerhardt's first number consisted of two old Italian airs, Marcello's "Il mio bel fuoco" and "O del mio dolce ardor" from Gluck's "Paris and Helen" (an air of such surpassing beauty that one longs for the revival of the whole opera); three Strauss songs with orchestra made the second—"Morgen," "Wiegenlied," and "Căcilie." Miss Gerhardt recently sang the same pieces at a concert of the Boston Symphony Orchestra in Boston. The better qualities of Miss Gerhardt's art were apparent in "Morgen" and the "Wiegenlied," but I doubt if she has ever sung here so badly as in the Italian airs and "Căcilie." The great audience applauded her cordially.

The performance of the orchestra was in the main superb, though a slip in the horn part brought momentary disaster in the accompaniment to "Morgen."

The pleasure of the evening was marred by the fainting of a lady who proved to be Mrs. Calvin S. May of 205 West Fifty-seventh street, who was carried out seriously ill from an orchestra seat near the stage during Miss Gerhardt's second number.

PITTS SANBORN.

From **HERALD**
Address: **New York**
Date

Esta

Miss Gerhardt Wins Honors in America Again

German Lieder Singer Is Heard to Advantage at Brilliant Concert by Boston Musicians.

Neither the fact that Dr. Carl Muck, conductor, had just recovered from a three weeks' illness from tonsilitis nor the circumstance that Mme. Matzenauer, who was to have been the soloist, was indisposed and could not appear affected the excellence of last night's Boston Symphony Orchestra concert at Carnegie Hall. When it was learned that Mme. Matzenauer, contralto of the Metropolitan, could not sing Miss Elena Gerhardt, the German lieder singer, was engaged. Last season she appeared here for the first time and won marked success, and last night she deepened this favorable impression by wonderful singing. In two old Italian arias, by Marcello and Gluck, she showed her reverence for the classics, and she followed these by a group of Mr. Richard Strauss' songs, which she sang inimitably. In his "Morgen" she sounded sentimental depths that moved her listeners to sighs—and applause; the following "Wiegenlied" was exquisitely phrased and interpreted; and the concluding "Caecilie" was dramatic. Again and again was she recalled by the enthusiastic audience.

Praise should be accorded to Mr. Muck for the sympathetic manner in which he conducted the accompaniments. He clearly showed the effects of his recent illness, but in appearance only, for his leading was marked by impressive generalship and authority.

The orchestral part of the programme began with Mr. Max Reger's "Concerto in the Ancient Style," interesting, but not always very grateful. Glazounoff's "Overture Solenelle" was brilliantly played, and the final number was Borodin's second symphony, admirably performed, with the elemental spirit of this Russian writing fintely stated, yet never noisily. The orchestra played with the finesse and beauty of tone for which it is noted.

Mr. A. Witek, concert master, was not at his best in the Reger concerto, but was fine in the obbligato to the song "Morgen." The audience filled the hall and was liberal with its applause.

From **EVG. SUN**
Address: **New York**
Date JAN 8 - 1913

Establ

The January pair of concerts of the Boston Symphony Orchestra will be welcomed in Carnegie Hall this week The Thursday evening soloist will be Margarete Matzenauer of the Metropolitan opera and on Saturday afternoon Geraldine Farrar will make her only concert appearance of the season.

Dr. Muck's symphony for Thursday is Borodin's No. 2, and on Saturday the second of Brahms

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From **POST**
Address: **New York**
Date JAN 10 1913

Estab

MUSIC AND DRAMA

Boston Symphony Orchestra.

Margarete Matzenauer was unable to sing at last night's Carnegie Hall concert of the Boston Symphony Orchestra, but the audience, which, as usual, was a large one, had no cause for complaint, for her place was taken by another eminent vocalist, Elena Gerhardt. She sang an air by Marcello and Gluck's "O del mio dolce ardor" with good tonal production and distinction of style; but it was in three orchestrated Strauss songs that she was heard at her best, the Lied being her specialty. The first of these songs, "Morgen," is very much in the style of Brahms. Melodically, it is the most inspired song Strauss has composed, but it is seldom sung because the melody is almost entirely in the piano part, the voice being a mere side-show. In the beautiful orchestral version the melody falls to the lot of the violin obligato, which was admirably played by the concert-master, Mr. Witek. The other two songs "Wiegenlied" and "Căcilie," are melodically insignificant, but they are effective, and Mme. Gerhardt sang them to the satisfaction of the audience.

Some recent home concerts of the Boston Orchestra were not conducted by Dr. Muck, as he was ill. Fortunately, he appeared last night at his desk as usual, and the orchestra played with its usual brilliancy and technical finish.

It cannot be said that the programme was particularly interesting. Whenever a piece by Max Reger is produced in New York one wonders why; and the echo answers, "Why?" Why the "Concerto in the Ancient Style for Orchestra," opus 123, was chosen for performance is a mystery, for it is, with the exception of a part of the second movement, entirely uninspired. Reger writes a great deal too much; he enjoys the fun of speeding his pen over the paper, and this tempts him to excesses which call for new laws as to speed limits in musical automobilism. It seems likely that if Max fell asleep while composing, his pen would travel on as fast as usual, and with about the usual results.

Another unfamiliar work on the programme, Glazounoff's "Ouverture Solenne," proved to be watered Tchaikovsky. However, it gave Philip Hale a chance to write some interesting pages of programme notes. So did the final number, Borodin's Second Symphony, which also was disappointing, except in the slow movement, which echoes the songs of Slavic troubadours.

At to-morrow afternoon's concert of the Boston Orchestra Geraldine Farrar will be the soloist, and Dr. Muck and his men will doubtless give an inspired performance of the delightful Second Symphony of Brahms, of which Weingartner has truly said that "the stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully."

From **EAGLE**
Address: **Brooklyn, N. Y.**
Date

Es

BOSTON SYMPHONY LECTURE.

Reger's Style of Composition Discussed by N. J. Corey of Detroit, Mich.

N. J. Corey of Detroit, Mich., gave the lecture recital in the lecture hall of the Academy of Music, yesterday afternoon, on the programme which the Boston Symphony Orchestra will present in the opera house of that building, this evening. He omitted all interpretation of the vocal music and only discussed the Reger "Concerto in the Ancient Style for Orchestra," Opus 123, because he could not obtain the music in advance of the lecture recital. There is but one copy in the United States, and it was brought here from Germany by Dr. Muck. It belongs to him and was loaned by him to Mr. Stransky when that conductor wished to present it. It is being used in this series of concerts by the orchestra, and the programme, because of Dr. Muck's illness, was arranged at so late a date that a copy could not be prepared. Musical illustrations, therefore, were of Brahms' "Variations on a Theme of Josef Haydn," Opus 56a, and Mozart's "Symphony" in C major, with Fugue Finale, "Jupiter," to which thematic study was given.

After speaking of the difficulty with which anything new in any form of art makes its way, Mr. Corey mentioned the frequent comment that great men in art "are not good business men," and said that they are. For their art is their business. They are good in it. Finance is not the only business. He expressed the hope that Americans will "maintain a cosmopolitan attitude toward music," and listen to whatever is new with an unprejudiced mind.

Reger has been much criticised. He "has a dangerous fertility" in writing, having published an unusually large number of works, to which he is continually adding. Intensely individual, he was said to have built his musical expression on study of Bach, Beethoven and Brahms, and this concerto is, while modern, remarkably reminiscent of the style which the title sets forth.

[132]

Address: New York.

Date

Establis

GERHARDT'S SINGING DELIGHTS BIG AUDIENCE

By EMILIE FRANCES BAUER.

THE Boston Symphony Orchestra, under Dr. Muck, was heard in its third concert last night by an audience which filled Carnegie Hall. Mme. Matzenauer was unable to appear as soloist, and in her place was Elena Gerhardt, who on the same date last year made her first appearance in America. In many essentials Miss Gerhardt, who has just arrived for another tour, proved herself one of the finest artists heard this season, and there seemed much growth since she was last heard. He voice is exceedingly pure, and her production and coloring seem much improved. It would be difficult to offer any better interpretations than hers in two old Italian arias and three songs of Richard Strauss, all sung with orchestral accompaniment, Strauss himself having orchestrated "Morgen" and "Caecilie."

Dr. Muck devoted himself to modern works, opening with Max Reger's "Concerto in Ancient Style," part of which was interesting, but much was dull. The remaining numbers were from Russian composers, including an effective "Overture Solenelle," by Glazounow, and Borodin's second symphony. The Glazounow number might better have been called overture triomphale, for so it was in spirit. It was full of beautiful themes, some of which in the present day, when anything approaching melody is regarded as "banale," might be designated by the Germans as "Zuckersuss." It was played with rich color effects.

Borodin, whose name has figured on the programmes of the Russian Symphony Orchestra, is a modern Russian who died as late as 1887, and his second symphony, with its national color and haunting folk melodies, has much that is of interest and beauty. Dr. Muck and his admirable organization found all of these beauties.

The programme on Saturday afternoon will open with the Brahms symphony No. 2, and Miss Farrar will be the soloist.

New Symphony Brilliant.

The Borodin Symphony is a most elaborately orchestrated and studied work, combining a great variety of thought gleaned for other purposes, but combined in this one elaborate composition in four movements. It is generally brilliant, and especially so in its finale, although the andante movement is most tuneful and odd, in which the horn sings the old song of the troubadours and the clarinet, with harp accompaniment, gives the introductory passages.

The other number on the program was the familiar Academic Festival overture, one of the brightest of all the Brahms shorter numbers. With each concert the Boston Orchestra is showing more improvement under the masterly baton of Dr. Muck, and they have never played here better than last evening. Their next concert will be given on Monday evening, February 17, with Max Pauer, pianist, as sololist.

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in Ancient Style.
Mozart—Aria of Sextus from "Titus."
Brahms—"Academic Festival" Overture.
Beethoven—"Abscheulicher, wo eilst du hin?" from "Fidelio."
Borodin—Symphony in B Minor No. 2.
Soloist—Madam Matzenauer.

* * *

Philadelphia should have a keen appetite for opera on Tuesday evening, when, after an interval of three weeks, the Metropolitan Opera Company will pay another visit to this city, singing Ponchielli's "La Gioconda." Caruso, who will sing the role of Enzo, will make his second appearance here this season. The title role will be entrusted to Emmy Destinn, while Mme. Matzenauer will be the Laura. The blind Mother will be impersonated by Maria Duchene. An interesting feature of the cast will be the Barnaba of the Franco-Algerian baritone, Dinh-Gilly. The Spanish basso cantante, Andrea De Segurola, will act the part of Alvise. The performance will include the beautiful ballet "The Dance of the Hours." Giorgio Polacco will conduct.

* * *

From PRESS
Address: New York
Date
1884

Elena Gerhardt Heard with Boston Symphony

Elena Gerhardt replaced the indisposed Margarete Matzenauer at last night's concert of the Boston Symphony Orchestra in Carnegie Hall. The famous singer, who was heard here for the first time since she appeared last spring in the Metropolitan Opera House with Arthur Nikisch, sang Strauss's "Morgen," "Wiegenlied," "Caecilie" and several other numbers.

Dr. Karl Muck's most interesting offering came at the beginning of the programme, Reger's "Concerto in the Ancient Style," opus 123, a work which had its first public performance in New York, though the Philharmonic Society had produced it recently at one of its private concerts in the Waldorf-Astoria.

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From WORLD
Address: New York JAN
Date
E , 1884

BOSTON SYMPHONY CONCERT

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Advertis

From EVG. STAR
Address: Washington, D. C.
Date JAN 8 - 1913
Establi

Boston Symphony.

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From EVG. STAR
Address: Washington, D. C.
Date JAN 5 1913
Estal 4

Boston Symphony January 7.

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From PRESS
Address: Philadelphia, Pa.
Date
E , 1884

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Matzenauer Ill and Flutist Maquarre Is the Soloist.

PROGRAM.

1. Reger—Concerto in the Ancient Style for Orchestra, Op. 123
2. Bach—Suite in B Minor for Flute and Strings. A. Maquarre, Soloist.
3. Brahms—Academy Festival Overture, Op. 80.
4. Borodin—Symphony No. 2 in B Minor.

Conductor........Dr. Karl Muck
Soloist......................A. Maquarre

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The Bach Suite covers a wide range of musical expression, from the largo overture to the Badineria finish, including a minuet and polonaise movement. The latter half of the suite is the most brilliant part of it, but the flutist played with so much expression and delicate sweetness that every part of it was thoroughly enjoyed, and every movement was enthusiastically applauded, and at its finish Maquarre had to bow repeatedly to the appreciation displayed.

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The Reger concerto, which opened the concert, is a composition new to this city, as was also the Symphony, which closed the program. Only as recently as October the Reger number was first played in public in Frankford-on-the-Main, and yet apparently in its construction it might date back at least a century, for it is arranged in the ancient style of orchestra composition, although with all the skill of the modern composer, with the present big and broad field for selection before him.

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From RECORD
Address: Philadelphia, Pa. JAN 5 - 1913
Date 104
Est 1884

REGER CONCERTO FOR ORCHESTRA

Madam Matzenauer With Boston Symphony and Also in Cast of "La Gioconda."

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Thaddeus Rich as Soloist With Local Organization—Fellowship Club's Concert.

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—Copyright, Mishkin Studio.
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[133]

Address: New York.

Date JAN 9 1913

GERHARDT'S SINGING DELIGHTS BIG AUDIENCE

stablis

By EMILIE FRANCES BAUER.

THE Boston Symphony Orchestra, under Dr. Muck, was heard in its third concert last night by an audience which filled Carnegie Hall. Mme. Matzenauer was unable to appear as soloist, and in her place was Elena Gerhardt, who on the same date last year made her first appearance in America. In many essentials Miss Gerhardt, who has just arrived for another tour, proved herself one of the finest artists heard this season, and there seemed much growth since she was last heard. He voice is exceedingly pure, and her production and coloring seem much improved. It would be difficult to offer any better interpretations than hers in two old Italian arias and three songs of Richard Strauss, all sung with orchestral accompaniment, Strauss himself having orchestrated "Morgen" and "Caecilie."

Dr. Muck devoted himself to modern works, opening with Max Reger's "Concerto in Ancient Style," part of which was interesting, but much was dull. The remaining numbers were from Russian composers, including an effective 'Overture Solenelle," by Glazounow, and Borodin's second symphony. The Glazounow number might better have been called overture triomphale, for so it was in spirit. It was full of beautiful themes, some of which in the present day, when anything approaching melody is regarded as "banale," might be designated by the Germans as "Zuckersuss." It was played with rich color effects.

Borodin, whose name has figured on the programmes of the Russian Symphony Orchestra, is a modern Russian who died as late as 1887, and his second symphony, with its national color and haunting folk melodies, has much that is of interest and beauty. Dr. Muck and his admirable organization found all of these beauties.

The programme on Saturday afternoon will open with the Brahms symphony No. 2, and Miss Farrar will be the soloist.

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om PRESS

ddress: New York

te

Elena Gerhardt Heard with Boston Symphony

1884

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Address: New York JAN [illegible]

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Advertis

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Address: Philadelphia, Pa.

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New Symphony Brilliant.

The Borodin Symphony is a most elaborately orchestrated and studied work, combining a great variety of thought gleaned for other purposes, but combined in this one elaborate composition in four movements. It is generally brilliant, and especially so in its finale, although the andante movement is most tuneful and odd, in which the horn sings the old song of the troubadours and the clarinet, with harp accompaniment, gives the introductory passages.

The other number on the program was the familiar Academic Festival overture, one of the brightest of all the Brahms shorter numbers. With each concert the Boston Orchestra is showing more improvement under the masterly baton of Dr. Muck, and they have never played here better than last evening. Their next concert will be given on Monday evening, February 17, with Max Pauer, pianist, as sololist.

Reger—Concerto in Ancient Style.
Mozart—Aria of Sextus from "Titus."
Brahms—"Academic Festival" Overture.
Beethoven—"Abscheulicher, wo eilst du hin?" from "Fidelio."
Borodin—Symphony in B Minor No. 2.
Soloist—Madam Matzenauer.

* * *

Philadelphia should have a keen appetite for opera on Tuesday evening, when, after an interval of three weeks, the Metropolitan Opera Company will pay another visit to this city, singing Ponchielli's "La Gioconda." Caruso, who will sing the role of Enzo, will make his second appearance here this season. The title role will be entrusted to Emmy Destinn, while Mme. Matzenauer will be the Laura. The blind Mother will be impersonated by Maria Duchene. An interesting feature of the cast will be the Barnaba of the Franco-Algerian baritone, Dinh-Gilly. The Spanish basso cantante, Andrea De Segurola, will act the part of Alvise. The performance will include the beautiful ballet "The Dance of the Hours." Giorgio Polacco will conduct.

* * *

From RECORD

Address: Philadelphia, Pa. JAN 5 - 1913

Date 104

REGER CONCERTO FOR ORCHESTRA

Est 1884

Madam Matzenauer With Boston Symphony and Also in Cast of "La Gioconda."

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From TIMES
Address: Washington, D. C.
Date JAN 8 1913

Estal ... 84

BOSTON SYMPHONY CONCERT WORTHY OF GREAT PRAISE

Orchestra and Soloists Heard by Large Audience at National Theater.

A large and noteworthy audience greeted Dr. Otto Urack yesterday afternoon in the National Theater, where the third in the series of concerts by the Boston Symphony Orchestra was given. The program was distinguished not only by the choice and arrangement of composers, but by the association of two soloists, Andre Maquerre, flutist, and Miss Elena Gerhardt, soprano.

Mr. Urack conducted with earnestness, and the orchestra played with ease a long and exacting program. The three groups by Reger, Bach and Mozart challenged admiration, respectively, for the tone production, the tempo, and the sweetness achieved, though this division of qualities is not hard and fast. The Concerto of Reger is called "in the ancient style of orchestra."

Work Is Modern.

In this modern composer's work, beautiful as much of it is, modulation is difficult to recognize, and if so, how much more difficult to produce by the various instrumentalists.

Such music was an excellent foil for the Suite, No. 2, of Bach, which followed—a Suite in B minor for flute and strings. The effect of the flute playing of Mr. Maquerre to the accompaniment of the strings must have been heard to be appreciated. The silvery tones of the flute and the sweet music of the strings moved through the Rondo, the Sarabande and Polonaise, the Minuet and other movements, giving Bach's well defined motifs with grace and precision. The Polonaise was a lovely duet. In the presto the flute part was allowed to caper, quite as though it had become an ancient pipe and had caught the spirit of the young players on the greensward.

Prolonged applause attested the enjoyment of this selection by the audience. Between the orchestra's first and second groups, Miss Gerhardt sang two old Italian songs, and later she gave a German group by Strauss. She was well received, and gave much pleasure by her wonderful voice and presence. Though she is an American, she shows the Saxon strain, and has studied much in Germany, and has sung with symphony orchestras in London and other European cities.

Effect of Contralto.

Called a soprano, she nevertheless produces the effect of a contralto, for her songs are set in a low key, and her voice, while clear, has in the lower register all the charm of a contralto. She sings in sustained style. Her choice yesterday was good, for her voice is well adapted to express feeling, as in Wagner's "Wiegenlied" and the Gluck number.

Mozart's Symphany in C major concluded the concert. The Allegro movement had the most familiarity, and the Andante Cantabile was, perhaps, the most beautiful. Praise of an effect always means praise of the ones who produce it. One cannot imagine a better interpretation than that of the Boston Symphony Orchestra.

From HERALD
Address: Washington, D. C.
Date JAN 8 - 1913

Es ... 1884

URACK AS CONDUCTOR OF BOSTON SYMPHONY

First 'Cellist Appears in Place of Dr. Muck—Reger Composition on Programme.

The Boston Symphony Orchestra programme, at the National Theater yesterday afternoon, was not one of pure lyric sweetness, but none the less the most interesting one could well imagine. Max Reger, Bach, Richard Strauss, and Mozart, were the composers.

To the surprise of the audience Dr. Muck did not appear, but Mr. Otto Urack took his place. Mr. Urack came over from Berlin this fall with Dr. Muck under contract as first 'cellist, instead of Mr. Schroeder, who had resigned. Mr. Urack formerly conducted an orchestra in Barmen, Germany, and gave up a five-year contract in Berlin to come to America. Mr. Urack holds the position, in addition to first 'cellist, of assistant conductor to Dr. Muck, a quite new arrangement in this country. He has conducted several concerts in America this fall and he proved himself yesterday to be a careful and intelligent reader of the score. Especially in the Bach suite and the songs, the concerted playing with the flute and the accompaniment to the lieder was accomplished with sympathetic understanding.

Whether it was coincidence or by design that the Bach of the eighteenth century—the great Bach—was placed side by side on the same programme with his disciple of the twentieth is not impor

[illegible] Max Reger is not understood in America is not to say much, for he is not understood anywhere. There is much "confusion of expert opinion" everywhere about him. There are those who find him "quite wonderful"—greater than his master. There are others—equally qualified to judge—who "cannot in the least understand what his music is all about." One thing is certain about the Reger music. It is written in strict classical form, and that it is a revival of the pure contrapuntal is also clear. Those who do not like Reger say he takes too much freedom with his harmonic progressions; moreover, that he writes music of unnecessary difficulty; that it is not worth the tremendous trouble.

Reger is a most prolific writer, the number of his compositions approaching the 100 mark. The "Concerto in Ancient Style," one of his very recent works, was first performed in the fall of 1912 at Frankfort-on-the-Main. It was heard in this country for the first time in November in Boston. Mr. Urack conducted the performance. It was given yesterday in Philadelphia, Dr. Much conducting. The concerto has few well-marked themes in the first movement, and there are many nuances of modulation and phrasing. In the second movement a melody strayed in here and there, and these were of exceeding beauty. The last movement was an interesting fugal piece. It must be said that clear threads of melody are rare, and that the harmonies, in a great measure, blur and confuse the melodic threads.

In the Bach suite of six old dances and an overture there is no doubt about the title to ancient style. The sarabande and bourree, at least, are of a respectable antiquity. The question of pace and of strict, direct even tempo always arises in the interpretation of these old dances by modern players. Mr. Andre Maquarre, flutist, played the solo part in these dances with exquisite delicacy.

Miss Elena Gerhardt sang five songs, two old Italian arias and three songs by Richard Strauss. Each of her songs was a clear-cut gem. There was no slurring over of the words. Miss Gerhardt's greatest effort is directed simply to the understanding of the subleties of the text. She makes the song vital, not only by artistry of voice, but she sings the words so that the listener can hear and understand them. This is her art; to make the poet's intent vital with meaning. She has something to say and sings as if she had; she tells a story in every song. Her voice is not extraordinary, but is controlled, even and clear, that is all. Her greatest skill is directed to the poet's utterance.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date

Es ... , 1884

MR. COREY INTERPRETS THE REGER CONCERTO

Lecture Recital on To-night's Programme of Boston Symphony Orchestra.

In the lecture hall of the Academy of Music yesterday afternoon N. J. Corey, of Detroit, gave the lecture recital on the programme which the Boston Symphony Orchestra will present in the opera house of that building this evening. He omitted all interpretation of the vocal music and was able only to discuss the Reger "Concerto in the Ancient Style for Orchestra," opus 123, because he could not obtain the music in advance of the lecture recital. There is but one copy in the United States. That was brought here from Germany by Dr. Muck. It belongs to him and was loaned by him to Stransky when that conductor wished to present it. It is being used in this series of concerts by the orchestra, and the programme, because of Dr. Muck's illness, was arranged at so late a date that copy could not be prepared. Musical illustrations, therefore, were of Brahms' "Variations on a Theme of Josef Taydn," opus 56A, and Mozart's "Symphony in C major, with fugue finale. 'Jupiter,'" to which thematic study was given.

After speaking of the difficult with which anything new in any form of art makes its way, Mr. Corey mentioned the frequent comment that great men in art "are not good business men," and said that they are. For their art is their business. They are good in it. Finance is not the only business. He expressed the hope that Americans will "maintain a cosmopolitan attitude toward music," and listen to whatever is new with an unprejudiced mind. Reger has been much criticised. He "has a dangerous fertility" in writing, having published an unusually large number of works, to which he is continually adding. Intensely individual, he was said to have built his musical expression on study of Bach, Beethoven and Brahms and this concerto is, while modern, remarkably reminiscent of the style which the title sets forth. It was performed for the first time at Frankfort-on-the-Main, on Oct. 4, 1912, and for the first time in this country at an invitation concert of the Philharmonic Society of New York, on Nov. 19, last.

Both concert and lecture recital are under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date JAN

Establ

BOSTON SYMPHO

Maquarre the Soloist in Ba for Flute and String

1. Reger: Concerto in Ancient Syle, tra.
2. Bach: Suite in B minor, for flute ar A. Maquarre, soloist.
3. Brahms: Academic Festival Overt
4. Borodin: Symphony No. 2, B mi

Though the first work on the gramme that allured a large audience to hear the Boston Symphony Orchestra at the Academy last evening was denominated a "Concerto in Ancient Style," one could not acept the qualifying adjective "ancient" in the full weight of its literal sense. There was more than an infiltration of modernity. By an eleventh hour contretemps—one cannot say an ill wind, for Mr. Maquarre's flute was too beautifully played—Madame Matzenauer, the soloist announced, was unable to sing, and the Bach suite substituted instead with the flute for prima donna showed the source of Max Reger's fundamental inspiration and wherein the latter-day master departs from the austere tradition of the patriarch. It is as though Mr. Reger started out with a firm New Year's resolve to deliver his message in terms of the first half of the 18th century but presently found his virtue tottering in favor of contemporary musical idioms. The writing was not especially radical or perverse; there were episodes of splendid buoyancy and vigor; the racing violin of Mr. Witek sang gloriously in the largo, and trumpets and horns spoke out with valor in the final allegro. Yet the instruments had not marched down a dozen bars into the Bach music ere one felt the immortal vitality of the great original as compared with the bold and brilliant paraphrase. It was like turning from Pope's translation of Homer to the heroic and naive simplicity of the bard whom seven cities claimed.

Mr. Marquarre, whose brother is flutist in our own orchestra, is without a superior in this country as a performer upon the elusive and capricious instrument of his choice. His modesty is equal to his art; he does not obtrude the ego; he is one of the players who make it seem the easiest thing in the world for the merest tyro to do likewise. The "Badinerie" of the seventh and last division of the work was rippled off so gracefully that many recalls were the inevitable sequel.

As "ancient" somewhat belies the work of Reger, so "academic" proves a rather misleading designation for the Brahms overture when read by a leader who imparts to the dextrous medley of German student airs such Sousa-like swing and fervor as Dr. Karl Muck gave to it last night. The brass-band suggestion is not profane, for Brahms wrote the overture in a frankly jovial if not convivial temper after the more sedate introductory measures.

Much of the Borodin symphony was received with respectful admiration rather than rapture by the audience; plangent Oriental themes and Cossack dancing ditties have their own fierce element of barbaric fascination, but they do not go to the heart like the melting pathos of Tschaikowsky's utterances. What the hearers wanted and expected in the way of Russian music came to the fore in the Andante, with the harp and lonely horn, the oboe and the tremolo of the violins voicing the characteristic melancholy that lies like a weight upon the soul of Russian music.

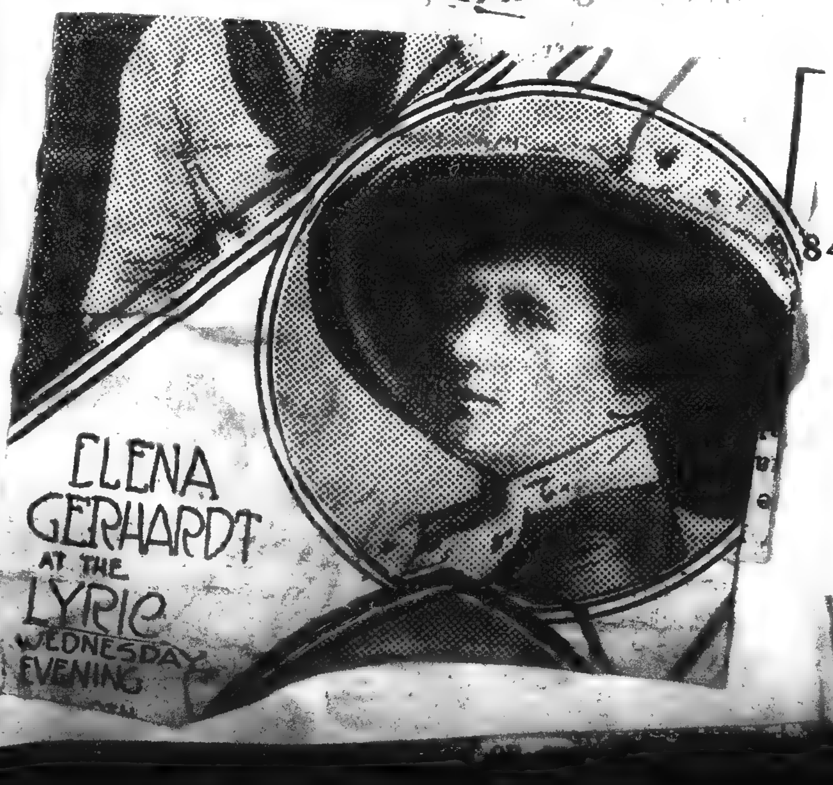
Newspaper Cutting Bureau in the World

From
Address
Date

Establish ... 4

There will be a classical piano and violin program given next Friday afternoon at the Von Ende School of Music, by Anton Witek, concertmeister, and Heinrich Warnke, cellist, of the Boston Symphony, and Vita Witek, the Berlin pianiste. Bach, Bethoven, Bruch and Brahms (the four big B's) will be represented by sonato, song, concerto and fugue.

From AMERICAN
Address: Baltimore, Md.
Date JAN 5 1913



84

From BULLETIN
Address PHILADELPHIA, PA.
Date JAN 7 - 1913

Esta ... 84

The Boston Orchestra

A. Maquarre, Flutist, Heard in Program Marked by Two Novelties

The eleventh-hour announcement that Mme. Matzenauer, who was to have been the assisting artiste, could not sing because of illness, disappointed many music lovers who went to the Academy of Music last night to hear the Boston Symphony Orchestra's third concert of the season. To take the place of the necessarily omitted number, Dr. Muck chose Bach's beautiful and seldom-heard Suite in B-minor for flute and strings with A. Maquarre, first flutist of the orchestra, playing the solo instrument. It was on the whole a happy choice, for Mr. Maquarre is a virtuoso of fine attainments, and he interpreted the quaint melodies of the master with becoming grace and ease. The agility of his fingering and his breath control were, at times, little short of astonishing, particularly in the Badinere Presto, the last of the seven movements of the Suite, and the audience, judging from the heartiness of its applause, was thoroughly delighted.

The remainder of the program consisted of two compositions never heard here before—Reger's Concerto in the Ancient Style for Orchestra and Borodin's Symphony in B-minor. Brahms's interesting but uninspired Academic Festival Overture, a musical melange of German student-songs, woven together on a thread of skillful orchestration, was thrown in for good measure.

The symphony is a work of striking originality, broad in conception and rich in color, but rather too characteristically Russian in its inspiration to carry a universal message. Though written in the symphonic form, to which it rigidly adheres, it is essentially program music, for it attempts to paint a musical picture of the ancient Russian Knights in their warlike conquests and their barbaric diversions. Its themes are, for the most part, rough and primitive, and its rhythms heavily-stressed and insistent, so much so, in fact, that at times, as in the allegro, they tend to become monotonous. The composer's originality is best shown in the scherzo, where, with simple material, he achieves remarkable effects by a daring use of syncopation, embellished with color lavishly borrowed from nearly every instrument in the orchestra. There are moments of gentle feeling in the andante, in which the horn sings a troubadour song against a humming of strings, but even here the sentiment is bizarre rather than pensive or sweet, and is soon lost in the sweep and rush of the finale into which it merges without a pause. The work abounds in difficulties for conductor and musicians alike, but these, it is needless to say, were as if they were not to Dr. Muck and his men.

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The Principle of Arbitration

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From EVG. STAR
Address: Baltimore, Md.
Date JAN 4 - 1913

Es ... 1884

Boston Symphony Orchestra.

With Elena Gerhardt, the distinguished German soprano, as soloist, and with two works of importance new to Baltimore, the third Boston Symphony concert in the Lyric Theater next Wednesday evening promises to have unusual interest for the musical public. Her first number will be two old Italian arias, one by Marcello and one by Gluck; and then she will sing three of Richard Strauss' finest songs—Morgen, Wiegenlied and Caecilie—to orchestral accompaniments arranged by the composer himself. The program in its proper order is as follows:

Reger—Concerto in ancient style. Old Italian arias—Marcello, Il mio bel fuoco; Gluck, O del mio dolce ardor. Brahms—Academic Festival overture. Strauss—Three songs, with orchestra—Morgen, Wiegenlied, Caecilie. Borodin—Symphony in B Minor, No. 2. Soloist—Miss Elena Gerhardt.

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[134]

From TIMES
Address: Washington, D. C.
Date JAN 8 - 1913

Estal

BOSTON SYMPHONY CONCERT WORTHY OF GREAT PRAISE

Orchestra and Soloists Heard by Large Audience at National Theater.

A large and noteworthy audience greeted Dr. Otto Urack yesterday afternoon in the National Theater, where the third in the series of concerts by the Boston Symphony Orchestra was given. The program was distinguished not only by the choice and arrangement of composers, but by the association of two soloists, Andre Maquerre, flutist, and Miss Elena Gerhardt, soprano.

Mr. Urack conducted with earnestness, and the orchestra played with ease a long and exacting program. The three groups by Reger, Bach and Mozart challenged admiration, respectively, for the tone production, the tempo, and the sweetness achieved, though this division of qualities is not hard and fast. The Concerto of Reger is called "in the ancient style of orchestra."

Work Is Modern.

In this modern composer's work, beautiful as much of it is, modulation is difficult to recognize, and if so, how much more difficult to produce by the various instrumentalists.

Such music was an excellent foil for the Suite, No. 2, of Bach, which followed—a Suite in B minor for flute and strings. The effect of the flute playing of Mr. Maquerre to the accompaniment of the strings must have been heard to be appreciated. The silvery tones of the flute and the sweet music of the strings moved through the Rondo, the Sarabande and Polonaise, the Minuet and other movements, giving Bach's well defined motifs with grace and precision. The Polonaise was a lovely duet. In the presto the flute part was allowed to caper, quite as though it had become an ancient pipe and had caught the spirit of the young players on the greensward.

Prolonged applause attested the enjoyment of this selection by the audience. Between the orchestra's first and second groups, Miss Gerhardt sang two old Italian songs, and later she gave a German group by Strauss. She was well received, and gave much pleasure by her wonderful voice and presence. Though she is an American, she shows the Saxon strain, and has studied much in Germany, and has sung with symphony orchestras in London and other European cities.

Effect of Contralto.

Called a soprano, she nevertheless produces the effect of a contralto, for her songs are set in a low key, and her voice, while clear, has in the lower register all the charm of a contralto. She sings in sustained style. Her choice yesterday was good, for her voice is well adapted to express feeling, as in Wagner's "Wiegenlied" and the Gluck number.

Mozart's Symphany in C major concluded the concert. The Allegro movement had the most familiarity, and the Andante Cantabile was, perhaps, the most beautiful. Praise of an effect always means praise of the ones who produce it. One cannot imagine a better interpretation than that of the Boston Symphony Orchestra.

From HERALD
Address: Washington, D. C.
Date JAN 8 - 1913

URACK AS CONDUCTOR OF BOSTON SYMPHONY

Es 1884

First 'Cellist Appears in Place of Dr. Muck—Reger Composition on Programme.

The Boston Symphony Orchestra programme, at the National Theater yesterday afternoon, was not one of pure lyric sweetness, but none the less the most interesting one could well imagine. Max Reger, Bach, Richard Strauss, and Mozart, were the composers.

To the surprise of the audience Dr. Muck did not appear, but Mr. Otto Urack took his place. Mr. Urack came over from Berlin this fall with Dr. Muck under contract as first 'cellist, instead of Mr. Schroeder, who had resigned. Mr. Urack formerly conducted an orchestra in Barmen, Germany, and gave up a five-year contract in Berlin to come to America. Mr. Urack holds the position, in addition to first 'cellist, of assistant conductor to Dr. Muck, a quite new arrangement in this country. He has conducted several concerts in America this fall and he proved himself yesterday to be a careful and intelligent reader of the score. Especially in the Bach suite and the songs, the concerted playing with the flute and the accompaniment to the lieder was accomplished with sympathetic understanding.

Whether it was coincidence or by design that the Bach of the eighteenth century—the great Bach—was placed side by side on the same programme with his disciple of the twentieth is not impor

...say that Max Reger is not understood in America is not to say much, for he is not understood anywhere. There is much "confusion of expert opinion" everywhere about him. There are those who find him "quite wonderful"—greater than his master. There are others—equally qualified to judge—who "cannot in the least understand what his music is all about." One thing is certain about the Reger music. It is written in strict classical form, and that it is a revival of the pure contrapuntal is also clear. Those who do not like Reger say he takes too much freedom with his harmonic progressions; moreover, that he writes music of unnecessary difficulty; that it is not worth the tremendous trouble.

Reger is a most prolific writer, the number of his compositions approaching the 100 mark. The "Concerto in Ancient Style," one of his very recent works, was first performed in the fall of 1912 at Frankfort-on-the-Main. It was heard in this country for the first time in November in Boston. Mr. Urack conducted the performance. It was given yesterday in Philadelphia, Dr. Much conducting. The concerto has few well-marked themes in the first movement, and there are many nuances of modulation and phrasing. In the second movement a melody strayed in here and there, and these were of exceeding beauty. The last movement was an interesting fugal piece. It must be said that clear threads of melody are rare, and that the harmonies, in a great measure, blur and confuse the melodic threads.

In the Bach suite of six old dances and an overture there is no doubt about the title to ancient style. The sarabande and bourree, at least, are of a respectable antiquity. The question of pace and of strict, direct even tempo always arises in the interpretation of these old dances by modern players. Mr. Andre Maquarre, flutist, played the solo part in these dances with exquisite delicacy.

Miss Elena Gerhardt sang five songs, two old Italian arias and three songs by Richard Strauss. Each of her songs was a clear-cut gem. There was no slurring over of the words. Miss Gerhardt's greatest effort is directed simply to the understanding of the subleties of the text. She makes the song vital, not only by artistry of voice, but she sings the words so that the listener can hear and understand them. This is her art; to make the poet's intent vital with meaning. She has something to say and sings as if she had; she tells a story in every song. Her voice is not extraordinary, but is controlled, even and clear, that is all. Her greatest skill is directed to the poet's utterance.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date

Es 1884

MR. COREY INTERPRETS THE REGER CONCERTO

Lecture Recital on To-night's Programme of Boston Symphony Orchestra.

In the lecture hall of the Academy of Music yesterday afternoon N. J. Corey, of Detroit, gave the lecture recital on the programme which the Boston Symphony Orchestra will present in the opera house of that building this evening. He omitted all interpretation of the vocal music and was able only to discuss the Reger "Concerto in the Ancient Style for Orchestra," opus 123, because he could not obtain the music in advance of the lecture recital. There is but one copy in the United States. That was brought here from Germany by Dr. Muck. It belongs to him and was loaned by him to Stransky when that conductor wished to present it. It is being used in this series of concerts by the orchestra, and the programme, because of Dr. Muck's illness, was arranged at so late a date that copy could not be prepared. Musical illustrations, therefore, were of Brahms' "Variations on a Theme of Josef Taydn," opus 56A, and Mozart's "Symphony in C major, with fugue finale, 'Jupiter,'" to which thematic study was given.

After speaking of the difficulty with which anything new in any form of art makes its way, Mr. Corey mentioned the frequent comment that great men in art "are not good business men," and said that they are. For their art is their business. They are good in it. Finance is not the only business. He expressed the hope that Americans will "maintain a cosmopolitan attitude toward music," and listen to whatever is new with an unprejudiced mind. Reger has been much criticised. He "has a dangerous fertility" in writing, having published an unusually large number of works, to which he is continually adding. Intensely individual, he was said to have built his musical expression on study of Bach, Beethoven and Brahms and this concerto is, while modern, remarkably reminiscent of the style which the title sets forth. It was performed for the first time at Frankfort-on-the-Main, on Oct. 4, 1912, and for the first time in this country at an invitation concert of the Philharmonic Society of New York, on Nov. 19, last.

Both concert and lecture recital are under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date JAN 7 - 1913

Establ

BOSTON SYMPHONY

Maquarre the Soloist in Bach Suite for Flute and Strings.

1. Reger: Concerto in Ancient Syle, for orchestra.
2. Bach: Suite in B minor, for flute and strings. A. Maquarre, soloist.
3. Brahms: Academic Festival Overture.
4. Borodin: Symphony No. 2, B minor.

Though the first work on the programme that allured a large audience to hear the Boston Symphony Orchestra at the Academy last evening was denominated a "Concerto in Ancient Style," one could not acept the qualifying adjective "ancient" in the full weight of its literal sense. There was more than an infiltration of modernity. By an eleventh hour contretemps—one cannot say an ill wind, for Mr. Maquarre's flute was too beautifully played—Madame Matzenauer, the soloist announced, was unable to sing, and the Bach suite substituted instead with the flute for prima donna showed the source of Max Reger's fundamental inspiration and wherein the latter-day master departs from the austere tradition of the patriarch. It is as though Mr. Reger started out with a firm New Year's resolve to deliver his message in terms of the first half of the 18th century but presently found his virtue tottering in favor of contemporary musical idioms. The writing was not especially radical or perverse; there were episodes of splendid buoyancy and vigor; the racing violin of Mr. Witek sang gloriously in the largo, and trumpets and horns spoke out with valor in the final allegro. Yet the instruments had not marched down a dozen bars into the Bach music ere one felt the immortal vitality of the great original as compared with the bold and brilliant paraphrase. It was like turning from Pope's translation of Homer to the heroic and naive simplicity of the bard whom seven cities claimed.

Mr. Marquarre, whose brother is flutist in our own orchestra, is without a superior in this country as a performer upon the elusive and capricious instrument of his choice. His modesty is equal to his art; he does not obtrude the ego; he is one of the players who make it seem the easiest thing in the world for the merest tyro to do likewise. The "Badinerie" of the seventh and last division of the work was rippled off so gracefully that many recalls were the inevitable sequel.

1884

As "ancient" somewhat belies the work of Reger, so "academic" proves a rather misleading designation for the Brahms overture when read by a leader who imparts to the dextrous medley of German student airs such Sousa-like swing and fervor as Dr. Karl Muck gave to it last night. The brass-band suggestion is not profane, for Brahms wrote the overture in a frankly jovial if not convivial temper after the more sedate introductory measures.

Much of the Borodin symphony was received with respectful admiration rather than rapture by the audience; plangent Oriental themes and Cossack dancing ditties have their own fierce element of barbaric fascination, but they do not go to the heart like the melting pathos of Tschaikowsky's utterances. What the hearers wanted and expected in the way of Russian music came to the fore in the Andante, with the harp and lonely horn, the oboe and the tremolo of the violins voicing the characteristic melancholy that lies like a weight upon the soul of Russian music.

Newspaper Cutting Bureau in the World

From
Address
Date JAN 5 - 1913

There will be a classical piano and
lin program given next Friday af-
oon at the Von Ende School of
by Anton Witek, concertmeis-
Heinrich Warnke, cellist, of
n Symphony, and Vita Witek,
pianiste. Bach, Bethoven,
Brahms (the four big B's)
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Easter
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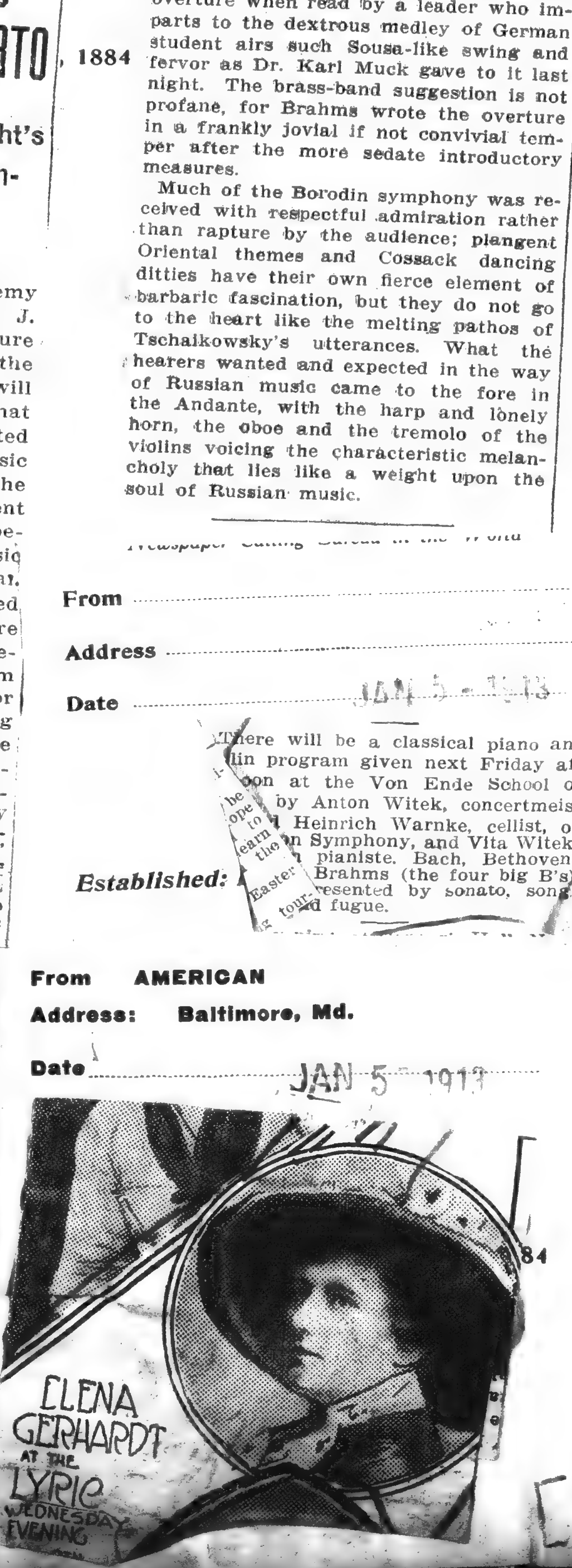
Established: 4

From AMERICAN
Address: Baltimore, Md.
Date JAN 5 1913



1884

LLETIN
ADELPHIA, PA.
JAN 7 - 1913

84

Orchestra

Heard in Program by Two Novelties

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The remainder of the program consisted of two compositions never heard here before—Reger's Concerto in the Ancient Style for Orchestra and Borodin's Symphony in B-minor. Brahms's interesting but uninspired Academic Festival Overture, a musical melange of German student-songs, woven together on a thread of skillful orchestration, was thrown in for good measure.

The symphony is a work of striking originality, broad in conception and rich in color, but rather too characteristically Russian in its inspiration to carry a universal message. Though written in the symphonic form, to which it rigidly adheres, it is essentially program music, for it attempts to paint a musical picture of the ancient Russian Knights in their warlike conquests and their barbaric diversions. Its themes are, for the most part, rough and primitive, and its rhythms heavily-stressed and insistent, so much so, in fact, that at times, as in the allegro, they tend to become monotonous. The composer's originality is best shown in the scherzo, where, with simple material, he achieves remarkable effects by a daring use of syncopation, embellished with color lavishly borrowed from nearly every instrument in the orchestra. There are moments of gentle feeling in the andante, in which the horn sings a troubadour song against a humming of strings, but even here the sentiment is bizarre rather than pensive or sweet, and is soon lost in the sweep and rush of the finale into which it merges without a pause. The work abounds in difficulties for conductor and musicians alike, but these, it is needless to say, were as if they were not to Dr. Muck and his men.

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From EVG. STAR
Address: Baltimore, Md.
Date JAN 4 - 1913

Es 1884

Boston Symphony Orchestra.

With Elena Gerhardt, the distinguished German soprano, as soloist, and with two works of importance new to Baltimore, the third Boston Symphony concert in the Lyric Theater next Wednesday evening promises to have unusual interest for the musical public. Her first number will be two old Italian arias, one by Marcello and one by Gluck; and then she will sing three of Richard Strauss' finest songs—Morgen, Wiegenlied and Caecilie—to orchestral accompaniments arranged by the composer himself. The program in its proper order is as follows:

Reger—Concerto in ancient style. Old Italian arias—Marcello, Il mio bel fuoco; Gluck, O del mio dolce ardor. Brahms—Academic Festival overture. Strauss—Three songs, with orchestra—Morgen, Wiegenlied, Caecilie. Borodin—Symphony in B Minor, No. 2. Soloist—Miss Elena Gerhardt.

From **EVG. STAR**
Address: **Baltimore, Md.**
Date ....

Est 1884

ELENA GERHARDT HEARD AT LYRIC

Recall for Soprano at Third Boston Symphony Concert.

With Elena Gerhardt as soprano soloist, the third concert for the season by the Boston Symphony was given at the Lyric last evening under the able leadership of Dr. Carl Muck.

Every program given by the Boston Symphony Orchestra is highly educational because its plan in giving concerts is to present in the course of a season several varieties of good music without merely catering for the approval of even the best taste. Last evening the program consisted of things both new and old. The new features were somewhat tentative efforts as to the music of the future, while the old numbers were not those familiar to concert-going ears. Marcello was celebrated as the early composer of music for the Psalms, which is still most charming and elegant, and Gluck is known as the German composer who wrote French music and with it drove Italian opera out of Paris. Both of these men wrote before the music of the spheres was quite exhausted, and to each was given his blessing of true melody.

Miss Gerhardt sang both the old arias in a becoming, pure and simple style and was heartily recalled. Her success in these was greater than in the three Strauss songs, with orchestra, which, while possessing originality and melody, lack much of the charm which accompanies the best successes of the old song masters.

There is always one satisfaction in listening to a Boston Symphony rendition under Dr. Muck, in knowing that if the music does not occasion enthusiasm, it is the fault of the music and not of the orchestra or its conductor.

The Borodino symphony was written before symphony form and melody were entirely gone, and it has much of the musical vigor of the last generation. It shows the cumulative power of musical iteration, and discounts the restlessness shown in modern methods of novelty and change. It is a good work of the now old school of musical composition, and will be fresh a generation hence. Its andante is especially effective.

From **EVG. NEWS**
Address: **Baltimore, Md.**
Date JAN 4 1913

Establ

ELENA GERHARDT
BOSTON SYMPHONY CONCERT
LYRIC, WED., JAN. 8TH.

BOSTON SYMPHONY COMING WEDNESDAY

Elena Gerhardt, Soloist, And Two New Works On The Program.

With Elena Gerhardt, the distinguished German soprano, as soloist and with two works of importance new to Baltimore, the third Boston Symphony concert in the Lyric Theater next Wednesday evening promises to have unusual interest for the musical public.

Elena Gerhardt is the foremost of German concert sopranos of our day, having elected to confine her work to this more intimate branch of the art rather than go into grand opera. Her first number will be two old Italian arias, one by Marcello and one by Gluck, and then she will sing three of Richard Strauss' finest songs, "Morgen," "Wiegenlied" and "Caecilie" to orchestral accompaniments arranged by the composer himself.

The two works new to Baltimore will be Reger's Concerto in Ancient Style, which is a novelty in the full sense of the word, as it had its first

rarely been played in this country. Reger's Concerto is really for a whole orchestra, although a solo violin is used in it incidentally.

Borodin, whose Symphony in B Minor will be heard, has been dead at least 25 years. He belonged to that branch of neo-Russians whose leaders were Balakireff and Rimsky-Korsakoff. Like so many Russian composers, music to him was really an avocation, for up to the time of his death he was professor of chemistry in the Academy of St. Petersburg.

1884

From **EAGLE**
Address: **Brooklyn, N. Y.**
Date ....

Esta 184

THE BOSTON SYMPHONY.

Rare Programme at Academy, With Elena Gerhardt as Solo Singer.

For the third concert of its Brooklyn series at the Academy of Music last night, the Boston Symphony Orchestra had a programme largely made up of music in the old style. Two of the three orchestral numbers were of this character as well as one of the two groups of songs sung by Miss Elena Gerhardt, who was the soloist of the evening. It was a programme that pleasantly intimated the definite qualities of music of the olden time and illustrated wherein those qualities were good ones. The opening number for the orchestra was both new and old, inasmuch as it was a recent product of the fertile brain of Max Reger, written after the manner of some compositions by Bach and others of his day. It was the "Concerto in the Ancient Style for Orchestra," which is Mr. Reger's 123d important composition, according to the opus number affixed to it. The orchestra played also Brahms' "Variations on a Theme of Josef Haydn," and the customary symphony was Mozart's in C, generally known as the "Jupiter," which is, of course, old music of the most delightful kind.

Alternating with these numbers, Miss Gerhardt made two appearances, singing first Marcello's recitative "Il mio bel foco" and aria "Quella flamma," with the "O, del mio dolce ardor" air, from Gluck's opera "Paride ed Elena." A second group was made up of three songs by Strauss, "Morgen," "Wiegenlied," and "Cecilie." These latter pieces were interpreted in a way to leave no doubt of Miss Gerhardt's forte as a singer. The old arias were well sung, but with an apparent physical effort that was a handicap. The songs were beautifully sung, with more control, and with an executive skill that made them very effective. This singer has yet to acquire the art of being less demonstrative in manner and putting all of the demonstration into the singing. Her voice has rich smoothness and solidity, with the capacity to express much. This was impressively indicated in the rendering of "Wiegenlied."

The Reger concerto is in three movements, "Allegro con spirito," "Largo" and "Allegro," and had its first performance in public as recently as October last, at Frankfort-on-the-Main. It was performed for the first time in this country at an invitation concert of the New York Philharmonic Society at the Waldorf-Astoria Hotel on November 19 last. It is an ingenious piece of work, in which the composer has very skillfully used the musical idiom of days of yore. Without being a direct imitation of the old fashioned concerto, it faithfully reflects in musical figures and contrapuntal devices the period to which it reverts in general style and represents a happy blend of scholarship and sensibility to the elemental charm of music. It is a modern treatment of an old form, and the hand of a strong personality is apparent in its making. After hearing it we can readily appreciate what Dr. Riemann meant when he said that Reger has won his reputation by expressing his own individuality in a language that comes from deep study of Bach, Beethoven and Brahms.

The Brahms treatment of the Haydn theme appeals more directly to the professional musician than to most concertgoers. It is a well-known specimen of a form of composition that does not carry out its purpose of giving variations on the theme which is discernible only in the first and the last movements. The rest is a series of cleverly contrived musical subtleties expressing what Mr. Brahms could write when he was thinking of the theme without putting any of it into the music.

Mozart's "Jupiter" symphony is about as full of the delightful melodic frankness of this composer as a composition could be, and all its graceful, flowing tunefulness was brought out by Dr. Muck with a fine sympathetic touch that gave uncommon eloquence to its phrases. The conductor, last night, gave no evidence of the recent illness which disabled him for three weeks, and his men responded to his will with finely finished work. The concert was enjoyed by an audience that tested the seating capacity of the house.

From **TRIBUNE**
Address: **New York.**
Date JAN 12 1913

Establ 84

FAREWELL OF BOSTONIANS

Miss Farrar and Orchestra Delight Capacity Audience.

The musicians from Boston—and how grateful are we these days for their journeys to this town—gave their third Saturday matinee concert yesterday afternoon in Carnegie Hall. There is no need to say that all who love the best in music were there—that is, all who could get in—for Major Higginson's orchestra never fails in the excellence of its offerings.

Dr. Muck chose for his symphony the Brahms No. 2, in D major, and the remnant of those who still believe the great Johannes dull must surely have found a change of heart had it been present when the Boston orchestra paid tribute to the composer's genius. Dr. Muck gave to the symphony a labor of the tenderest love, and brought out the serene beauties of the work most exquisitely. That the band responded to every call made upon it by the master is self-evident.

In the second portion of the programme Dr. Muck presented a novelty in Joseph Holbrooke's "Queen Mab," denominated "Shakespeare Poem No. 7 for grand orchestra and chorus" (ad. lib.). The chorus portion was omitted yesterday. This work, by one of England's best known younger composers and musical revolutionists, was magnificently played, and played in a manner which, had it contained less merit than it does, must have made an effect.

Yet, especially in the first movement, there was something in the fantasy of the music that was really Shakespearian, Puck chasing Ariel amid an orchestral maze. The love music of the second movement had more than one hint of Wagner, and in the dream of battle Richard Strauss had not been forgotten. But it was ever music that possessed fancy and invention, and if it was programme music it surely did not need Shakespeare's text to justify its existence. The concert closed with a most brilliant performance of Chalmer's "Espana."

But we are forgetting that there was also a singer, and when we suddenly realize that that singer was none less than Miss Geraldine Farrar, we come preciously near leze majesty. No one who has ever seen Miss Farrar at a Boston symphony concert can forget her. For these occasions she reserves her choicest. At them she appears gowned beyond the dreams of Paquin, Redfern and Worth, for in gowns as in impersonations Miss Farrar's dreams are her own. For yesterday her dream had begun in Paris, the Paris of Louis XV, a dream of a cream silk pannier gown, that blew out as she swept down to the footlights like some fair frigate with studding sails set. Then her dream had shifted, and concealing her hands was a most wonderful nineteenth century muff, while her head was surmounted with the bat-like headgear of the winter of 1912-'13.

So Miss Farrar came to us garbed in three centuries, and both she and we were very, very happy. Her songs were the recitative "Temeran" and the aria "Come scoglio" from Mozart's "Cosi fan tutte," and a recitative and aria from Debussy's "L'Enfant Prodigue." Miss Farrar's voice was in splendid condition and she did not hesitate to make the audience acquainted with that fact.

From **SUN**
Address: **New York**
Date ....

E 1884

THE BOSTON ORCHESTRA

Joseph Holbrooke's "Queen Mab" Heard for the First Time.

The third afternoon concert of the Boston Symphony Orchestra, which took place yesterday at Carnegie Hall, was attended by an audience that crowded the house. Dr. Muck offered a list of compositions somewhat taxing in length but carefully arranged according to his programmatic ideas of not placing the strictly classical and highly romantic together in an indiscriminating fashion to the detriment of each.

Brahms's D major symphony was the mainstay of the programme. The other numbers were a recitative, "Temerari," and aria "Come scoglio" from Mozart's "Cosi fan tutte"; "Queen Mab" (Shakespeare) poem No. 7, for grand orchestra and chorus (ad libitum), opus 45, by Joseph Holbrooke; Azael's recitative "These joyous airs" and aria "O time that is no more" from Claude Debussy's cantata "The Prodigal Son" and the "Espana" of Chabrier. Geraldine Farrar of the Metropolitan Opera House was the soloist.

Mr. Holbrooke, whose one poem "Queen Mab" was heard in part for the first time here yesterday, is a young Englishman. His works already include operas, many longer orchestral and choral compositions, much chamber music and many pieces of miscellaneous character. No doubt much pertinent discussion has been raised in England concerning the merit of Mr. Holbrooke's musical output, and that he himself maintains strictly that he is a composer of gifts is stated on authority.

His poem "Queen Mab" had its first hearing in 1904 in England at the Leeds music festival. The first three parts were first given by the Boston Orchestra at its home concerts of January 3 and 4, when the fourth, or choral, section was omitted as it was yesterday.

The demands made by the orchestral score are of extreme modern elaboration, though it may also be given by small orchestras.

On the flyleaf are quotations from "Romeo and Juliet" telling of dreams, the fairies' midwife, Queen Mab and lovers, which the composer states in a note are to be taken as the best explanation of the work's content. Dr. Muck in his presentation of the composition did all possible for an unfolding of its characteristics yesterday, and his orchestra played it with all the splendid resources of technical power.

Comment upon the impression it leaves allows for mention of the extraordinarily rich and varied display of picturesque tonalities it affords, as contrasted with a manifold variety of delicate or fanciful suggestions obtained largely through color schemes.

The first part of the programme was given to the Brahms symphony. Dr. Muck, superbly supported by the orchestra, gave a finely planned performance of it and at the close of the final movement had his men share in the prolonged applause.

Miss Farrar was greeted with enthusiasm as she apeared on the platform in a bewitching, delicate costume that suggested butterflies and fireflies and finished with the accessories of a headdress of dark gaufie antenæ and a huge brown muff. Her voice was at its best and she sang the Mozart music with excellent style throughout. She was also happy in the Debussy excerpt. It is a specimen of the composer, written in his early years,

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From **WORLD**
Address: **New York**
Date ....

Establ 884

* * *

THE Boston Symphony Orchestra's concert in Carnegie Hall Thursday evening was interesting in the presentation for the first time to the general New York public the Max Reger concerto, arranged in ancient style. Although previously performed by the Philharmonic Orchestra at the private concert held in the Waldorf-Astoria last fall for the benefit of the members, the character of the Reger composition was practically unknown.

Save for the second movement, which offered a suave melody, the recent Reger creation was of scant value. The opening movement, especially, wanders from one tonality to another and closes abruptly—so much so, in fact, that the audience hearing it was not aware that the end had come.

Glazounow's "Solennelle" overture, a graceful bit of writing written in fluent style, and the second Borodin symphony, which is not great music, comprised the remainder of the strictly orchestral presentations, all of which were performed under Dr. Karl Muck's direction, with that admirable tonal quality and technical facility for which the Boston musicians are distinguished. Elena Gerhardt, the German soprano, taking the place of the indisposed Margarete Matzenauer, sang two groups of songs with artistic finish and commendable if not superlative vocalism.

From **HERALD**
Address: **New York**
Date

Esta 384

MISS FARRAR SINGS IN GAY COSTUME

Wonderful Pink Pannier Shown at Boston Symphony Concert—Fine Programme Presented.

Carnegie Hall was filled against yesterday afternoon when the Boston Symphony Orchestra gave its third matinee concert of the season. Miss Geraldine Farrar, of the Metropolitan opera company, was the soloist. She wore an amazing pink pannier costume, a contraption that looked like a visor to shield her face, a head dress from which floated, or flapped, when she walked two huge black tulle bows, and carried a large sable muff.

After the audience had caught its breath Miss Farrar sang a recitative and aria from Mozart's "Cosi fan tutte," and a recitative and aria from Debussy's "The Prodigal Son" for her second number. She was in excellent voice and the numbers were received with much applause.

Conducted by Dr. Karl Muck, the orchestra played Brahms' Second Symphony in a highly artistic manner, voicing the beauty of the adagio exquisitely and performing the following allegretto with spirit and delicacy. It also was heard in an English novelty called "Queen Mab," by Mr. Josef Holbrooke, which boasted many bizarre effects. A brilliant performance of Chabrier's "Espana," a rhapsody that breathes the very mood of dancing Spain, concluded the programme.

From EVG. WORLD
Address: New York
Date JAN

Estab

GERALDINE FARRAR SOLOIST WITH THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra gave its third matinee on Saturday, with Geraldine Farrar as soloist. Its most important offering was the Brahms symphony in D minor, opus 73, an ideal vehicle for the artistic expression of the Boston orchestra. Miss Farrar was a quaint and charming picture, in her Dolly Varden costume of yellow satin, almost concealed by a huge sable muff that looked as if it must have belonged to her great-grandmother. Her two numbers from the "Cosi fan tutte" of Mozart, and "The Prodigal Son" of Debussy, were especially suited to her voice, and she has never sung better—if one expects her very dubious use of three or four chest tones. The rest of the programme consisted of "Queen Mab," an eccentric and interesting composition by Josef Holbrooke (with more than a suggestion of Strauss in its treatment) and Chabrier's "Espana" rhapsody, a charming and colorful elaboration of two well known Spanish dances.

From AMERICAN
Address: New York.
Date

Established

BOSTON SYMPHONY CONCERT A DELIGHT

That beautiful Bostonian, Miss Geraldine Farrar, was the soloist at yesterday afternoon's concert of the Boston Symphony Society, in Carnegie Hall. She sang a recitative and air from Mozart's almost forgotten opera, "Cosi fan tutte" and the the aria and recitative from Debussy's rarely heard opera, "The Prodigal Son." She wore a white satin gown with the very latest pannier effects and a black hat of maline with the largest bat wing bows ever seen out of a fashion plate.

As the serious contribution to the orchestral part of the programme Dr. Karl Muck and his musicians gave Brahms' Second Symphony, the rendition being marked by magnificent tone, faultless balance and effectively taken climaxes. A characteristic of the Boston Orchestra, which always stamps itself upon the audience, is its perfection as a unit, perhaps the natural result of having a membership of musicians of the highest rank.

When the large brasses dominated, their work was heard to be as accurate as was that of the concertmaster or the first flutist. So, of course, a work containing such possibilities as Brahms Symphony, No. 2, played under such conditions, was a genuine delight.

"Queen Mab," a poem "for grand opera and chorus (ad lib.)" by Josef Holbrooke, proved an incoherent and ultra-rhapsodic composition—a sort of tonal patchwork, with the pieces poorly fitted together.

In marked contrast to the foregoing number was the "Espana" Rhapsody by Chabrier. A succession of well-defined melodious themes, founded on familiar Andalusian dance tunes, with the broken time and jingly tambourines, formed the Frenchman's idea of a Spanish rhapsody.

From CITIZEN
Address: Brooklyn, N. Y.
Date

BOSTON ORCHESTRA HERE.

Miss Gerhardt Soloist at Academy of Music.

The third concert of the season by the Boston Symphony Orchestra, which was given last evening at the Academy of Music, no doubt illustrated Dr. Muok's ideas as to unity of style in programme making. With the exception of a group of the songs of Richard Strauss, which were sung by Miss Elena Gerhardt, the distinguished German lieder singer, the compositions heard were examples of a style long out of fashion, the "Jupiter" symphony of Mozart, arias of Marcello and Gluck, and the more or less successful attempts of Max Reger and Brahms to revitalize archaic forms in the former's "Concerto in the Ancient Style for Orchestra," and the latter's "Variations on a Theme of Josef Haydn." The result of these attempts is not altogether happy, for "No man putteth a piece of new cloth into an old garment, neither do men put new wine into old bottles." Max Reger's concerto is one of his most recent works, and was first performed at Frankfort, on Oct. 4, 1912. He has imitated, as far as form is concerned, the "concerto gross" of the older writers, with solo passages for certain instruments, alternating with passages for the

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scheme is vague and inconclusive. The slow movement is more clear, direct and simple, and the final allegro spirited and more suggestive of the pompous rhythms and coloring of the themes of the Guild of the Meistersingers than of Bach. The performance of the work was one to command admiration and wonder at its subtlety and finish. A faint suspicion arises that the finale was meant to convey the quality of humor, and, if so, the audience failed to grasp the situaion.

Miss Gerhart's singing gave great delight, and in the tender aria of Gluck especially she revealed a perfect command of the style which such music demands. The Straus songs, "Morgen," "Wiegenlied" and "Caecile" were delivered with fine appreciation, deep penetration with their content and with admirable phrasing.

In the Brahms variations the increasing elaboration of the workmanship is very striking, yet the learning displayed is only used to obtain the effects desired, both in orchestral coloring and effective climaxes.

The concert closed with the "Jupiter" symphony. Here we are face to face with a miracle. Three symphonies—the E flat, the G minor and the symphony in C, with fugue, which the admiration of musicians has named the "Jupiter," which rapidly succeeded each other in the space of about six weeks in the year 1788—and the Bastile fell in 1789, yet no trace of the impeding storm in the marvelous beauty and refinement, pure harmony and ideal truthfulness of these joyous creations. Considered as pure music, it is hardly worth while to ask whether the world possesses anything more perfect.

Newspaper Cutting Bureau in the World

From TIMES
Address: New York.
Date

HOLBROOKE'S "QUEEN MAB"

Given in New York for First Time by Boston Symphony Orchestra.

It is usually unsafe to make general remarks about first performances, but it is pretty certain that when the Boston Symphony Orchestra played Josef Holbrooke's "Queen Mab" here yesterday afternoon at Carnegie Hall it was the first time that an orchestral composition by this English composer had been heard in New York, although such colleagues of his as Granville Bantock, Frederick Delius, and William Wallace are more or less known here. Of course, many will remember that Oscar Hammerstein produced Holbrooke's "The Children of Don" at his London Opera House, and one or two of the chamber music organizations have played his compositions in New York.

The poets seem to have had an extraordinary influence on Holbrooke, if one judges from the list of his compositions. There is a symphonic quartet which he has dubbed "Mrs. Hemans;" a trio, 'Byron," and a quartet, "Shelley." There is a choral symphony which is entitled "oHmage to Edgar Allan Poe," and Holbrooke has likewise set "The Bells." His symphonic poems without exception have been inspired by poets, the first by Poe's "The Raven," and one by Longfellow's "Skeleton in Armor." Of co[illegible] "Queen Mab" Shakespeare's "Romeo and Juliet" is responsible. The work was first performed at the Leeds Festival Oct. 6, 1904.

The original is in four sections and concludes with a chorus. This final movement was omitted in yesterday's representation, but one heard the fairy dream music in the beginning, the love adagio, and the fiery march which illustrates the text, "Sometimes she driveth o'er a soldier's neck." The music at the beginning is imaginative and pretty, qualities which the second movement seems to lack. There seems to be an original mode of expression in the march also. The composition, however, is much too long, considering its contents.

Dr. Muck further placed on the programme Brahms's D major symphony, which received an excellent performance, one which brought its manifold beauties into the clearest light, and Chabrier's brilliant "Espana" rhapsody, which is perhaps heard too seldom in New York.

Miss Geraldine Farrar, the soloist, did not seem to be at her best in the air from "Cosi Fan Tutte," which she sang at her first appearance, but in Azaël's air from Debussy's "L'Enfant Prodigue," which she sang later in the afternoon, she appeared to greater advantage.

From WORLD
Address: New York
Date

Estal

THIRD SYMPHONY MATINEE.

Geraldine Farrar the Soloist with the Boston Orchestra.

The Boston Symphony Orchestra played its third matinee programme of the season to a large audience yesterday in Carnegie Hall.

The programme was varied enough to hold the attention of the audience throughout the afternoon, and Brahms's Symphony No. 2, Holbrooke's "Queen Mab" and "Espana," a rhapsody for orchestra by Chabrier, were played with that unison, beauty and firmness of tone that seem the especial properties of this musical organization.

Geraldine Farrar was the soloist. She sang a recitative and aria from "Cosi fan tutte," by Mozart, and Azael's aria from Debussy's "The Prodigal Son."

From STANDARD UNION
Address: Brooklyn, N. Y. 1913
Date

Esta 1884

REGER'S CONCERTO PLAYED BY BOSTON ORCHESTRA

The Boston Symphony Orchestra under the leadership of Dr. Karl Muck gave its third concert of the Brooklyn season last night at the Academy. Interest was centered on the first performance here of Max Reger's Concerto in ancient style. Its hearing plainly left the audience in confusion. ~~The musical mannerisms~~ that it disclosed created a feeling of curiosity rather than of real musical pleasure.

Assisting the orchestra was Elena Gerhardt, the distinguished singer, of the German lied. It was her first appearance at the Academy this season and her success, due to her consumate artistry, was instantaneous.

The orchestra was heard at its best in the last number—Mozart's Symphony in C major, the "Juppiter" symphony. It also played Brahms' variations on a theme by Haydn.

The Reger concerto is modelled on the old concerto grosso, as fashioned by Handel, consisting of solo passages alternating with passages for the whole orchestra. It wanders from key to key with a complexity of themes not truly developed, giving it, on the whole, a disjointed effect. Its first movement ended so suddenly that the audience, in its surprise, failed to give the orchestra the applause with which it is usually greeted. There were attractive violin passages in the second and third movements, but the concerto as a whole was lacking in any sustained melody.

If melody is the soul of music, Reger, along with many others of the modern school, comes near to being soulless. There is much that is clever in his orchestral writing and more that is surprising. Its first performance was given at Frankfort-on-the-Main, Oct. 4, 1912.

Miss Gerhardt's part of the programme was divided into two groups. In the first were Marcello's "Il mio bel foco" and the aria "O del mio dolce ardor," from Gluck's "Paride ed Elena." The second included three songs by Richard Strauss, "Morgen," "Wieglied" and "Caecile."

The singer proved herself to be an interpretative artist of the first rank. In the first number her voice was cloudy, but she used it with rare skill, her phrasing and vocalization calling for unstinted admiration. In the Gluck number she sang with impressive dignity. The full beauty of her voice was not disclosed, however, until she reached the Strauss group. Here it was sweetly tender and irresistably expressive. She adapted her singing to the varying moods and styles of song with unfailing charm. Miss Gerhardt is an exceptionally beautiful woman and has a very attractive personality.

In contrast to the fragmentary composition of Reger, the musicianly Brahms number came as a splendid relief. Its symmetry of form and the logical development of themes were easily recognized as the work of a true master.

Throughout the concert the playing of the orchestra was splendid. In Dr. Muck's reading all of the beauties of the compositions selected were brought out with precision, color and delicacy. The Boston Symphony concerts still maintain their place as the best the country has produced. Last night the theatre was filled, and, after the Reger number, the applause was enthusiastic.

From PRESS
Address: New York
Date

Est

BOSTON SYMPHONY GIVES THIRD MATINEE

Geraldine Farrar's Muff Attracts as Much Attention as Her Singing.

The Boston Symphony Orchestra gave its third matinee of the season yesterday afternoon in Carnegie Hall. Geraldine Farrar was the soloist and charmed her admirers not only with her musical interpretations, which included the recitative "Temerari" and aria "Come Scoglio" from Mozart's "Cosi fan tutte" and Azael's recitative "These Joyous Airs" and aria "O Time That Is No More" from Debussy's "The Prodigal Son," but also with her personality.

She made a pretty, if not artistically appropriate picture in a pink pannier dress and black tulle butterfly bonnet, and her enormous brown muff attracted almost as much attention as her singing. She was recalled again and again by a large and enthusiastic gathering.

The programme began with Brahms's second symphony, which the orchestra played with its usual balance and force. This symphony, which is one of Brahms's most tuneful, gave opportunity, especially in the adagio, for the violins to show the singing quality so characteristic of the Boston orchestra. The allegro was stirring and the whole symphony the masterwork of the afternoon.

Though a novelty, the tone-poem, "Queen Mab," by Holbrooke, was perhaps the least interesting number on the programme. Yet it cannot be said that the work is lacking in variety of effect.

The [illegible] Chabrier's

Newspaper Cutting Bureau in the World

From GLOBE
Address: New York
Date JAN 1 3 1913

Esta 1884

THE BOSTON SYMPHONY.

Miss Geraldine Farrar has gone through many metamorphoses since she first came to New York, but it is doubtful if the attenders of the Boston Symphony concert on Saturday afternoon at Carnegie Hall, at which she was the soloist, were prepared for the vision which floated coquettishly in after the intermission. Miss Farrar has usually selected Boston Symphony concerts, of which she is an annual feature, for her most barbaric and oriental adornment. Queenlike and tragic, glittering with jewels, shimmering with colors, and hung with pale archaic golds and coppers, she has made a picture which other singers have found it impossible or unwise to attempt to copy.

On Saturday afternoon, however, she appeared as a sort of Bull-moose Bo-Peep. Her costume was of the purest pannier type, with symmetrical and very flaring panniers on both sides. It was of one single color, a baby pink. On her head she wore a close fitting cap with great protruding gauze horns, suggesting the Progressive party. In her hands she should, doubtless, have carried a crook, but instead she brought on a sable muff—one of the largest sable muffs which the present writer has ever seen.

Miss Farrar appeared twice; at first to sing an air from "Cosi fan tutte," again to sing Azaël's air from Debussy's early cantata, "L'Enfant prodigue," which suggests Massenet at his worst. Can it be true, by the way, that but for Moussorgsky Debussy would always have written pale Massenet? Somebody in Paris says so. Miss Farrar as a Mozart singer was once a delight. Her singing of the Mozartean measures of Wolf-Ferrari still proves to the constant operagoer that she can excel in that style of vocal art. Saturday, however, she gave no evidences of her capabilities in that line. In the Debussy air she was more successful.

The novelty of the afternoon was a tone poem by Joseph Holbrooke, "Queen Mab," suggested by Mercutio's lines in "Romeo and Juliet." Holbrooke is new here, but he is already old if Saturday's music is Holbooke at his best. Better harmonies have been constructed by many men, including Bach, and Richard Strauss or Horatio Parker can beat him hands down at discords. (We won't even mention Schönberg, whom we suspect of being overrated as a discorder!) Nevertheless, much of this music is pleasing, especially the first movement; the adagio is commonplace, and the finale original, if not altogether convincing.

But the real delights of the afternoon were the Brahms D major symphony and Chabrier's wonderful rhapsody, "España." It is extraordinary that in these days, when it seems to be the aim of conductors to play everything written in heaven and earth during the course of a season, nobody ever plays Chabrier. And the opera house could produce one of his works with success, too.

Newspaper Cutting Bureau in the World

From EVG. MAIL
Address: New York.
Date

Est 1884

FARRAR WITH BOSTON SYMPHONY.

The Boston Symphony Orchestra gave its second concert Saturday afternoon with Geraldine Farrar as soloist. Miss Farrar sang an aria from Mozart's "Cosi fan tutte" and Azael's aria from "L'Enfant Prodigue," the second with more success than the first. The orchestra gave an ideally beautiful performance of Brahms' D major symphony under Dr. Muck, who also lent great brilliancy to Chabrier's "Espana." The novelty was "Queen Mab," a poem for orchestra by Joseph Holbrooke, the English composer who wrote "The Children of Don," brought out in London by Mr. Hammerstein. It is an interesting work with wonderful orchestral effects, and a little trace of Strauss melody, but later it works up to a fine broad line.

From EVENING TELEGRAM
Address: New York.
Date ....

Established:

Boston Symphony Orchestra in a Brahms Symphony.

UNDER Dr. Carl Muck the Boston Orchestra gave the second concert of its third pair in the season yesterday afternoon, and Brahms' Second Symphony ravished the great audience which packed Carnegie Hall to its capacity.

Nothing finer might be wished than Dr. Muck's masterly performance. True understanding of the composer's intention and a musical utterance at once ardent and restrained marked his interpretation of the allegro. He evoked the profound beauties of the adagio, inspired by an evident love for its content. The scherzo was a crisp, sparkling thing of joy under his baton, and its execution appeared perfect but for a slight mistake by an over anxious flute player.

Rarely has the final portion of Brahms' work been done with a finer rhythmic sweep or clearer sonority. The conductor bade his musicians stand and share in the enthusiatic plaudits at the end.

Miss Geraldine Farrar sang the recitative and aria from the first act of Mozart' opera, "Cosi fan tutte" ("All women d so") with a fair measure of vocal success. Particularly good was her rendition of the parts that lie in the medium range of her voice, but the aria, "Come Scoglio," makes exacting demands on the soloist, especially in the extremely low register, and was consequently less pleasing vocally. Miss Farrar showed a more comprehensive grasp of the recitative and air from Debussy's "L'Enfant Prodigue," and was heartily applauded.

Josef Holbrooke's orchestral poem, "Queen Mab," after Shakespeare, is not a work of distinctive merit, even as descriptive music, but is cleverly constructed for instrumental effects, and its passages of Straussian declamation were delivered with the stunning virtuosity for which this band is noted. Chabrier's brilliant rhapsody, "Espana," completed an admirably arranged programme.

From ....
Address PHILADELPHIA, PA.
JAN - 1913
Date ....

Established: L

Fine Concert at Academy by Boston Symphony Orchestra

The Boston Symphony Orchestra, which gave its third concert last night at the Academy of Music, was received with the well-merited enthusiasm which marks all its visits to this city. Dr. Karl Muck, conductor of the orchestra, showed his usual mastery of his complex human instrument, and his men made their customary response in harmonious obedience to his baton.

Unfortunately the soloist of the evening, Madame Margarete Matzenauer, contralto, was unable to appear because of illness. This made necessary a considerable change in the original program and the substitution of a soloist from the artists in his orchestra.

Flutist Substituted

Mme. Matzenauer, in the original program for last night, was to have sung Mozart's "Now, Vitellia!" and the rondo, "Never Shall Hymen," from the opera "Titus," and Beethoven's aria, "Abscheulicher," from "Fidelio." Instead the Bach suite in B minor for flute and strings was substituted. The soloist was A. Maquarre.

Other Numbers

The other numbers on last night's program were Reger's concerto in the ancient style for orchestra, opus 123; Brahms' academic festival overture, opus 80, and Borodin's symphony No. 2 in B minor. The Brahms overture was especially pleasing. It embodies a number of German student songs, ending with the famous "Gaudeamus Igitur," a merry potpourri of the music of student life.

From EVG. SUN
Address: Baltimore, Md.
Date ....

E 1884

MISS GEBHARDT SCORES TRIUMPH

Soprano Wins Favor At Boston Symphony Orchestra Concert.

Elena Gebhardt, soprano, sang herself into high favor last evening as the soloist of the Boston Symphony Orchestra at the third of the present series of symphony concerts at the Lyric. As for orchestra and conductor, all that can be said is everything the names Boston Symphony and Dr. Karl Muck imply.

Small wonder then that at the end of the concert the large audience left fully satisfied that the performance had been a most enjoyable one. Following was the program given:

Concerto in the Ancient Style for Orchestra, Op. 123 .... Reger
I. Allegro con spirito.
II. Largo.
III. Allegro.
Old Italian Arias—
a. "Il mio bel fuoco" .... Marcello
b. "O del mio dloce ardor" ...... Gluck
Academic Festival Overture, Op. 80. Brahms
Three songs with orchestra .... Strauss
"Morgen."
"Wiegenlied."
"Cacilie."
Symphony No. 2, in B minor ...... Borodin
I. Allegro moderato.
II. Molto vivo.
III. Andante.
IV. Allegro.

Thus there were given things both old and new, and the audience reaped the rich benefits of adding to its musical education.

Max Reger is still living, and the world hopes to receive more from his rich, prolific genius. Chief interest in his concerto lies in its remarkable instrumentation and contrapuntal construction. In the first movement the chief coloring is done by solo violin and solo flute. Of the three movements the second, with its two solo violins, is perhaps the most interesting. Here the composer has done some really excellent scoring.

"Papa" Brahms wrote the "Academic" overture as an expression of thanks to the University of Breslau which, in the seventies, gave him the degree of doctor of philosophy. The work is described as a petpourri of students' songs. It ends with the immortal "Gaudeamus Igitur," so dear even today to the hearts of university men.

Miss Gebhardt enjoyed her greatest success in the old Italian arias, both of which are delightful melodies. She was less interesting in the Strauss group.

The Borodine symphony is a fine example of the old school, with its faithful adherence to "form" and its vigorous but thoroughly musical treatment.

J. B. M.

HERALD,

JANUARY 15,

HONOR FOR DR. MUCK

Dr. Muck, the conductor of the Boston Symphony Orchestra, is constantly receiving invitations to take charge of the various festival performances in Germany next summer, particularly to conduct performances of celebrations of the centenary of Wagner's birth. Yesterday he received a cable from th intendant of the Court Theatre i Darmstadt, which said that at the r quest of the Grand Duke of Hes Darmstadt, Dr. Muck was invited take part in the Wagner festival pe formances in that city; to condu "Siegfried" on April 16 and "Die Me stersinger" on May 4. The festival wi be one of the most important in Ge many. Dr. Muck was compelled to d cline for his work in Boston will n be finished until May 3.

GLOBE—

JANUARY 15,

HONORS FOR DR MUCK.

Distinguished Conductor of Boston Symphony Invited to Appear at Spring Festival at Darmstadt.

Dr Muck, the conductor of the Boston Symphony Orchestra, is constantly receiving invitations to take charge of the various festival performances in Germany next Summer, particularly to conduct performances of celebrations of the centenary of Wagner's birth. Yesterday he received a long cable from the intendant of the Court Theatre in Darmstadt, which said that at the urgent request of the Grand Duke of Hesse Darmstadt, Dr Muck was invited to take part in the Wagner Festival performances to be held in that city next Spring.

He was asked if he would conduct a performance of "Siegfried" on April 16 and a performance of "Die Meistersinger" on May 4. The festival will be one of the most important in Germany, as it will, to a certain extent, take the place of Bayreuth, where there are no performances next Summer. Dr Muck of course was compelled to cable a declination, for his work in Boston is not finished until May 3.

POST,

JANUARY 15,

DR. MUCK REQUESTED TO CONDUCT IN GERMANY

Dr. Muck, the conductor of the Boston Symphony Orchestra, is constantly receiving invitations to take charge of the various festival performances in Germany next summer, particularly to conduct performances of celebrations of the centenary of Wagner's birth. Yesterday he received a long cable from the intendant of the Court Theatre in Darmstadt which said that at the urgent request of the Grand Duke of Hesse Darstadt, Dr. Muck was invited to take part in the Wagner festival performances to be held in that city next spring.

JOURNAL—

JANUARY 15,

Dr Muck Honored by Grand Duke of Hesse-Darmstadt

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The festival will be one of the most important in Germany, as it will to a certain extent take the place of Bayreuth, where there are no performances next summer. Dr. Muck was, of course, compelled to decline the invitation, for his [illegible]

Cutting Bureau in the World

REVUE

From ....
Address: New York City
Date .... JAN 12 1913

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In dem Concerte des Boſton Symphonie-Orcheſters am letzten Donnerſtag Abend trat die berühmte deutſche Liederſängerin Frl. Elena Gerhardt zum erſten Male in dieſer Saiſon auf, und erntete durch den muſtergültigen, warmblütigen Vortrag von einer Gruppe Strauß'ſcher Lieder ſowie je einer Arie von Mozart und Gluck rauſchenden Beifall. Die Künſtlerin wird in nächſter Zeit auch in einem Recital gehört werden.

E 1884

Newspaper Cutting Bureau in the World

From POST
Address: New York
Date ....

Esta 84

Boston Symphony Orchestra.

The concert of the Boston Symphony Orchestra Saturday afternoon opened with Brahms's best symphony, the second, in D major. The true Brahmsites say this is not the real Brahms; if this is true, let us have the unreal Brahms, who is so much more interesting than the other! The symphony was beautifully played, clarity in tone, color, and rhythm, and beauty of balance between the different choirs being notable. It has become a truism to say that the Boston Symphony Orchestra plays impeccably. But even Homer nodded occasionally, and when the first flute player came in a bar too early in the third movement, just before the change of tempo to *presto*, near the beginning of the movement, it was only to relieve our minds from the discomfort of being in the presence of absolute perfection. Not being troubled with laziness, the player felt that he didn't need the full bar's rest allotted him. But it was a wonderfully beautiful performance of Brahms's most melodious symphony.

The novelty of the programme was Josef Holbrooke's "Queen Mab" (Shakespeare), Poem No. 7, for grand orchestra and chorus (*ad lib.*), Op. 45. Naturally the *"ad lib."* was taken advantage of and the chorus omitted; the three (continuous) movements being a *presto leggiero*, an *adagio*, and an *allegro marcia*. It proved to be a very interesting work; naturally full of bizarre effects, it nevertheless had enough of melody to differentiate it from many other works of the present day.

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From EVENING TELEGRAM
Address: New York.
Date ....

Established:

Boston Symphony Orchestra in a Brahms Symphony.

UNDER Dr. Carl Muck the Boston Orchestra gave the second concert of its third pair in the season yesterday afternoon, and Brahms' Second Symphony ravished the great audience which packed Carnegie Hall to its capacity.

Nothing finer might be wished than Dr. Muck's masterly performance. True understanding of the composer's intention and a musical utterance at once ardent and restrained marked his interpretation of the allegro. He evoked the profound beauties of the adagio, inspired by an evident love for its content. The scherzo was a crisp, sparkling thing of joy under his baton, and its execution appeared perfect but for a slight mistake by an over anxious flute player.

Rarely has the final portion of Brahms' work been done with a finer rhythmic sweep or clearer sonority. The conductor bade his musicians stand and share in the enthusiatic plaudits at the end.

Miss Geraldine Farrar sang the recitative and aria from the first act of Mozart's opera, "Cosi fan tutte" ("All women do so") with a fair measure of vocal success. Particularly good was her rendition of the parts that lie in the medium range of her voice, but the aria, "Come Scoglio," makes exacting demands on the soloist, especially in the extremely low register, and was consequently less pleasing vocally. Miss Farrar showed a more comprehensive grasp of the recitative and air from Debussy's "L'Enfant Prodigue," and was heartily applauded.

Josef Holbrooke's orchestral poem, "Queen Mab," after Shakespeare, is not a work of distinctive merit, even as descriptive music, but is cleverly constructed for instrumental effects, and its passages of Straussian declamation were delivered with the stunning virtuosity for which this band is noted. Chabrier's brilliant rhapsody, "Espana," completed an admirably arranged programme.

From ....
Address PHILADELPHIA, PA.
JAN - 1913
Date ....

Fine Concert at Academy by Boston Symphony Orchestra

The Boston Symphony Orchestra, which gave its third concert last night at the Academy of Music, was received with the well-merited enthusiasm which marks all its visits to this city. Dr. Karl Muck, conductor of the orchestra, showed his usual mastery of his complex human instrument, and his men made their customary response in harmonious obedience to his baton.

Unfortunately the soloist of the evening, Madame Margarete Matzenauer, contralto, was unable to appear because of illness. This made necessary a considerable change in the original program and the substitution of a soloist from the artists in his orchestra.

Flutist Substituted

Mme. Matzenauer, in the original program for last night, was to have sung Mozart's "Now, Vitellia!" and the rondo, "Never Shall Hymen," from the opera "Titus," and Beethoven's aria, "Abscheulicher," from "Fidelio." Instead the Bach suite in B minor for flute and strings was substituted. The soloist was A. Maquarre.

Other Numbers

The other numbers on last night's program were Reger's concerto in the ancient style for orchestra, opus 123; Brahms' academic festival overture, opus 80, and Borodin's symphony No. 2 in B minor. The Brahms overture was especially pleasing. It embodies a number of German student songs, ending with the famous "Gaudeamus Igitur," a merry potpourri of the music of student life.

From EVG. SUN
Address: Baltimore, Md.
Date ....

1884

MISS GEBHARDT SCORES TRIUMPH

Soprano Wins Favor At Boston Symphony Orchestra Concert.

Elena Gebhardt, soprano, sang herself into high favor last evening as the soloist of the Boston Symphony Orchestra at the third of the present series of symphony concerts at the Lyric. As for orchestra and conductor, all that can be said is everything the names Boston Symphony and Dr. Karl Muck imply.

Small wonder then that at the end of the concert the large audience left fully satisfied that the performance had been a most enjoyable one. Following was the program given:

Concerto in the Ancient Style for Orchestra, Op. 123 .... Reger
  I. Allegro con spirito.
  II. Largo.
  III. Allegro.
Old Italian Arias—
  a. "Il mio bel fuoco" .... Marcello
  b. "O del mio dloce ardor" ..... Gluck
Academic Festival Overture, Op. 80. Brahms
Three songs with orchestra .... Strauss
  "Morgen."
  "Wiegenlied."
  "Cacilie."
Symphony No. 2, in B minor ...... Borodin
  I. Allegro moderato.
  II. Molto vivo.
  III. Andante.
  IV. Allegro.

Thus there were given things both old and new, and the audience reaped the rich benefits of adding to its musical education.

Max Reger is still living, and the world hopes to receive more from his rich, prolific genius. Chief interest in his concerto lies in its remarkable instrumentation and contrapuntal construction. In the first movement the chief coloring is done by solo violin and solo flute. Of the three movements the second, with its two solo violins, is perhaps the most interesting. Here the composer has done some really excellent scoring.

"Papa" Brahms wrote the "Academic" overture as an expression of thanks to the University of Breslau which, in the seventies, gave him the degree of doctor of philosophy. The work is described as a petpourri of students' songs. It ends with the immortal "Gaudeamus Igitur," so dear even today to the hearts of university men.

Miss Gebhardt enjoyed her greatest success in the old Italian arias, both of which are delightful melodies. She was less interesting in the Strauss group.

The Borodine symphony is a fine example of the old school, with its faithful adherence to "form" and its vigorous but thoroughly musical treatment.

J. B. M.

HERALD,

JANUARY 15,

HONOR FOR DR. MUCK

Dr. Muck, the conductor of the Boston Symphony Orchestra, is constantly receiving invitations to take charge of the various festival performances in Germany next summer, particularly to conduct performances of celebrations of the centenary of Wagner's birth. Yesterday he received a cable from the intendant of the Court Theatre in Darmstadt, which said that at the request of the Grand Duke of Hesse Darmstadt, Dr. Muck was invited to take part in the Wagner festival performances in that city; to conduct "Siegfried" on April 16 and "Die Meistersinger" on May 4. The festival will be one of the most important in Germany. Dr. Muck was compelled to decline for his work in Boston will not be finished until May 3.

GLOBE—

JANUARY 15,

HONORS FOR DR MUCK.

Distinguished Conductor of Boston Symphony Invited to Appear at Spring Festival at Darmstadt.

Dr Muck, the conductor of the Boston Symphony Orchestra, is constantly receiving invitations to take charge of the various festival performances in Germany next Summer, particularly to conduct performances of celebrations of the centenary of Wagner's birth. Yesterday he received a long cable from the intendant of the Court Theatre in Darmstadt, which said that at the urgent request of the Grand Duke of Hesse Darmstadt, Dr Muck was invited to take part in the Wagner Festival performances to be held in that city next Spring.

He was asked if he would conduct a performance of "Siegfried" on April 16 and a performance of "Die Meistersinger" on May 4. The festival will be one of the most important in Germany, as it will, to a certain extent, take the place of Bayreuth, where there are no performances next Summer. Dr Muck of course was compelled to cable a declination, for his work in Boston is not finished until May 3.

POST,

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JOURNAL—

JANUARY 15,

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Newspaper Cutting Bureau in the World

From ....
Address: New York City
Date .... JAN 12 1913

1884

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Newspaper Cutting Bureau in the World

OST
New York
Date ....

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…eau in the World

From STAATS-ZEITUNG
Address: New York.
Date JAN [illegible] 1913

Estab

Boſtoner Symphonie-Konzert.

Ein intereſſantes Programm, wundervolle Darbietungen, eine populäre und erfolgreiche Soliſtin, — dazu der gewohnte ausverkaufte Saal in Carnegie Hall. Damit iſt die Signatur des geſtrigen, überaus enthuſiaſtiſch aufgengmmenen Nachmittags-Konzerts der Boſtoner gegeben.

Dr. Muck bot mit Brahms' Zweiter Symphonie eine Leiſtung von Größe und Vielfarbigkeit. Ich will den übrigen Sätzen nicht Unrecht thun, wenn ich ganz beſonders auf die ausgeſuchte Delikateſſe hinweiſe, die er dem dritten Satz entgegenbrachte, und auf die imponirende Steigerung und Krönung im letzten aufmerkſam mache. Das ſind Wirkungen, die gehört werden müſſen, aber nicht beſchrieben werden können. Ein Wort beſonderer Anerkennung gebührt dem Meiſterorcheſter im Allgemeinen und einigen Soliſten darin insbeſondere. Selten habe ich ein Horn ſo reich im Ton und tief im Gefühl gehört, wie geſtern. Der Oboiſt förderte einen ſo ſinnlich ſchönen und runden Ton, daß er mitunter von dem der erſten Violinen nicht zu unterſcheiden war, und die Streicher klangen namentlich im Schlußſatz in durchgeiſtigter Schönheit.

Als Novität hörten wir Holbrooke's „Queen Mab", ein Tonpoem, das Wirkungen zeitigte. Es ſetzt mit einem effektvollen Orgelpunkt ein, gefolgt von Wagner'ſchem Streichertremolo und kleinen, dazwiſchengeworfenen Brocken der Holzbläſer. Im weiteren Verlauf ſtellt ſich ein intereſſantes Thema vor, dann giebt es die unvermeidlichen Debuſſy'ſchen Reminiszenzen, aber mit Maß und Verſtand verwendet. In ſchönſter Steigerung geht es einem lärmenden, aber ſtark wirkenden Schluß entgegen. Sehr modern, aber unleugbar mit Talent gearbeitet.

Chabrier's effektvolle „España beſchloß das Programm und wirkte in ſeiner Brillanz wie ein Stück guter „French Paſtry", die nach einem guten Diner ſervirt wird. Das Orcheſter ſpielte es mit wundervollem Reichthum an Farben und Nuancen.

Frl. Farrar erſchien in einer Senſationstoilette, die mannigfaches „Schütteln des Kopfes" erregte. Ein Hut mit einem windmühlenflügelartig ſich reckendem Band von Koloſſaldimiſſionen, ein rieſiger Muff, eine Toilette mit Draperieeffekten — mehr originell als kleidſam für die Diva, die am Beſten ausſieht, wenn ſie ihre natürliche Schönheit und Grazie wirken läßt. Aber die Ausſtellungen ſind damit auch ſchon zu Ende, denn ſie war trefflich bei Stimme und ſang ſowohl Mozart's Rezitativ und Arie aus „Coſi fan tutte", als auch Debuſſy's Rezitativ des Azaël aus den „lyriſchen Szenen" „L'enfant prodigue" mit Stilgefühl und voller Beherrſchung ſowohl des Techniſchen als des Emotionellen. Der Erfolg war ein gewaltiger, und der Sturm beruhigte ſich erſt, nachdem die Dame ſich ein halbdutzendmal gezeigt hatte. Auch das Orcheſter und deſſen Leiter wurde mit Beifall überſchüttet. —p. H.

Newspaper Cutting Bureau in the World

From EVG. NEWS
Address: Baltimore, Md.
Date

GERHARDT TO SING NEW STRAUSS SONGS

1884

German Lieder Singer Will Be Boston Symphony Soloist At Lyric.

Elena Gerhardt, the German lieder singer, will appear for the first time at an orchestral concert in this city tonight, when she will be the soloist at the third Boston Symphony concert of the year at the Lyric.

Miss Gerhardt made her initial bow to a Baltimore audience at a recital in the Peabody Conservatory last year, scoring a popular success, and her appearance tonight has been keenly anticipated. It is said that the house has been practically sold out. The numbers the German soprano will present include two old Italian songs and a group of modern ones by Richard Strauss—"Morgen," "Wiegenlied" and "Caecilie."

Dr. Karl Muck, the director, has selected an entirely unhackneyed program for the orchestra, one of

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…and Most Complete
Newspaper Cutting Bureau in the World

From EVG. NEWS
Address: Baltimore, Md.
Date

Establis

SYMPHONY AUDIENCE IS LARGE, BUT COOL

Opinion Is Divided On Dr. Muck's Plan Of Giving Unfamiliar Numbers.

The program presented by the Boston Symphony Orchestra at its third concert of the season in the Lyric last night consisted largely of novelties.

The apparent policy of Dr. Karl Muck, Max Fiedler's successor in the directorship, to favor the production of new or seldom-heard numbers is being generally remarked. While many local music-lovers express themselves as being glad of the opportunity for hearing things that do not come in the usual run, a great many more have no hesitancy in saying they prefer the standard works, or at least those of modern writers that are already more or less familiar. Comments—allegro con spirito, largo and opinion concerning the programs presented by the Orchestra this season is sharply divided.

At all events, the audience last night was unresponsive, and the attitude of the big crowd—there was not a vacant seat in the auditorium—was decidedly cool. Elena Gerhardt, the German lieder soprano, who was the soloist, was given a hearty reception and received numerous enthusiastic calls.

Max Reger's Concerto in Ancient Style for Orchestra (Op. 123) was the opening number. It is in three movements—allegro con spirite, largo and allegro—and is considered remarkable as the expression of a man who is as essentially an exponent of the modern spirit and method as Reger.

The two songs which followed—Marcello's "Il Mio Bel Fuoco" and Gluck's "O Del Mio Dolce Ardor"—continued the mood created by the old-fashioned simplicity of the Reger concerto, and Miss Gerhardt's singing of them evidently made a deep impression. It was only the second time she had ever appeared in Baltimore and the first at an orchestral concert, her prior engagement having been at the Peabody Conservatory last season, when she gave a song recital. Miss Gerhardt is of the traditional robust type of German sopranos, very blond and possessing an imposing stage presence. Last night she was extremely handsome in a gorgeous gown of scarlet and white.

Besides the old Italian arias Miss Gerhardt sang three of the loveliest of the Richard Strauss songs—"Morgen," "Wiegenlied" and "Caecilie"—and it was with these that she created the greatest amount of enthusiasm.

Borodin's Symphony in B minor No. 2 closed the concert. While the composer has been dead a score or so of years, he is classed with the leading figures of the modern Russian school, and his compositions, as are those of his colleagues, are deeply tinged with the curious and frequently tragic coloring of Slavic folk music. The Second Symphony is regarded as one of his most characteristic productions.

Despite the fact that the concert was the first Dr. Muck has directed since recovering from a severe attack of illness, he appeared to be in good form, though his manner was not quite as vigorous as usual.

From TELEGRAPH
Address Philadelphia, Pa.
Date JAN 7 - 1913

1884

BOSTON ORCHESTRA WITH SOLO NOVELTY

Russian Symphony and Bach Suite for Flute and Strings.

Last evening marked the third appearance of the Boston Symphony Orchestra at the Academy. Margarete Matzenauer, who had been announced to appear as soloist, was prevented by illness from doing so, which made necessary a rearrangement of the program. The concert as given consisted of Reger's "Concerto in Ancient Style," the Academic Festival Overture of Brahms, and Borodin's Symphony No. 2, in B minor. As the solo number A. Maquarre, first flutist of the orchestra, rendered the Bach Suite in B minor for flute and orchestra. The amended program brought in juxtaposition the Brahms Festival Overture, with its proudly joyful assemblage of German student songs and the sombre Russian symphony of Borodin. The contrast perhaps overemphasized the barbaric basis of the symphony's inspiration. The overture was composed to celebrate Brahms' reception of the degree of Doctor of Philosophy from the University of Breslau. Its mood is joyous. Its themes the careless careful carolings of collegiate youth. Even the finale, the "Gaudeamus Igitur," has been so often sung as a crowning rite at some student "bierfest" that the solemn burlesque of the words dominates the sacerdotal quality of the music. The symphony of the Russian surgeon-musician, Borodin, had its inspiration in the Orient. It reflects the thought of an Eastern people. Its short, apparently unrelated, at times hardly controllable phrases are held with difficulty in conventional bounds. It has not the basic reality and spontaniety of the Brahms' overture.

Mr. Maquarre's rendition of the Bach suite must be judged with the leniency due the fact that it was substituted at the last moment and rendered without the possibility of immediate rehersal, though it has been performed as an announced number at previous out-of-town concerts of the orchestra. The soloist is undoubtedly master of his instrument, but the suite was as certainly written with no idea that the obligato would be performed by a full orchestra. Valuable as the flute is to the orchestra, its usefulness as a solo instrument is confined to intimate music. In spite of Mr. Maquarre's virtuosity the disproportion between his sophisticated Arcadian pipings and the richness of the orchestral tone was always marked, at times ludicrously so. The "Concerto in Ancient Style" closely approximates the old simple harmonies and naive melodies of early musicians. It is a pleasant limpid composition with little external evidence of struggle for the "admired simplicity" which it attains.

Dr. Muck, who has happily recovered from a recent indisposition, directed with his accustomed authority, so that the concert, though lacking the presence of Madame Matzenauer, had that far more important factor, an admirable conductor.

Margarete Matzenauer Ill.

Margarete Matzenauer, who was to have appeared last night as soloist with the Boston Symphony and who was also announced to sing Laura in this evening's performance of "La Giaconda" at the Metropolitan, has been prevented by illness from fulfilling either engagement. Louise Homer will make an efficient substitute in tonight's opera.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From INQUIRER
Address. Philadelphia, Pa. JAN 7 1913
Date

Establ … 84

BOSTON SYMPHONY

Its Concert at the Academy of Music Last Evening Largely Attended

It was not a particularly interesting program in which the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, was heard by a large audience at the Academy of Music last night. Its contents were too exotic and unfamiliar to be generally enjoyable. Max Reger's Concerto in the Ancient Style for Orchestra is a tour de force which strikingly attests its composer's ingenuity, but how far it is worth while is another matter. It employs the old forms, but it does not breathe the old spirit, and the difference between the original and the imitation was impressively illustrated in the somewhat unfortunate coincidence that the Reger number was immediately followed by Bach's Concerto in B minor for flute and strings. Max Reger is unquestionably a wonderfully clever man, but his scores are chiefly notable as feats in composition and if the one heard last night was less wearisome than most this circumstance was mainly due to its greater brevity. The second orchestral number was Brahms' Academic Festival Overture, which is not much more spontaneous or inspired than is apt to be the case with "occasional" compositions and the concert ended with Borodine's Symphony No. 2 in B minor. Mme. Matzenauer, who had been announced as the assisting artist, was prevented by illness from appearing. Her place was taken by Mr. A. Maquarre, who played Bach's Concerto for flute and strings already mentioned with a lovely quality of tone and a consummately artistic execution. He was much and deservedly applauded, but the rule which excludes encores was inflexibly enforced. The next of these concerts will take place on Monday evening, February 17, when the assisting artist will be Max Pauer, the distinguished pianist.

WOULD RESTRAIN SALE

...and Most Complete
Newspaper Cutting Bureau in the World

From RECORD
Address: Philadelphia, Pa.
Date JAN 7 - 1913

Establi[illegible]84

MME. MATZENAUER ILL

In Consequence She Did Not Sing at Symphony Concert.

Great disappointment was undoubtedly felt by the large audience gathered to hear the Boston Symphony Orchestra in the Academy of Music last night when it was learned that Margaret Matzenauer, owing to illness, was unable to fulfill her engagement to sing with the Orchestra. The distinguished contralto has become such a favorite in this city, and is so rarely heard with the Metropolitan Opera Company, that expectation of hearing her last night was keen, and disappointment was proportionately great. The principal flutist of the Orchestra, A. Maquarre, was substituted, and gave an enjoyable performance of the Bach B minor suite for flute and strings. Maquarre is an accomplished flutist, and was accorded quite a demonstrative approval for his interesting and unusual work.

The chief interest of the evening, however, from a musical standpoint, centred in the wonderful Reger composition, given here for the first time. It was entitled a "Concerto in the Ancient Style for Orchestra." While the work is undoubtedly an imitation of the ancient style, it is so much richer in orchestral effects that the impression is entirely modern. The Bach suite, which was played immediately after the Reger, established this point beyond question. Throughout the work, but particularly in the second movement, entitled "Largo, A Minor," two solo violins are used, with transcendently beautiful effect. Reger is a master of polyphonic writing, which scientific accomplishment, added to the fact that he is at least one modern who has something to say worth listening to, places him in a unique position in the musical world, where so much that is the result of painful study is taken as original and worth while. The Largo of the Reger work is one of the most wonderful pieces of orchestral writing available—full of power and expression, and containing the essence of classicism and elegance. The entire concerto was beautifully done, the various voices of the orchestra in contrast and support of the solo violins, being clearly developed and delivered with that degree of light and shade that denotes the guiding hand of a master.

The symphony, the Borodin B Minor, is purely Slavic in color, and is extremely interesting. The first movement, with its insistence in all choirs and varying rhythm of one phrase, is a fascinating piece of writing. The scherzo was wonderfully played, employing the full orchestra, and with marked syncopation in the strings, the rhythm is yet so graceful and light that one is lost in admiration of the genius that could construct the movement, as well as the conductor who could play it so delicately and graciously.

With the exception of the disappointment occasioned by Mme. Matzenauer's non-appearance the concert was particularly enjoyable, although the program was badly arranged. All the conductors seem to have become temporarily obsessed with the idea of moving the symphony into some unusual place on the program, and the second place is always best.

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Newspaper Cutting Bureau in the World

From POST
Address: Washington, D. C.
Date JAN 8 - 1913

Esta[illegible]84

ELENA GERHARDT CHARMS.

Famous German Soprano Heard With Boston Symphony.

Miss Elena Gerhardt, the distinguished German soprano who ranks as one of the greatest concert favorites in England as well as her native land, and who is now making her second American tour, appeared at the National yesterday afternoon as soloist with the Boston Symphony Orchestra in two groups of songs. The impression created was most gratifying, and particularly in the Richard Strauss numbers—"Morgen," "Wiegenlied," and "Cacilie"—was her rich and resonant organ full of sympathy and color. Her control, especially in the quiet passages, is very complete and her method is delightfully natural. The soloist's other numbers were old Italian arias by Marsello and Gluck.

Dr. Karl Muck, the orchestra's conductor, was taken ill with tonsilitis on his way to Washington yesterday morning, so that the responsibility for interpreting Max Reger's new concerto in the ancient style for orchestra, the Bach suite No. 2, in B minor for flute and strings, and Mozart's Jupiter symphony, fell to O Urack, second cellist and assistant director of the organization.

The program was a somewhat unfortunate grouping of unique orchestral compositions. Interest centered in the Reger work, which was performed for the first time only three months ago, and the fact that Andre Maquarre was the flute soloist for the Bach suite made that number also a feature of the afternoon. Thus, the symphony had to be placed at the end of the program, always an unfortunate position, considering the lateness of the hour at which the Washington concerts are held and the consequent confusion attendant upon the enforced early departure of many patrons.

Mr. Urack's reading of the concerto was not as clear or authoritative as might have been desired, but Mr. Witek's splendid art as the first violinist did much to lend distinction to the interpretation. The andante cantabile of the symphony was the artistic climax of the orchestral program.

ADVERTISER.
JANUARY 18.

A CONCERT OF TANGIBLE MUSIC

SYMPHONY OFFERING AN UNUSUAL [illegible]REAT

Strauss' "Till Eulenspie[illegible]el" Arou[illegible] [illegible]nthusiasm—A P[illegible]ect Perform[illegible] of a Be[illegible]n Symph[illegible]y.

[illegible]y Louis C. Elson.

PROGRAMME.

Weber. "[illegible]utz" overture.
Strauss. "[illegible]Eulenspiegel."
Bruch. C[illegible] for Violin, No. 2. D minor.
[illegible]st, Anton Witek.
Beethov[illegible] [illegible]hony No. 5, in C minor.

The [illegible] resented a symphony by a German na[illegible]eethoven, who seems by certain ind[illegible]us to be very inferior to our modern sy[illegible]phonic writers. In the first place he calls his work a "symphony" and not a "tone poem" a "symphonic fantasie," or even a "symphonic poem." Then it is not much over a half-an-hour in length. No self-[illegible]pecting composer would give his ideas in [illegible]ss than an hour and a quarter. Then the [illegible]coring does not show a single gong, [illegible]lphone, bass clarinette, cymbal, or [illegible]ass tuba, but goes on with the ordinary strings, wood and brass wind. Nor does the work "tell a story," which the auditor can follow out with his nose in the programme-book.

Nevertheless this Beethoven has his good points, especially in lucidity, in beauty of themes, and in logical development of figures. And Dr. Muck read the work like the d[illegible]vout interpreter that he is. There [illegible] no effort to make more out of it than [illegible]ven intended. No exaggeration such [illegible] found in the recent performance [illegible] New York orchestra. In fact [illegible]ck does not play at the public, nor does [illegible] "individualize," but he brings out every [illegible]nt of the work and lets it speak for itself. This may make him less directly popular than some other conductors, but it certainly makes him a greater musician.

Therefore the performance of the symphony was as near perfection as we can ever hope to have it. Even the contrabasses were clear in their difficult work in the second and third movements, and the finale was a whirlwind of triumph. Only there was a little exaggeration of contrasts of dynamic force in the third movement and the second seemed somewhat slower than we are accustomed to.

Richard Strauss's Rabelaisian bit of humor was also excellently given, although it did not obliterate the memory of Mr. Fiedler's remarkable achievements in this work. As one listened to its striking figures and their still more striking development; one could not but perceive how much greater Strauss (why need we always tack on the "Richard"?; there is but one symphonic Strauss) is, than all the Holbrookes, Regers, D'Indys, and other musical contortionists of the present. In fact one could find passages where they imitated him—afar off.

To us "Till Eulenspiegel" is one of the most graphic and amusing of tone-pictures. His irrepressible larks, his quaint disguises, his sudden fear when his enemies have him fast in their clutches, the inflexible, if bombastic, denunciations, the sentence and the final squeaks of the mercurial hero, were all brought out in picturesque vein, but, of course, one needed to understand something of the story to appreciate the work at its full; that is the weakness of programme-music.

At first we were afraid that there would be over-refinement in "Till Eulenspiegel." Strauss himself once said to this orchestra, after an exquisitely shaded rehearsal of "Don Quixote":—"I really didn't imagine it as fine as that!" He always liked a little freedom and even roughness in some interpretations. But the fears were groundless, for the last half of the work was glorously played, so that it created the greatest enthusiasm that has ever greeted it in Boston, and finally the orchestra was obliged to rise in acknowledgment.

Weber's "Freischutz" overture, which began the concert, remains wonderfully fresh, considering that it is nearly 100 years old. Its dramatic power was infinitely greater than that of the other overtures of its day [illegible] except one or two of Beethoven's. When one thinks that its beautiful horn quartette (the begetter of many hymns) was composed before the valve horn was invented, it is doubly wonderful. The reading was a strong one. The contrabasses picked their foreboding "A," the trombones gave their threatening parody of the bright figure of Agatha's song, and it was altogether a fine beginning of a fine concert, and was greatly applauded. But the horn quartette was taken too slowly. Dr. Muck avoids the fault of Mr. Fiedler of over-driving an allegro, but he sometimes exaggerates an adagio.

Bruch has the proud preeminence of having written three modern violin concertos. The world could perhaps spare all but the first one. This D minor work is not quite as wonderful as the great G minor concerto by the same composer, but it is good and attractive music, nevertheless, and Mr. Witek made the most of it. What with Elman and Ysaye in recent Boston concerts, we are being educated to a very high standard of violin-playing, but Anton Witek need not fear comparison, technically, with any violinist however famous. He prances over the thorniest paths with the greatest ease. No amount of technical difficulties can shake his imperturbability. But we sometimes wish for more of sympathetic emotion and less of calm in his work. We would rather have more of inequality if something of pas-

But his pure tone, his surety, his breadth of style, carried this work to a triumph. Dr. Muck, too, caught up the martial style of portions of the concerto splendidly, so that it became more impressive than we have ever heard it.

Bruch is nothing if not martial; and, like the lame school-teacher of ancient Greece (Tyrtaeus) he looks the most peaceful man imaginable.

It was a delight to hear again, a concert of real and tangible music. There was nothing tending to overexert the grey matter of any cerebrum, or to lead to brain-fag, and we left the hall actually refreshed!!

GLOBE-
JANUARY 18.

BRILLIANT PLAYING AT THE SYMPHONY

Superb Reading of "Till Eulenspiegel."

Mr Witek Plays Bruch Concerto in Scholarly Style.

The 12th Symphony rehearsal yesterday afternoon was one of unusual brilliance. When have the dry bones of Weber's overture to "Der Freischuetz" been clothed with such semblance of vitality and distinction? The opening prayer for quartet of horns was taken with such grave deliberation and repose of style as might have fallen into heaviness and inertia under a less sensitive and authoritative hand; but with what purity of line it was sustained, with what tranquil beauty it was sung; how unobtrusive, how deep and unfailing the propulsive rhythmic flow.

Here were the symbols of classic form which were to give way to the romantic note in the music of the supernatural which follows, a note which marked an epoch in the development of the German, and of all musical art. It was yesterday as though years were spanned in Dr Muck's reading, and the old gave birth to the new.

Mr Brooke, the flutist, announced that since Mr Witek had been detained the "Till Eulenspiegel" would follow. The performance—the first this season by Dr Muck of a Strauss tone poem—was a marvel of virtuosity for conductor and players. It scintillated with brilliance of technic, and was instinct with the spirit of impudent daring and abandon. The hero rarely has seemed so amiable a fellow, not only for the impertinence of his triumphs, but for the certain finesse and aplomb with which he accomplished them.

The work was performed with a remarkable clarity of design and symmetry of structure, yet with plasticity and absorbing imagination. There was a graphic sense of climax, and there was a subtlety of graduation in the transitions from thought to thought that have not been heard here. This Till accomplished the sweet uses of incorrigibility by a machiavelian wit, as well as by brawn.

Mr Witek, the concert master of the orchestra, is always a player of thoughtful, well-considered style, which adds to purity and elegance no small degree of spiritual insight and inspiration. He appropriately varied his delivery of the three movements of Bruch's second concerto.

The sustained melodic writing of the slow movement, which in this case is the first, was played with great beauty of tone and breadth in bowing. The second movement was fittingly declamatory, and in the finale Mr Witek performed with true brilliance and abandon. It was good to hear the syncopated figure given out with such imagination and authority. The soloist was fortunate in the spirit of sensibility and comradeship which palpably actuated both conductor and orchestra and furthered the artistic character of his playing.

The symphony was Beethoven's fifth, which Dr Muck conducted with an epic dignity and beauty which carried a program that had begun brilliantly to a lofty hight of musical feeling at its conclusion. The audience was rightly appreciative throughout the concert of Dr Muck, of Mr Witek and of the orchestra.

TRANSCRIPT,
JANUARY 18,

THE SYMPHONY CONCERT

NEW PERFECTIONS IN FAMILIAR PIECES

A Day in Which Dr. Muck and the Orchestra Seemed to Accomplish All That They Willed—The Overture to "Der Freischuetz," Beethoven's Fifth Symphony, and Strauss's "Till Eulenspeigel" in Remarkable Performance—Mr. Witek and a Concerto

WHEN Dr. Muck alighted in Boston last September, he told the waiting reporters that his first concern in the new season would be the orchestra. He would make it a perfect instrument for the music that it played and for his will with that music. For three months now he has pursued his task, and at almost every pair of concerts he has advanced toward his end. It has been a necessity to this process that familiar pieces should often fill a whole concert, since through them an orchestra is best exercised and made most supple to the conductor's will. Yesterday, for example, Weber's overture to "Der Freischutz," Strauss's "Till Eulenspiegel," Beethoven's fifth symphony, and Bruch's concerto in D minor for violin made the programme—all classics of the orchestral repertory of 1913, and one at least—the concerto—a hackneyed and withered classic that deserves speedy banishment. But in these pieces, the orchestra attained to those perfections that the conductor has been seeking. It has attained them before, but perhaps the familiarity of the music made them outstand the more clearly.

The overture to "Der Freischütz," as the carpers like to say, is an old, old tune. But could human voices, with a very sensitive and adroit artistry behind them, have phrased the introduction and brought such impression of remote, long-drawn, glamorous beauty as did Dr. Muck and the orchestra Friday afternoon? Not merely was the tone of the horns exquisitely soft and rich, not merely were the strings like whispers on the air, but imagination, sensibility and expert skill in the conductor and the men were shaping this tone into beautiful and expressive utterance. In a moment came the passage of spell and mystery—the passage of the boding drum-beats. And the music crept into the hearer's ears with its low-voiced and fantastic suggestion. The "main body" of the overture ensued, aglow with rhythmic swing, bright with color, eloquent of emphasis and contrast; the heavy chords that pause before the end; the leap into the jubilant close. Dr. Muck had his interpretative will, making Weber's music like a tone-picture, all romantic suggestion of a drama that was to come. As music heard for its own sake and for its beauty of impassioned and ordered sound, the overture had reasserted its old thrill. The tone of the orchestra had been as eloquent as it was rich and beautiful. Human voices might not have been more sensitive and expressive. Here was the perfection the conductor sought.

Other sorts of perfection were to come. Strauss's rondo of the pranks and the fate of "Till Eulenspiegel" exacts the utmost orchestral dexterity. Almost every man in the band must play an exacting part and accomplish it as an expert virtuoso who knows neither technical hindrance nor shortcoming. Grant that he does that, and yet would he fall far short of his task. For he is playing his part in a characterizing and a narrative music. Strauss would visualize in tones. As we hear with the ears of the body, simultaneously must we see with the eye of the imagination Till teetering and swaggering along. He chortles or he insinuates as he speaks in this or that instrument or group of instruments. Strauss would have us know and feel the man, whether he oversets the stalls in the market, preens through his lovemaking, shivers and mutters before his judges. At the end he would even have us pity him. The orchestra that plays "Till Eulenspiegel"—every man in it—must characterize, must narrate in the fashion in which he plays. As for the conductor, what has he not to do? Strauss has written his rondo with due sense of form and structure. The music is closely knit. The conductor must hold its final threads unbroken and undistorted. At the same time, he must persuade his men to make Till live out of it and play his varied pranks. He ought to miss not a stroke of the characterization or the narrative. He should make his audience discover, feel, smile as it hears, and his chief means is the graphic power, the humorous and the ironic suggestion of the music. He must accomplish all these things and hold the balance between them. Strauss's music exacts mind and imagination as well as virtuosity and authority in him who leads it. These are a few of the tests that "Till Eulenspiegel" lays upon those that play it. Dr. Muck and the orchestra met them all.

Last of all came Beethoven's fifth symphony to ask and receive yet other perfections, divided once again between the conductor and his orchestra. As some would say, with a morbid liking for the discovery of "inner meanings" and the revelation of "personal interpretation," they played the symphony exactly as it stood. They did, but to play it as it stands is not to play it as so many notes on the engraved page. The conductor must find the pace that sets the music free, and even Beethoven could not write that upon paper. He must divine the modulations, the contrasts, the climaxes that notes only half express. He must feel the contending emotions, the stress of imagination of which the music is the voice. A conductor may discover all these things, as Dr. Muck did yesterday. He may by the magical telepathy of conducting infuse them into his men. Yet the performance will fall short unless they answer him with the projecting power that is the life and expression in any art. They and he must project upon their hearers the contrasts, the climaxes, the cumulation of the tumult of contending moods in the first movement of the fifth symphony. They and he must give a shaded diversity to each repetition of the haunting phrase of the slow movement and a newly emphatic eloquence to each repetition of the dominating song. They must escape sound and fury, and yet touch fire and vigor in the scherzo. Then it must fall away under their hands into that dimness of hushed and expectant transition and then leap into all the glow and tumult of the finale. The whispering violins, the suspensive drum beats must sound as the voices of tone-poets. The big sonorities of the finale are small feats in comparison. Now these were the things that Dr. Muck and the orchestra accomplished yesterday. He ought to be satisfied with his men. It is not his way to be ever satisfied with himself.

By way of intermezzo, and yet in accord enough with the rest of the concert, Mr. Witek played Bruch's concerto in D minor, in which a submissive orchestra accompanies the violin in passages songful, displayful, declamatory. There is not an idea or emotion in the piece, except the idea of the violin and well-sounding music for it, and the emotion that the violinist may experience in display of his own virtuosity. He need not think or feel. He need only play with suavity of tone and dexterity of technique in the adagio; with clean-cut articulation in the recitative; with artful transition into the finale, and then through it brightly and elastically. Mr. Witek is capable—and much more—of all that the concerto asked of him. He did not try to put into it what was not there, as one who would have Bruch another Beethoven or Brahms with the violin. Taking the concerto for what it was, he left it naked and sterile to a world that is weary of it—except as his own playing clothed and graced it.

H. T. P.

MONITOR,

JANUARY 18,

MR. WITEK AND THE SYMPHONY

For the twelfth pair of Symphony concerts the program includes the overture to "Der Freischuetz," von Weber; concerto No. 2 for violin and orchestra, I. adagio ma non troppo, II. recitative, III. finale, allegro molto, Bruch; "Till Eulenspiegel," op. 28, Richard Strauss; symphony in C minor, No. 5, op. 67, Beethoven.

Once more the Symphony orchestra provided all the program for its regular concerts, for Anton Witek, concert master, was the soloist. Dignity, thoroughness of technique, scholarliness of interpretation and true, solid musical feeling are felt in Mr. Witek's playing, and his Boston public, which hears him at his Symphony appearances and his chamber music recitals, rejoices with him in the strength of his grasp on wholesome readings.

Mr. Witek has the technique to set off fireworks on his fingerboard and nobody rejoices more than he in the clear, metallic-sounding trills his swift fingers call forth. He feels the joy of the skilful artist in the even scampering of his fingers over the strings and the sonorous chords of difficult double stops appeal to his pride of artistry. He takes delight in his good right arm and its ability to draw the horsehair in astonishing slowness and clarity of tone or to push it lightly in bounding bow through rapid passages. Yet Mr. Witek with and in spite of these accomplishments is a big, strong player. And herein is he much more than this. that he recognizes these tricks of skill for what they are worth and values them merely for the ability they give him to bring out the meaning of the music.

The second Bruch concerto calls for breadth and depth of understanding to make it interesting. It demands also good technical equipment of the sort Mr. Witek has, rather than the flashing nimbleness of wrist and finger we are wont to call virtuosity. In the stately dignity of the first movement is the true, wholesome music of the kind in which Mr. Witek delights.

The form of the concerto is not elaborate; the piece is simply and some say tiresomely written. It resembles somewhat the Brahms violin concerto in the importance of the orchestra part. The development of the motives and the working out of the recurring themes fall equally to the solo instrument and the orchestra, and both Mr. Witek and Dr. Muck found real joy yesterday in working together to make a well-balanced whole. Through a transposition in the program this was made to follow the Strauss number, through which the orchestra rollicked, and the effect was an even happier bit of program making than Dr. Muck had provided.

Of the overture to "Der Freischuetz" and the "Till Eulenspiegel" not much need be written. Dr. Muck showed apparent fondness for Strauss yesterday in the way he led the orchestra through the gambols portrayed of the merry rogue whose pranks Dr. Strauss thought diverting enough to translate into music. There might be criticism of the tempo of the overture, for the slow music seemed too slow. The beauty of the passages for the horns was brought out with clearness and satisfaction.

In comparatively recent months Boston has had the opportunity of hearing Beethoven's magnificent fifth symphony interpreted by many conductors. The memory of Mr. Fiedler's reading is fresh, and Mr. Weingartner's, Mr. Nikisch's and Mr. Stransky's have all in turn delighted us. In some ways Dr. Muck's is far ahead of all. He seems to have paid unusual attention to perfection of detail, he draws from his players just the shade of expression he has outlined in his thought and yesterday, although the score must be perfectly in his memory, he used notes seemingly with the intention of getting more closely into the depths of the meaning of this majestic work. The first and second movements went well enough. One recognized here and there new force in certain passages and especially in the first a definiteness and emphasis that brought out new ideas as though Dr. Muck were searching for some new aspect that he could set forth more prominently than his hearers had noticed before. In the third movement, however, Dr. Muck showed a grasp and intensity of feeling that transcended all the other work of the afternoon. This movement is admitted to be the most difficult and in this the interpreter put his best effort.

Miss Maggie Teyte is the soloist for the next concerts.

HERALD,

JANUARY 18,

MR. WITEK PLAYS WITH SYMPHONY

Twelfth Rehearsal Marked by Brilliant Performance of Orchestra.

BRUCH CONCERTO GIVEN

Beethoven's Great Symphony in C Minor Given in Admirable Manner.

By PHILIP HALE.

The 12th public rehearsal of the Boston Symphony orchestra, Dr. Karl Muck, conductor, took place yesterday afternoon in Symphony Hall. Mr. Witek, the concertmaster of the orchestra, was the soloist. The program as announced was as follows:

Overture to "Der Freischnetz"......Weber
Concerto for violin, No. 2...........Bruch
"Till Eulenspiegel's Merry Pranks".Strauss
Symphony in C minor, No. 5....Beethoven

On account of some misunderstanding Mr. Witek was tardy, and the order of the concerto and Strauss's Rondo was therefore reversed.

All the compositions were familiar, but the interpretation gave freshness and brilliance to the orchestral works. The performance of Strauss's Rondo was especially brilliant. It seems as though "Till Eulenspiegel," "Don Juan" and "Tod und Verklaerung" were still the highest achievements of the composer in program music. The opening of "Also sprach Zarathustra" is stupendous; there is music in "Heldenleben" that reminds one of Beethoven; the episode describing Don Quixote discoursing nobly of the soul and the death music of the knight are beautifully imaginative; the love music in the "Domestic" Symphony is superbly sensuous, but no one of these later compositions is so perfectly rounded, so complete a work of art as the three above mentioned. And in "Till Eulenspiegel" the composer shows himself a master in the expression of the humorous and the grotesque. The episode in which the rogue is brought to justice and dances his last dance in air is enough to stamp Strauss as a genius. How effective in folk simplicity are the introduction and the postlude! As though the narrator began: "There was once a rascally fellow named Till Eulenspiegel" and ended: "Now I have told you the story of this rogue." The Rondo was read by Dr. Muck with the keenest appreciation of its character, and the performance was one of astounding brilliance, a performance by an orchestra of virtuosos played on at will by a master hand.

Admirable, thrice admirable in another vein was the performance of the great symphony. There was no attempt on the part of the conductor to introduce new readings, to discover hidden voices, to surprise or startle. Beethoven spoke as no one since him has spoken. Especially impressive was

Witek gave a carefully considered and excellent performance of the concerto. As ever, he showed himself an accomplished violinist. He played with breadth and spirit the more dramatic passages, and his sentiment in cantilena was never mawkish. But is it not high time to put this concerto on the shelf? This music is empty in its pomp and commonplace and spineless in themes and thematic development.

The program of the concert next week will be as follows: Dvorak, "Carnival" overture; Debussy, Lia's aria from "L'Enfant Prodigue"; Strube, two symphonic poems, "Narcissus and Echo," and "The Loreley" (first performance); Charpentier, Air "Depuis le jour," from "Louise"; Sinding, Symphony in D minor. Miss Maggie Teyte will be the singer.

JOURNAL-

JANUARY 18,

BRILLIANT PROGRAM AT THE SYMPHONY

First Half of Season Ends This Week in Blaze of Glory.

GREAT OVATION IS GIVEN ORCHESTRA

Concert Master Witek Surpasses Himself in Violin Concerto.

This week's concerts bring the first half of the Symphony season to an end with a blaze of glory sustained through the full four numbers of the program.

First came yesterday the most brilliant performance of Weber's "Der Freischeutz" overture in the memory of some of the veteran patrons of the concerts. The queen of overtures Berlioz called it half a century ago, and it still glows with undiminished beauty nad dramatic effectiveness, though its claim to first place may well be disputed. Dr. Muck conducted it con amore, and so the orchestra played it with the result that all had to stand and accept the big tribute of applause.

One of those rare changes came next, when the Strauss rondo, "Till Owlglass's Merry Pranks," with its almost bewildering tone pictures of crockery going to smash, scudding market women, Don Juan adventures, the joshing of swollen-headed Philistines and finally Till's conviction in court and death on the gallows, was performed as the second number instead of the third, owing to the absence of Anton Witek, due to play the second Bruch violin concerto. The change made no difference so far as the performance was concerned. Its dashing spirit and great technical brilliancy was worthy of Strauss's genius. There, too, the orchestra deserved a special tribute.

Concert Master Witek surpassed himself in the performance of the concerto. The broad, suave style in which he played the adagio was beautifully balanced by the masterly technique displayed in the finale. Not since Ysaye appeared with the orchestra nine years ago has this concerto been given at these concerts, and its revival this time furnishes an excellent opportunity to realize the refined unostentatious yet polished artistry of the concert master.

The last number on this twelfth program is the Olympian Fifth Symphony of Beethoven, a sublime masterpiece, the performance of which by the Symphony Orchestra is always one of the red-letter events of the season.

POST

JANUARY 18,

PLAY STRAUSS AS MASTERS

Historic Performance of "Till Eulenspiegel"

BY OLIN DOWNES

With an individual less sincere than Dr. Carl Muck, his expressed disapproval of the music of Strauss would be accepted as an affectation, for his performance of that master's "Till Eulenspiegel," yesterday afternoon at the 12th public rehearsal of the Boston Symphony Orchestra, in Symphony Hall, was an amazing feature of the occasion. What is the title of this piece in full? It is, "Till Eulenspiegel's Merry Pranks, after the old-fashioned Roguish manner, in Rondo form." It seems that since the time of Wagner modern Germany has produced noth-

[illegible] music, in fact, may well be taken as one of the first and finest fruits of the corrective advent of Freidrich Nietzche, in German literature, when he pierced the fat places of German vagueness and sentimentality to the nerve, and substituted in its place a nervous, merciless, and transcendant criticism which did not fail to make possible the genius Strauss, as the head of a certain magnificent element in the German art of today.

This Til Eulenspiegel is superb, first of all for its temperament. Here is a sardonic wit, irony, lightness, mordancy of style, hitherto sadly lacking in Germany. Here also, peeping out from under the comic mask, is the wisdom, the pathos and humanity which lifts the piece entirely away from the accusation of being an egotistical expression of a genius who is overwhelmed with biting contempt for the world. And it is seen that, contrary to becoming an individualist cut off by his mental superiority from his fellow men, Strauss has built his work upon the solidest, broadest and most beautiful elements of the lore of the German folk. He has drawn in fact as well as in title from the endless resources of the German storehouse of legend and song. He has produced a masterpiece which must surely live so long as any music written in accordance with the ideals of today exists, because of the fact that it is the result of such utter individual and artistic mastery, and because the subject matter itself strikes its roots deeply and inextricably into the soil from which all living art must spring.

A Microscopic Exposition

Surely, in spite of his asseverations, Dr. Muck feels a kinship in this music and in his own nervous mentality. At any rate, he gave a performance which was technically a microscopic exposition of each remarkable detail of the piece, the finest possible musical upbuilding and developing of its material and a most dramatic culmination of its development. What is there not in this music, this passionate comment upon life and all things that are? And who is there who will watch the mad career of the Rogue and not recognize it,

Eulenspiegel, sometimes wantonly, sometimes by virtue of that uncontrollable dynamic force within himself, bursts traditions as he breaks crockery; sets all mankind and his neighbor at defiance. He makes love, grinning, grotesque, like the Harlequin; the weight of his misdeeds accumulates and gathers over his head; but surely the devil is with him, and he goes lilting off. He sets the world spinning like a top from his hand, but at last he has gone too far, and now the end is come. Nothing more dramatic, more sardonic and fantastical can be imagined than the condemning trombones, and your cheeks may split with pain while you laugh at the entreaties of the expiring Rogue. Yes! All this, and much more, is in these measures. The composer, in his earnestness that had gotten the better of him, had nearly dropped his mask of comedy. But the epilogue says, in the manner of a seraphic modern Mozart, "Once upon a time"—It has all been an amusing fairy tale, to be taken no more seriously.

Dr. Muck and Players Recalled

The performance was one of the finest that Dr. Muck has given since he has been in this city. The orchestra first bristled with curious effects, lightning-like witticisms, and then from all this fencing, this interplay of the most astonishing ideas, there stalked the tragedy. No wonder that the audience applauded so much that Dr. Muck was called back three times, and at last bade his men rise with him—the players who had given an exhibition of virtuosity hardly surpassable.

Following this, Mr. Witek, the concertmeister of the orchestra, played a very mundane piece of music—Bruch's 2d violin concerto—glibly, and too lengthily put together—played it with such extraordinary art that every bar interested the hearer, whether or not he protested at the boredom and sentimentality of the piece which Mr. Witek ennobled by his treatment. Very few artists now before the public approach him in his skill, his poise and artistic maturity.

The pace of the introduction of the Freischutz overture was too slow. The horn passage is sentimental enough as it is, without dragging it. The allegro, however, was given in a most stirring and sympathetic manner. Finally, Beethoven's 5th symphony brought the end of a notable concert.

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Date .... JAN 913

For the January concert of the Boston Symphony Orchestra, which will be given in the New National Theater next Tuesday afternoon, at 4:30 o'clock, Dr. Muck has arranged a program which is full of the atmosphere of the eighteenth century.

The impression will be heightened by the fact that Elena Gerhardt, the distinguished German soprano, who is to be the soloist, has chosen as her first number two old Italian arias, one by Marcello and the other by Gluck. Miss Gerhardt, who is making her first appearance in Washington at this concert, is a comparative stranger in America, for last season was the first time she visited this country. Her concerts then, however, were sufficient to impress the musical public with the fact that Germany had sent another valuable contribution to our musical life. Her first number will be two Italian arias, "Il Mio Bel Fuoco," by Marcello, and "O Del Mio Dolce Ardor," by Gluck. Her second number will be three modern songs by Richard Strauss, the accompaniments to which he himself orchestrated. These are "Morgen," "Wiegenlied" and "Caecilie."

In the Bach Suite for the orchestra

Newspaper Cutting Bureau in the World

From HERALD
Address: Washington, D. C.
Date JAN 5 - 1913

For the January concert of the Boston Symphony Orchestra, which will be given in the New National Theater next Tuesday afternoon at 4:30 o'clock, Dr. Muck has arranged a programme of unusual interest. Despite the presence on the programme of a work by Reger, one of the most modern of the moderns, the orchestral numbers are of true classical quality. Reger's concerto in ancient style, which is the last one of his compositions and has been printed only a few months, belongs in form to the eighteenth century, even if the thought is modern.

Elena Gerhardt, the distinguished German soprano who is to be the soloist, has chosen as her first number two old Italian arias, one by Marcello and the other by Gluck. Miss Gerhardt who is making her first appearance in Washington at this concert, is a comparative stranger in America. Last season was the first time she visited this country. Her concerts then, however, were sufficient to impress the musical public with the fact that in her Germany had sent another valuable contribution to our musical life. The possessor of a very beautiful soprano voice, she has taste and intelligence in the interpretation of songs and arias that are the lot of very few artists. Her first number, as already said, will be two Italian arias, "Il mio bel fuoco" by Marcello and "O del mio dolce ardor" by Gluck. Her second number will be three very modern songs by Richard Strauss, the accompaniments to which he himself orchestrated. These are "Morgen," "Wiegenlied," and "Caecilie."

The Reger concerto in ancient style had its first performance in Frankfort-on-the-Main last October and has its first performance in America at an invitation concert of the Philharmonic Society in New York a month later, while its first public performances in America were at the regular concerts of the Boston Symphony Orchestra in Boston on December 13 and 14. It is a work in three movements with incidental solo violin. Reger has followed closely the model established by Bach and his contemporaries, yet despite its form the work breathes the spirit of modernity and different from most of Reger's works, it is full of beautiful melody. [illegible] other orchestral numbers will be Bach's suite in B-minor for flute and strings, and Mozart's immortal C-major symphony, commonly known as the "Jupiter." In the Bach suite the solo flute will be played by Andre Maquarre, the eminent flautist of the orchestra.

Nothing that Dr. Muck has done this time or in his previous stay in America has won him more praise and created more enthusiasm than his performances of this wonderfully beautiful old suite and Mozart's symphony. The programme in full is as follows: Concerto in ancient style (Reger); old Italian arias, "Il mio bel fuoco" (Marcello); "O del mio dolce ardor" (Gluck); suite in B-minor for flute and strings (Bach); three songs with orchestra, "Morgen," "Wiegenlied," "Caecilie" (Strauss); symphony in C-major, No. 4, "Jupiter" (Mozart). Soloist, Miss Ellna Gerhardt.

Newspaper Cutting Bureau in the World

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date JAN 5 - 1913

revived.

Boston Symphony Concert

The Boston Symphony Concert, which will be given in the Academy of Music tomorrow evening presents several viewpoints of interest. The soloist will be Margarete Matzenauer, the great mezzo-soprano of the Metropolitan Opera Company, who will be heard here then for the first time in concert. She will sing two numbers, the first being the Sextus aria, "Jetzt, Vitellia," from Mozart's opera, "La Clemenza di Tito," and the aria of Leonora in "Fidelio," "Abscheulicher, wo eilst du hin?"

The orchestral numbers include two works quite new to Philadelphia, one of them a novelty in several senses of the word. This is Max Reger's concerto in ancient style for orchestra, opus 123. In this work he has gone back to the form made popular by the composers of the early eighteenth century and clothed modern thought after the manner of Bach.

The other work new here is the symphony in B minor, by the Russian "nationalist" composer, Borodin.

The full program for tomorrow night will be as follows:

Reger..................Concerto in ancient style
Mozart..............Aria of sextus from "Titus"
Brahms.............."Academic Festival" overture
Beethoven. "Abscheulicher, Wo Eilst Du hin?" from "Fidelio."
Borodin..............Symphony in B minor No. 2

Philadelphia Orchestra's Program

From BULL
Address PHILADELPHIA, PA.
Date JAN 4 - 1913

Owing to the illness of Dr. Muck, from which, however, he has quite recovered there has been a delay in announcing the program of the third concert of the Boston Symphony Orchestra, which is to be given in the Academy of Music next Monday evening, with Madame Matzenauer, of the Metropolitan Opera House, as soloist. The program will comprise Reger's Concerto in Ancient Style, which will be heard in Philadelphia for the first time; Brahms's "Academic Festival" Overture and Borodin's Second Symphony. Madame Matzenauer will sing as her first number the Sextus aria from Mozart's "Titus" and as her second number the "Abscheulicher" aria from Beethoven's "Fidelio."

Address Philadelphia, Pa.
Date JAN 4 - 1913

OPERA and CONCERT

Operatic Activity Resumed—The Fellowship Club—Orchestra and Other Concerts.

THE third Boston Symphony Concert will be given in the Academy on Monday evening, and presents several viewpoints of interest. The soloist will be Margarete Matzenauer, of the Metropolitan Opera Company, who will be heard locally for the first time in concert. Madame Matzenauer's voice combines the qualities of contralto and dramatic soprano. She has been heard here in opera, and the opportunity to hear her in concert will doubtless appeal strongly to the musical public. She will sing two numbers, the Sextus aria "Jetzt, Vitellia," from Mozart's opera, "La Clemenza di Tito," and the aria of Leonora, from "Fidelio," "Abscheulicher, Wu Eilst Du Hin?" The orchestral numbers include two works of special interest. One of them is Max Reger's Concerto in Ancient Style for Orchestra, opus 123. Reger shares with Strauss and Debussy the distinction of being ultra-modern. A man of wide musical learning, a contrapuntist of skill, his works often display skill at the expense of melodic value. This time, however, he is said to have gone back to the form made popular by the composers of the early eighteenth century, and clothed modern thought after the manner of Bach. The work was first produced in Frankfort, on October 4, 1912, and the Philharmonic Society of New York gave it privately on November 19. Its first public performance in America was at the Boston Symphony concerts, in Boston, on December 13 and 14. The other work, which is new to Philadelphia, is Borodin's Symphony in B Minor, No. 2. It was written during the years 1871-77, and had its first performance in St. Petersburg on February 15, 1877. Borodin's vocation was medicine and surgery, and music was his avocation. Curiously enough, from 1862 to the day of his death he was a teacher of chemistry in the Academy of St. Petersburg. None the less he devoted much time to music, writing it in various forms. His music was always held in high esteem in Russia, and at this late date is rapidly gaining ground in Europe. In addition, the program will include Brahms' "Academic Festival" overture.

The operatic fast which has been kept

AMUSEMENTS

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date JAN - 1913

BOSTON SYMPHONY ORCHESTRA

The third Boston Symphony concert, which will be given in the Academy of Music tomorrow evening, January 6, presents several features of inetrest. The soloist will be Madame Matzenauer, the extraordinary mezzo-soprano of the Metropolitan Opera Company, who will be heard here then for the first time in concert. Madame Matzenauer's remarkable voice, which combines all qualities of the contralto and the dramatic soprano, has been heard here more than once in opera, and the opportunity to hear this great artist in concert will appeal strongly to the musical public. She will sing two numbers, the first being the Sextus aria, "Jetzt, Vitellia," from Mozart's opera, "La Clemenza di Tito," and the great aria of Leonora in "Fidelio," "Abscheulicher, wo eilst du hin?"

The orchestral numbers include two works quite new to Philadelphia, one of them a novelty in every sense of the word. This is Max Reger's concerto in ancient style for orchestra, opus 123. Reger shares with Strauss and Debussy the distinction of being the most interesting musical personality of our time.

A man of prodigious musical learning, a contrapuntalist of extraordinary skill, his works often in the past have displayed this skill at the expense of melodic value. In this work, however, he has gone back to the form made popular by the composers of the early eighteenth century and clothed modern thought after the manner of Bach. The work was first produced in Frankfort, on October 4 of last year, and the Philharmonic Society of New York gave it at an invitation concert at the Waldorf-Astoria on November 19. Its first public performance in America was at the Boston Symphony concerts in Boston on December 13 and 14. The work is in three movements and employs one and two solo violins. It is scored for three flutes, three oboes, two bassoons, three trumpets, three horns, kettledrums, solo violins and the usual strings.

The other work which is new to Philadelphia is Borodin's Symphony in B minor No. 2. It was written during the years 1871-77 and had its first performance in St. Petersburg on February 15, 1877. Borodin, who was born in 1834 and died in 1887, belonged to that Chauvinistic school of Russian musicians which rejected Rubinstein and Tschaikowsky as non-Russian and found its most eloquent expression in Rimsky-Korsakoff. The full programme will be as follows:

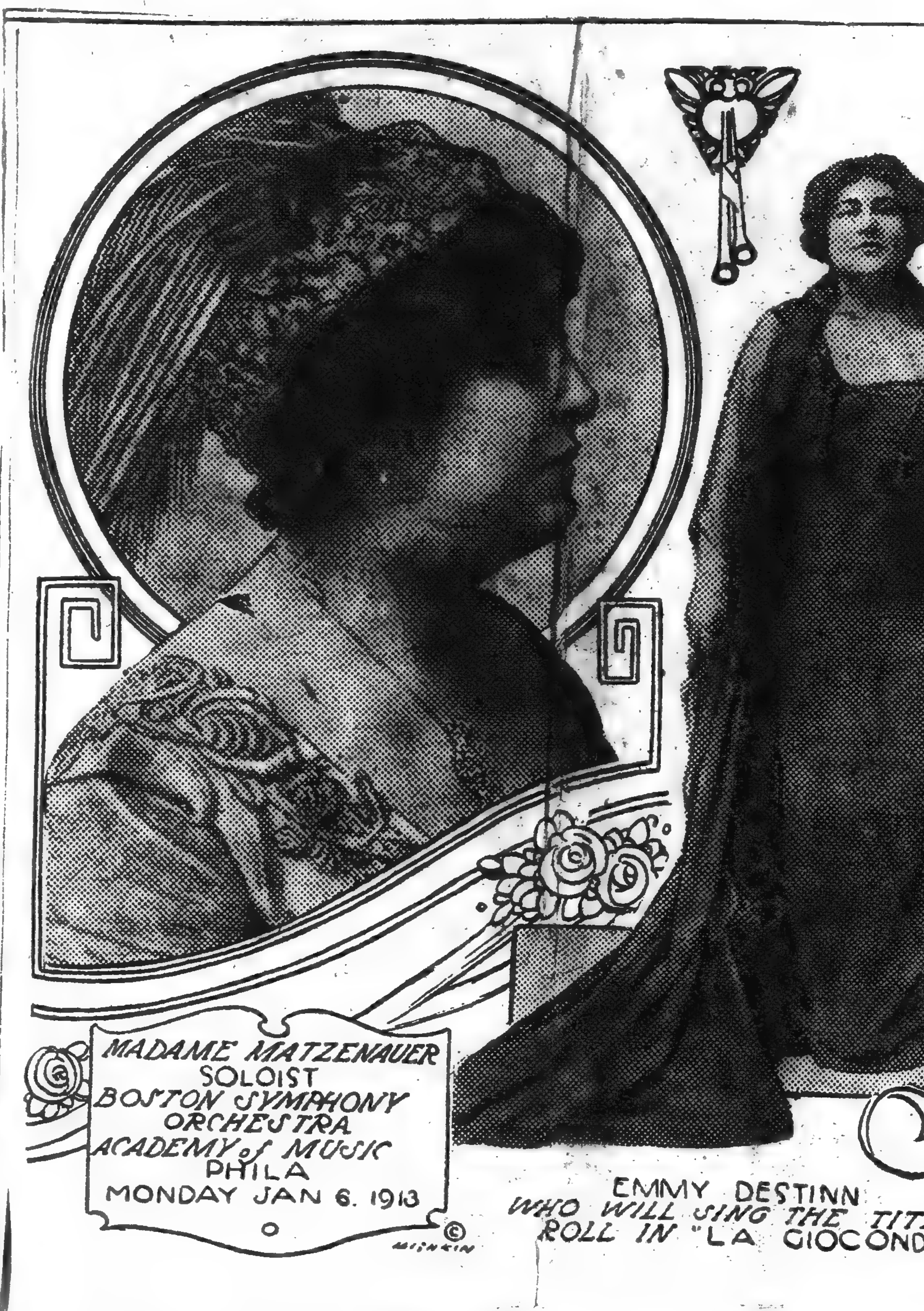
Reger—Concerto in ancient style.
Mozart—Aria of Sextus from "Titus."
Brahms—"Academic Festival" overture.
[illegible] "[illegible]scheulicher, wo eilst du [illegible] Fidelio."
[illegible]hony in B minor No. 2.

AGAIN POPULAR

Newspaper Cutting Bureau in the World

From PRESS
Address: Philadelphia, Pa.
Date JAN 5 - 1913

The third Boston Symphony Concert, which will be given in the Academy of Music to-morrow evening, January 6, presents several view-points of interest. The soloist will be Madame Matzenauer, the extraordinary mezzo-soprano of the Metropolitan Opera Company, who will be heard here then for the first time in concert. Madame Matzenauer's very wonderful voice, which combines all qualities of the contralto and the dramatic soprano, has been heard here more than once in opera and, therefore, the opportunity to hear this great artist in concert will appeal strongly to the musical public. She will sing two numbers, the first being the Sextus aria, "Jetzt, Vitellia," from Mozart's opera,



EMMY DESTINN WHO WILL SING THE TITLE ROLL IN "LA GIOCONDA".

"La Clemenza di Tito," and the great aria of Leonora in "Fidelio," "Abscheulicher, Wo eilst du hin?"

The orchestral numbers include two works quite new to Philadelphia, one of them a novelty in every sense of the word. This is Max Reger's Concert in Ancient Style for Orchestra, opus 123. Reger shares with Strauss and Debussy the distinction of being the most interesting musical personality of our time. In this work, however, he has gone back to the form made popular by the composers of the early eighteenth century and clothed modern thought after the manner of Bach.

The other work which is new to Philadelphia is Borodin's Symphony in B Minor No. 2. The full program will be as follows:—

Reger.............Concerto in Ancient Style
Mozart..........Aria of Sextus from "Titus"
Brahms.........."Academic Festival" Overture
Beethoven.."Abscheulicher, wo eilst du hin?" from "Fidelio."
Borodin..........Symphony in B Minor No. 2

TRAVELER HERALD,
JANUARY 18,

STRAUSS NUMBER SYMPHONY FEATURE

Anton Witek as Soloist Plays Bruck No. 2 Concerto.

By FRANK BERTWALL.

An unusually attractive program and the chance to hear Anton Witek, concert master of the Symphony orchestra, as soloist drew a capacity audience to Symphony Hall yesterday afternoon at the 12th public rehearsal. The audience was given a bit of a scare after the opening number, a splendid reading of the Weber "Der Freischutz" overture, when the librarian of the orchestra was seen to come forth and consult with Dr. Muck, the latter to leave the platform, only to be followed by the summoning of Mr. Brooke, the official announcer of the orchestra.

But the scare proved groundless, for Mr. Brooke simply announced that Mr. Witek had been delayed and instead of the Brush concerto for violin being the second number on the program, the orchestra would play the third number, the Strauss "Till Eulenspiegel." The number proved to be the feature of the program. It is Strauss all over and was excellently given, so pleasing to the audience that it not only insisted upon Dr. Muck bowing acknowledgement of its applause several times, but also had the pleasure of seeing him call upon the orchestra to rise.

Mr. Witek played the concerto in his usual style, yet when it was over one could but wish he had chosen a more

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POST,
JANUARY 25,

URACK LEADS THE SYMPHONY

Maggie Teyte Sings—Two Pieces by Strube

BY OLIN DOWNES

Otto Urack again conducted at the public rehearsal by the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, for Dr. Muck's unfortunate illness had again attacked him, and he had been obliged to take to his bed. The soloist was Maggie Teyte, known as a singer of distinction in concert and in opera, and her songs were the lament of Lia, from Debussy's cantata, "The Prodigal Son," and the air, "Depuis le jour" from Charpentier's "Louise." Two symphonic poems of Gustave Strube, "Narcissus and Echo" and "Die Lorelei," were played for the first time, and the composer conducted. Mr. Urack interpreted Berlioz' overture to "Benvenuto Cellini" and the Dvorak "New World" Symphony.

The air of Debussy was sung with unusual appreciation of its style. It is not dramatic. It is a pleasant task for a singer, and a singer so intelligent, with such appreciation of its style, can make it interesting. Later in the afternoon Miss Teyte undertook an air of more dramatic character. In her treatment of Debussy's phrases, in her command of nuance, she represented the music excellently. The music of Charpentier was superbly sung. Other singers have voices with more body and sensuous beauty, although Miss Teyte's upper tones are exceptionally well placed and produced, but few, indeed, have made this air so instinct with the sensuous passion which is the breath of Louise, and none has done more justice to its melodic line or achieved a more thrilling climax. And Miss Teyte colored her tones admirably. After the glowing climax the last words were of a haunting and voluptuous tenderness. Much had been expected of the singer's intelligence and knowledge of modern French idioms, but her dramatic singing of this air was somewhat of a surprise—and a very gratifying one. Miss Teyte was repeatedly recalled.

[147]

The first of Mr. Strube's pieces, "sketches" might be a better term, is conspicuous for effects of color, and the mood implied by the thought of the dreamy and contemplative Narcissus invites such treatment. The concluding passages of the piece are the most effective, and at a first hearing have the most pronounced character. The ideas of the second piece, in accordance again with the title, have more substance and outline, but this piece is to us too long. Its development toward the climax is tortuous, often unprofitable. The ideas are very small. Their treatment always shows a pretty taste and a predilection for harmonies and instrumentation of the modern French character, but it is possible to refine ideas down to the point where the ideas have almost ceased to exist.

Mr. Urack has by now shown himself to be worthy of the trust reposed in him by Dr. Muck and the management of Symphony Hall. He conducted two effective compositions, and the first of which brought him several recalls at the beginning of the concert. Dvorak's "New World" symphony is always delightful for its blend of classic and romantic elements, for its charming melodies, its brilliant or poetical instrumentation.

GLOBE—

JANUARY 25.

AT THE SYMPHONY.

Mr Strube Brings Forward Two New Tone Poems.

Miss Maggie Teyte Sings With Fine Vocal Art and Imagination.

Dr Muck conducted the Saturday evening Symphony concert a week ago with a high fever. He developed a case of grippe during the week and permitted Mr Urack to appear again as conductor at the 13th public rehearsal yesterday afternoon. Miss Maggie Teyte of the Chicago Opera Company was the soloist. The program was as follows: Berlioz, overture to "Benvenuto Cellini"; Debussy, recit and aria of Lia from "The Prodigal Son"; Strube, two symphonic poems, "Narcissus and Echo," "Die Loreley" (first performance), conducted by the composer; Charpentier, air "Dupuis le Jour" from "Louise"; Dvorak, Symphony No. 5 "From the New World."

Since his symphony in B minor Mr Strube's trend toward a more modern musical expression has been well defined and constant. The "Puck" showed keener imagination and greater lightness of touch. The two symphonic poems of yesterday, played for the first time, disclosed an indisputable tinge of Gallic feeling and idiom in the increasingly exotic flavor of the harmonic vocabulary and in the refinement of style.

Although based upon an ancient fable, the first piece has been inspired, we are told, by the glamour and atmosphere of a poem by Malfilatre and a painting on a similar subject by Watteau. Mr Strube has expressed the impressionism, the pastoral loveliness and the fugitive charm of the flowering imagination of this period, although in musical symbols that developed two centuries later. His work is not imitative. It has individuality. There are fugitive tonalities of a rare and haunting beauty and novel orchestral tints, some of them reaching a strange mystery, or perhaps the forgotten music of a dream.

As a colorist Mr Strube has made marked progress. He uses his orchestra now as a painter of technic and imagination mixes the colors upon his palette. The Narcissus is a miniature, and it keeps within its frame. The lines of the principal subject are not graven too deeply. The treatment has coherence and continuity, yet it holds the elusiveness of graceful artificiality.

"The Loreley" is a longer work than its companion and built on a larger scale. Though treating of a personage who is said to have flourished on the banks of the Rhine, and now more particularly in German literature, it also shows the influence of the French musical speech. There is a dramatic scheme, and if there are some pages of repetitions in development, there are well developed climaxes. The themes have character, particularly that representative of the siren, which by a strange but happy fancy is given to the viola, and afforded Mr Ferir opportunity to display his art. How impressive the final return of the theme in this somber color, and we shudder at the fate of the hapless boatman.

Miss Teyte did well to pass by the temptation, if there were one, to sing the tenor's familiar air from Debussy's cantata. She sang the Lia's lament and cry for her son with a fine intensity of feeling in the dramatic climax, yet with unforced and beautiful tone. She differentiated between recitative and aria, and her diction was expressive. Miss Teyte's singing of the Charpentier aria was admirable vocally, polished in its nuances, and given in the true vein of intimate confession. It was an exquisite piece of dramatic singing in a lyric mold, and it is not to be forgotten that Boston recently has heard this music sung with wholly satisfying art.

Mr Urack gave a finely composed performance of Berlioz' overture and was particularly fortunate in his treatment of the first two movements of Dvorak's symphony. The nostalgic character of the largo was beautifully interpreted, and there were few in the acrid controversy over this work who denied that the composer while in America suffered sickness of heart for his native land.

The orchestra will be absent on its Western trip next week. The next program is to be announced.

ADVERTISER.

JANUARY 25.

URACK CONDUCTS THE SYMPHONY

DR. MUCK AGAIN ON THE SICK LIST

Miss Maggie Teyte, Soloist, Offered a Debussy Number With Rare Artistry.

By Louis C. Elson.

PROGRAMME.

Berlioz. "Benvenuto Cellini" overture.
Debussy. Aria from "The Prodigal Son."
Soloist, Miss Maggie Teyte.
Strube. "Narcisssus and Echo," "Loreley."
Charpentier. Air from "Louise."
Miss Teyte.
Dvorak. "From the New World" Symphony.

One cannot expect Astyanax to be Hector, and it would be unjust to demand of Mr. Urack the wonderful conductorship of Dr. Muck. The latter has taken to his bed again, a victim to New England climate. This necessitated a change of programme and the Sinding symphony was shelved in favor of Dvorak's much-debated, but thoroughly beautiful American symphony. We do not think that the auditors were losers by the exchange, for we always enjoy the work which the Bohemian built up on plantation melodies.

If these melodies are not identifiable as directly Southern tunes, we can at least always recognize their flavor. They are most of them of the cotton-field, and the hearty rhythm, and the simple sadness, that permeates the true plantation music is there. The exquisite English horn melody (which was beautifully, but too softly, played) that ushers in and ends the slow movement, is, for example, not a darkey song, but it has exactly the plaintive style of "Swing low, sweet chariot," and many other songs of the South.

"Palmum qui meruit ferat"! Dvorak was not the first to introduce the plantation effect into classical music. Mr. Chadwick had done this in symphonic work long before Dvorak came to America. The largo is, to our mind, the best movement of the symphony. Yet one must commend the skill with which Dvorak brings in reminiscences of preceding movements in the finale. Dvorak's work is melodic, and some day music will come back to melody. It was a pleasure to listen to a tuneful work in the large forms once more. Yet one must beware of sentimentalizing it. The orchestra was always playing very loudly or very softly. Much of the blame for this must be laid upon Dvorak, but the advanced conductor ought to correct the crudities of the composer, as far as possible.

The Song of Lia introduced Miss Maggie Teyte to a Boston symphonic audience. This is not a setting of one of Roosevelt's speeches to music, but a selection from Debussy's most melodic opera. That Miss Teyte leaned heavily to the French school may be judged by the fact that she followed this with the song which Louise sings on Montmartre. It was pleasant to hear a selection from the epoch when Debussy used to write melodies. And Miss Teyte sang the number most beautifully. Here was a fresh and expressive voice, used in the dramatic school, without any screaming or forcing, without any wobbly tremolo, and evidently owned by a musical nature.

If the air from "Louise" was the less perfect of the two, the blame may be put emphatically upon the shoulders of Charpentier himself. He has deliberately made some of the passages not only unvocal, but almost vocally impossible. The widest skips take place, from the lowest to the highest register, and vice versa. Miss Teyte achieved wonders with this difficult number, and the many recalls that followed were made with very evident and spontaneous enthusiasm. She certainly won an immediate success at this concert.

But this was not the only success; Mr. Strube won another. He led his own two compositions. "The Loreley" is a subject of which Germans never tire. Whenever they are very joyous they sing the lines—

> "I know not what spell is enchanting,
> That I am to Sadness inclined."

If only Mr. Stube could give us a melody such as Liszt used in picturing this subject his tone-poem would be a joy forever. But such tunes are growing very rare in this 20th century. The composer certainly has achieved two very successful works in modern impressionist vein, and he is more logical in this school than the Holbrookes, and Bantocks, Delluses and Pfitzners that have preceded him. If Mr. Strube had his works performed in Germany or France he might become famous—he certainly deserves to. His ability in orchestral scoring is pronounced, and his development of themes far less fragmentary than that of many other moderns. His conducting too, was decidedly the best of the concert, although this is but natural since he was leading his own compositions.

"Narcissus" was a gentle bit of modern suggestion, that was able "To sigh, yet feel no pain." "Loreley" had premonitions of catastrophe, yet moments of tenderness as well. But herein lies the weakness of all "programme-music,"—had the pieces been played without any title, the audience might have been given 7000 guesses and never a one have unriddled the fact that "Narcissus" and the "Loreley" were being portrayed. But here again the blame goes higher up than the composer, it is the inherent weakness of pictorial instrumental music when weighed in the balance against poetry or painting. The public will need to hear Mr. Strube's works more than once to appreciate their power in their particular school.

The overture to "Benvenuto Cellini," which began the concert, is not comparable to its companion work, the "Carnaval Romaine" overture. It often seems blatant and forced, [illegible]

HERALD.

JANUARY 25.

13TH SYMPHONY REHEARSAL

Overture to "Benvenuto Cellini" by Berlioz Greatly Enjoyed.

MISS TEYTE PLEASES

Heard to Special Advantage in the Air from Charpentier's "Louise."

By PHILIP HALE.

The 13th public rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. As Dr. Muck is still suffering from the grip Mr. Urack conducted. The program was as follows:

Overture to "Benvenuto Cellini"....Berlioz
Aria of Lia from "The Prodigal Son," Debussy
Two symphonic poems: "Narcissus and Echo" and "Die Loreley"........Strube
Air from "Louise"............Charpentier
Symphony "From the New World".Dvorak

The overture to "Benvenuto Cellini" is 75 years old. An astonishing composition at the time of its birth, it is wonderful in its old age, a vigorous old age, more to be desired than the yeasty and futile youth of many recent works of the advanced French school. Berlioz had no one before him for imitation. He though his own thoughts; he invented his own expression. If he had not lived and written, what would many of our admired composers of latter days have done? The more Berlioz is studied, the more the wonder grows at his colossal originality. Yet there are some who still insist that he had little melodic invention. They have ears, and they do not hear. They should read the essay of Romain Rolland, and the essay of Felix Weingartner in his recently published volume "Akkorde," for there are many, unfortunately, who do not trust their own judgment and are eager to accept the sayings of others who are considered men of authority. The overture was played with spirit and with fine appreciation of the beauties in the detail.

Mr. Strube conducted his two symphonic poems which were written last winter. They were played for the first time. The first poem is illustrative of the old legend. As told in the encyclopaedias for the instruction of ingenuous youth, the beautiful Narcissus was "inaccessible to the feeling of love, and the nymph Echo, who was enamored of him, died of grief; but Nemesis, to punish him, caused him to see his own image reflected in a fountain, whereupon he became so enamored of it that he gradually pined away, until he was matamorphosed into the flower which bears his name." Mr. Strube was excited to composition by the poem of Malfilatre on this subject.

The two symphonic poems are like grace in the hymn: "a charming sound, harmonious to my ear." They are interesting chiefly as examples of fine coloring. The thematic material is not important, and "Narcissus and Echo" might have had another title or been played as a pastorale. The legend of the Loreley has fired the fancy of many composers, but when we hear the word Loreley we think instinctively of Heine's poem and Silcher's melody that has become a folk-song.

Miss Teyte, who gave a recital here last season, sang yesterday for the first time with the Symphony orchestra. It is to be regretted that she chose Lia's recitative and air. The music is neither good Massenet nor good Debussy. Miss Teyte made the most of it, and at the end gave the closing phrases emotional quality by the charm and expressiveness of her voice. She sang the air of Louise delightfully. The voice is a beautiful one, youthful, fresh, free, fraught with emotion. Miss Teyte sings spontaneously, with uncommon ease, with an intelligence that is as a second nature. It is a pity that we have not yet heard her at the Opera House. All Paris praised her as Melisande: "An innocent and poetic Melisande with a voice of delicious purity, with golden hair, a little princess of the amorous and mystic legend, giving in a marvelous fashion the sensation of the unreal." The modesty of her bearing and the effective simplicity of her dress enhanced yesterday the pleasure of hearing her.

An excellent performance of Dvorak's popular symphony brought the end to a concert that was not too long.

There will be no concerts next week.

JOURNAL. JANUARY 25.

Maggie Teyte Charms S
Audience by Her Ren

Orchestra's Program Includes New Symphonic Poems by Strube.

By E. F. Harkins.

The British prima donnas, Mary Garden, Louise Edvina and Maggie Teyte, have been the most successful interpreters of the vocal music written by Debussy and Charpentier, and all three of these signers have been features of the current musical season here. Miss Teyte yesterday entered the exclusive company of Symphony soloists, selecting as her entrance numbers the Recitative and Air of Lia, from Debussy's "Prodigal Son," and the Air "Depuis le jour," from Charpentier's "Louise."

Celebrated Melisande

Miss Teyte, who changed her name from Tate when she left London for Paris and who afterward married a Frenchman, Eugene Plumon, is one of the most celebrated of the Melisandes. Debussy has publicly shown his admiration of her artistry; he has dedicated songs to her and played accompaniments for her; and she pays him the compliment this week of singing for the Symphony patrons one of his least cryptic songs, familiar to many of them and particularly to those who have seen the cantata performed at the Opera House. The Charpentier Air is also familiar. But better than both of the songs yesterday was the singing.

For Miss Teyte has a rare voice. Its large range and power are the least of many remarkable qualities. Most impressive of all are the expressive shadings that make it fairly iridescent and that reveal the singer's thorough command of emotional utterance. The upper part of the voice is the most lovely, but equally to be admired are the darker and more emotional tones of her middle register.

Debut a Triumph

Miss Teyte's appearance—she is blond and girlish and sweet twenty-one—was as pleasing as her voice, and the applause lasted until she had returned to the stage and bowed half a dozen times after each number. It is not often that a singer makes so favorable an impression on a debut at the Symphony concerts. But this charming little Englishwoman has the art and personality that go to make enduring favorites in Boston.

Two new Symphonic poems, "Narcissus and Echo" and "Die Loreley," by Gustav Strube, are also on this week's program. Mr. Strube usually is to be seen sitting modestly back among the first violinists. Yesterday he appeared only as composer and conductor. Mr. Strube has talent that enables him to turn his hand to different styles of composition, from the emotional and melodious tunes heard at the "Pop" concerts to works like these two new tone poems. The peculiar weakness of these pieces, written in the manner foster-fathered by Debussy, is that so many of them sound alike. Narcissus and Echo departing for the promised isle might be Pelleas and Melisande discussing Golaud's unprepossessing whiskers, and the Loreley's song, for the most part, might be that of Louise telling Julien about her old-fashioned father. But the dull, sickening thud of the boat striking the rock was unmistakable enough.

Friendly applause rewarded the composer as he left the conductor's stand.

The overture to "Benvenuto Cellini," by Berlioz, and Dvorak's Symphony, "From the New World," were also performed, the orchestra being led by Mr. Urack, the 'cellist. Dr. Muck is convalescing rapidly out in the country from his attack of the grippe.

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there for two weeks, beginning Fe
by J. Townsend Russell.

N. 11, AT 8:15
RICH, Violinist
Jan. 10, at 3:0
19 Chestnut.

[142]

TRAVELER HERALD,

JANUARY 25,

MAGGIE TEYTE SYMPHONY SOLOIST

Scores Success in Debussey and Charpentier Selections—Urack Conducts.

By FRANK BERTWALL.

Maggie Teyte's first appearance with the Boston Symphony Orchestra, the conducting of two of his own compositions by Gustave Strube and Mr. Urack once again at the conductor's desk, owing to the illness of Dr. Muck, were the features of yesterday afternoon's public rehearsal of the Symphony Orchestra.

The soloist scored a pronounced success singing the lament of Lia from Debussey's cantata, "The Prodigal Son," and the air, "Depuis le jour," from Charpentier's "Louise."

Mr. Strube directed the orchestra in his "Narcissus and Echo" and "Die Lorelei" most successfully and was enthusiastically applauded at their close.

Under Mr. Urack the orchestra played the Berloiz overture to "Benvenuto Cellini" and the Dvorak "New World" symphony. The symphony afforded genuine pleasure with its melodious lines and artistic interpretation. They may debate until kingdom come about the merits of the plantation melodies, but so long as they afford such pleasure as was the case yesterday afternoon the debate is harmless.

There will be no concerts the coming week.

MONITOR,

JANUARY 25,

SYMPHONY CONCERT

With Miss Mggie Teyte, soprano, soloist, and with Otto Urack and Gustave Strube as conductors, the Boston Symphony Orchestra gave its thirteenth public rehearsal in Symphony hall Friday afternoon, presenting the following program: Berlioz, overture to the opera "Benvenuto Celliui," op. 23; Debussy, recitative and aria of Lia from "L'Enfant Prodigue;" Strube, two symphonic poems, "Echo and Narcissus" and "Die Loreley," first performance; Charpentier, air, "Depuis le Jour," from "Louise;" Dvorak, symphony No. 5, in E minor, "From the New World," op. 95.

Miss Teyte held the standard of soprano singing in Symphony concerts on the high level where Miss Gerhardt placed it a few weeks ago. More brilliant and free as a tone-maker than the German singer, she falls a little below the mark of that careful interpreter in clearness of verbal utterance. But as a reader of vocal melody Miss Teyte is an exceptional artist. In pure musical quality, in use of voice as an instrument she stands quite by herself. Though she fills every word of her text with an appropriate meaning, giving inflection to every syllable of the librettist suitable to his idea, she never allows speech articulation to interfere with the flow of tone. She may be said to represent a revival of the art of singing as practised in the days before the text of an aria had the inherent importance it has now. Perhaps the dramatic text has come to be taken too seriously in modern times as a collection of vowels and consonants. Artists have felt obliged not only to make a translation into singing tone of the thought of the lines but have considered that they must actually force the words into the understanding of the listener. It has not mattered whether the listener was familiar with the language in which the text was written or not; the words in their character of speech elements have been supposed to have high value.

The soloist of Friday afternoon seems to discard all idea of the mechanical importance of words. She puts mere articulation in a subordinate relation. And when a singing voice once appropriates a text to itself through the medium of the composer's melody and fills it with a hundred grades and shades of emotion, every one of them expressing the play of thought in the character that is speaking, has it not done enough? Why should we demand that it not only supply this emotion, but also put the word along beside it in order to prove to us that it is doing the thing right? So devoted to realism have we become that we insist on being taken to the places where the pictures which hang in our galleries were painted, that we may be sure they are correct and to the life.

Our modern recital interpreters have overdone the importance of words. Miss Teyte's beautiful, free vocal art is a convincing protest against these realists in song. She may yet liberate the musical world from an emphasis that warps enjoyment. She may recall us from a strained esthetic situation. She may help redefine the line that divides the singer's province from the reader's.

Mr. Strube's two new pieces were both applauded by the rehearsal audience, the work narrating the legend of the Loreley more than the one telling the myth of Echo and Narcissus, probably because the composition on the German theme closed in a lively mood, while the one on the classic theme ended rather in a mood of suspense. Mr. Strube conducted his music in an admirable manner and so did himself ample justice as far as presentation was concerned. As composer he reappeared in his character of a poet of the lighter moods and of the minor classification. Not a deep observer of his times, he discusses secondary aspects of the life around him. The greater issues of the day do not find statement in his work. If Mr. Strube with his kindliness of attitude, his geniality of disposition, were to remark how the nations today are troublously aware of the opportunities of self-denial showing up before them, if he were to note any of the ideas that are blocking themselves out in the thought of the twentieth century, and were to find room for them in his scores, he would have applause as great as has Richard Strauss. There is fancy and there are many more of the gentler gifts of imagination in the pages of the Boston composer. There is orchestral resource and originality. But where is the encouragement for the world to go on with its larger purpose? Where is the laughter that will make it alter its bungling manners?

Mr. Urack as conductor of the overture, the accompaniments of the arias and of the symphony repeated the success he has made on former occasions when acting for Dr. Muck. While he is not yet a great conductor, Mr. Urack is something far better than a man well drilled in the repertory routine. His interpretations have communicating quality. His readings represent a purpose thought out and commanded into utterance. There is original intention in his performances and technique for carrying it out. The "New World" symphony was given a most satisfactory presentation. There was an elastic phrasing of the themes, a sympathetic exposition of their melodic content, a welding together of the four moods of the work into a whole effect that proved abundantly Mr. Urack's understanding of the music and his mastery of the players. There was, moreover, that capacity for giving satisfaction at the time and in the place, which indicated his knowledge of his public and his interest in its aspirations.

The works to be played at the fourteenth pair of concerts, Feb. 7 and 8, were not announced in the program book.

TRANSCRIPT,

JANUARY 25,

THE SYMPHONY CONCERT

MISS TEYTE AND NEW PIECES BY MR. STRUBE

Mr. Urack, in Lieu of Dr. Muck, Again—The Sum of His Conducting—Mr. Strube's Tone-Poems Out of Old Legend—One That Gives Pleasure; One That Is Tame and Obscure—Miss Teyte's Bright Singing

MR. URACK is a fortunate young man. The season through, he might have been no more than the titular "assistant conductor of the Boston Symphony Orchestra," leading in the few concerts in which a part of it assists a singer, a virtuoso or a dancer. As it has happened, in two months he has conducted in four pairs of the regular concerts of the orchestra in Boston, and in occasional concerts in other cities, with the whole "Western trip" of next week likely to fall also to him. Here and elsewhere, audiences have been cordial to him and the men of the orchestra have worked willingly under him. In Mr. Urack's eyes, the absent Dr. Muck is the paragon of conductors; and when the programme has enabled him to reproduce the "reading" his chief gave to a particular piece, he has been devotedly faithful to it. As the music came to the hearer's ears, the difference has been only the difference in the immediate and enkindling personality of the two men.

When Mr. Urack has prepared his pieces by himself he has shown intelligent grasp of the matter and the manner of the music, a correlating sense of design and detail, a laudable respect for the composer's clear purposes, and a measure of responsiveness to symphony, overture or tone-poem on its poetic, pictorial, emotional and imaginative sides. He has been discreetly individual and temperamental with his music; but always intelligence and care, rather than ardor and individuality, have been uppermost in him. He has seemed too conscious of his obligations to his chief, his audience, and his band to let himself go. He has controlled his men with like continence and discretion. His beat is clear; he has an excellent ear for the quality and the weight of tone; he is mindful of instrumental proportions and euphonies; he neither goads his band nor is careless with it. If only he was not quite so continent in all these virtues, if only imagination and individuality might warm them more and make them more supple. He has won the discreet admiration of his audience as he did with Dvoràk's "New World" symphony yesterday. He might stir it to a warmer feeling as he almost did with the overture to "Benvenuto Cellini." It is hard to resist Berlioz's vivid music. Mr. Urack almost let himself go.

Mr. Strube, in turn, having a composer's solicitude for his own pieces, was not the most stirring of conductors when he led the orchestra through his two new tone-poems, though he might properly and truly reply that they required such delicate handling. The first, "Narcissus and Echo," is all filaments of sound. A French retelling, in the eighteenth-century manner, of the old Greek fable, stimulated Mr. Strube to composition. He sought first to make a tone-picture in the manner of Watteau—the wood of Venus, bathed in golden haze, while the tender green leaves rustled and the brook stayed its rippling course long enough to be Narcissus's mirror. Then Echo woos him vainly; her voice dies away complaining. And Narcissus, as vainly loving the image of his own beauty, pines and dies. Delineatively, Mr. Strube's tone-poem is easy to follow from a hint of the old legend and of a Watteau-like treatment of it. The beginning is the music of the golden-green wood of the Cyprian isle. The plaintive, wistful, introspective oboe and viola characterize Narcissus and his longing for himself, the warmer and more human clarinet is the voice of Echo; the muted trumpet bears back her plaints to Narcissus's ear as she wanders disconsolate; for an instant the viola repeats his pinings and repinings; a light stroke upon the drums is the light hand of releasing death; the music sighs itself away. Poetic delineation and musical development keep united pace through the little tone-poem. The delineation is no more than suggestion and the melodies no more than suggestions, too, that Mr. Strube clothes in the magic of timbres and harmonies. By the quality of these instrumental voices Narcissus and Echo have their imagined being and the fable runs its course. By the quality of these harmonies they and the tale move against the golden background of wood and isle. The instrumental colorings are almost always pale; the harmonies faint, fine, evasive. Out of a tonal mist, as it were, come these their voices of old legend. The music is all water-coloring in tones—the melancholy fancy of the eighteenth century in France in the melancholy harmonic and instrumental idiom of the twentieth century Parisians.

The other tone-poem, "Loreley," evidently intended as a companion and contrasting piece, is of stouter substance and larger voice. No mists veil the Rhine-land. The sun shines; the river flows; lusty is the life in the villages and on the hills beside it. Yet Mr. Strube is retelling old legend; the Rhine-land is the land of "once upon a time," good spirits and evil dwell in the stream and the cliffs, sport there. He does not lay on too hard with melody, rhythm, color. The picturing is glamorous, but somewhat thin and long-drawn. The Loreley sings, in the voice of the uncanny viola again and with some of the accents of contemporary French song. It is possible to conceive a more soulless, enticing fatal, melody than Mr. Strube has been able to invent for her. The fisher-folk stay work and play to heed; one lingers and is engulfed in the whirlpool beneath the cliff; the Loreley sings on—for other fishers. It is hard to follow the course of this second tone-poem. The delineation is tortuous; the music often obscure and prolix. Its melodies do not touch the imagination; they halt in repetitions rather than go forward in development. There is much less than the usual magic in Mr. Strube's timbres and harmonies. It is cloudy music of meditative reflection rather than quick imagination. It is not often uncanny. It is often tame.

Before and after Mr. Strube's melancholy fancies was the brightness of Miss Teyte and her singing. She is so simply and honestly young, so pleasantly comely, so unaffected of dress and manner, so very alert, so eager to please and be rewarded. And so seldom does a voice of unmistakably youthful timbre come into the Symphony Concerts. It was a much more agreeable voice than it seemd last winter when Miss Teyte sang here for the first time. Then some of her tones had sharp edges; some of them seem to come from a constricted throat; and she sought a penetrating power that hardened her song. Yesterday, she sang freely and smoothly without a hint of the old sharpness. Her voice had a brightness that individualizes it, and a vibrancy, as the French call it, to each changing contour of the music and each flash or streak of feeling behind that kept her singing full of vivid intonations. She sang first the plaintive air of the mother in Debussy's cantata, "The Prodigal Son"—sweetly plaintive in the manner of the late Monsieur Massenet, yet touched here and there with a faint fleck of the more imaginative and more adroit pupil. Miss Teyte was imaginative and adept too. She spun the pretty phrases and made the deft little contrasts; but now and then the music glinted with her bright intonations as though Debussy as he wrote and the mother as she sang, might have had an emotion or two. Louise's rhapsody of happiness, from Charpentier's like-named opera, gave Miss Teyte emotion enough, expressed in music, that bears many repetitions by many voices. The sensuous beauty of this music thrills; it is elation made tones. Song and passion are at one in it. It is the voice of freedom and the voice of youth. Miss Teyte missed not a quality of it—the lyric sensuousness, the wringing passion, the free rhapsody that makes intricate intervals seem as nothing; the bright fire that is the glow of youth.

H. T. P.

CHICAGO OPERA SOPRANO IN BOSTON

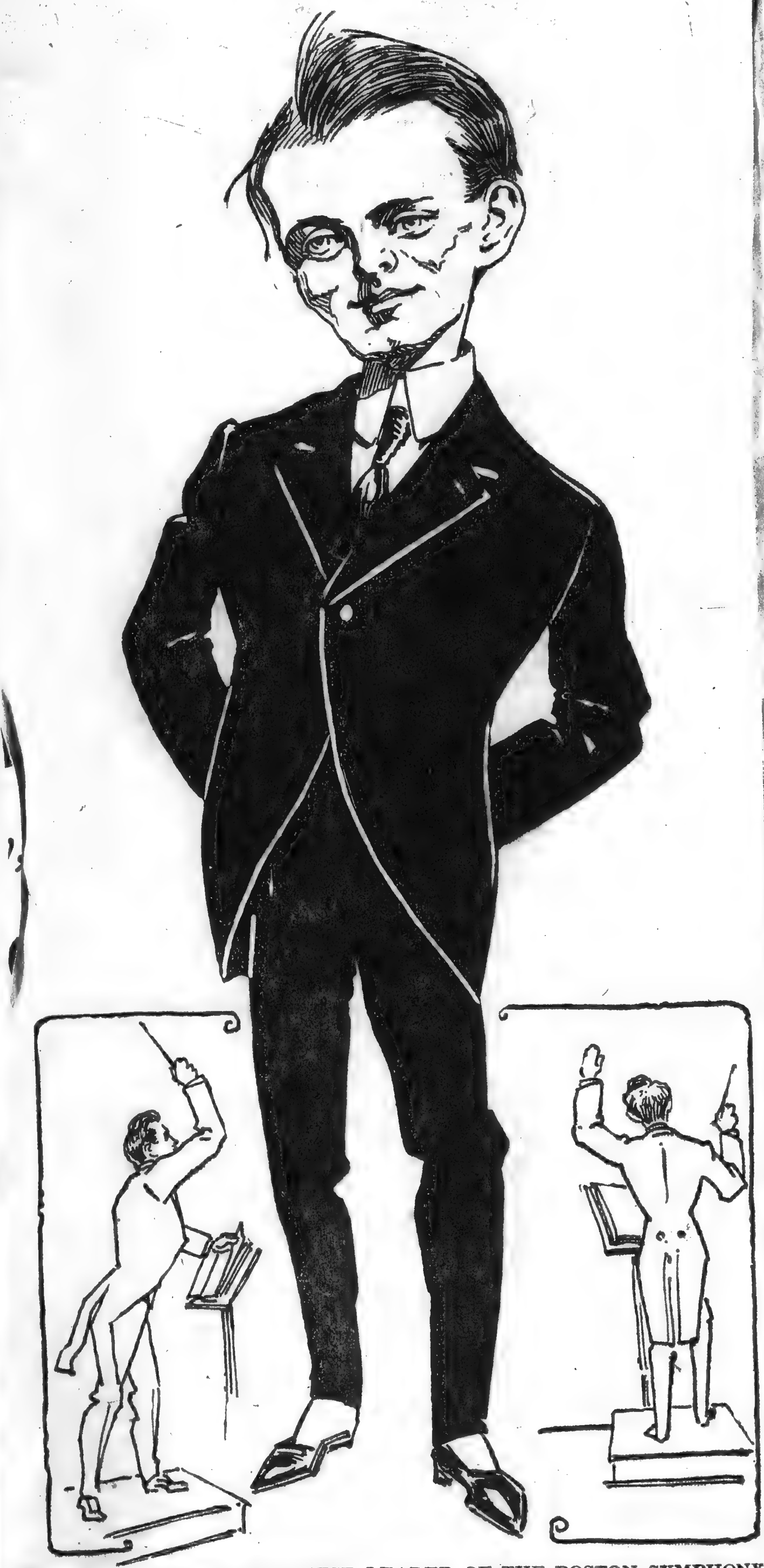
(Photo by Mishkin Studio, New York)

Miss Maggie Teute, interpreter of French pictorial roles,

BOSTON POST, MONDAY, JANUARY 27, 1913

Leads Symphonies and Likes "Movies"

Herr Urack, Dr. Muck's Youthful Assistant, a Regular Picture Theatregoer and Is Partial to Ragtime—Is Chummy With Edison



OTTO URACK, THE YOUNGEST LEADER OF THE BOSTON SYMPHONY ORCHESTRA.

Otto Urack, who is conducting the Boston Symphony Orchestra during the illness of Dr. Carl Muck, and who possesses the unique distinction of being the youngest man ever to swing a baton over that famous body, delights in the "movies."

He said so Saturday night, after the Symphony concert, confessing to a Post reporter that he attends at least once a week with his young American wife, and also admitted that he likes ragtime and has written a comic opera which he hopes to have accepted in New York next year.

Herr Urack, who at 18 conducted the famous "chamber concerts" of the Royal Opera House orchestra in Berlin, paid a high compliment to Boston audiences, stating that they felt the music more than those in other cities. He is now conducting the Symphony Orchestra on a tour of six Western cities.

Dotes on Ragtime

Furthermore, he says he likes ragtime and is rather pleased with the idea that almost simultaneously with the appearance of some of his compositions which have won the praise of the most weighty musical classicists of Europe there will be published from his facile pen in this country two of what he calls "your American songs."

In one breath Herr Urack told of his hope that what will be up to the present his chef-d'oeuvre, his "Symphony in Four Moods," on which he is now at work, will be produced for the first time by the Boston Symphony Orchestra in April; and in the next he mentions with pride that he has been able to catch the spirit of ragtime music, native to this land, and hums a bit from one of his own "rags" as catchy as anything of the music comedy offerings.

Herr Urack's versatility as a composer hardly exceeds his wide range as a musical performer. While ranking as assistant conductor of the Boston Symphony, under Dr. Karl Muck, he is starring as one of the two principal 'cellists of the orchestra, following a splendid career as a 'cello soloist in Berlin and Bayreuth. If it were not for his excellence in this department he would be ranked as a wonderful pianist.

Yet Herr Urack's artistic temperament does not seem to burden him with the intense seriousness which is often the case. Although his English is still a trifle weak, he was able to understand when the Post artist told him the story of the German who had never been to America, and whose ideas of this country were so limited that when he met an American from New York he took it for granted that he must know an acquaintance of the German's in San Francisco.

Herr Urack chuckled delightedly. "Ah," he said, "that is my first—what is your word for wits—oh, yes, my first American joke."

Waiting for Terrier Pup

He took pride in showing his visitors Kitty, a big gray and white tabby, that is at present the pet of the apartment. "But I am soon going to have one of your Boston dogs," went on the conductor, "only he is not born yet." It appears he has been promised one of the offspring of a blue ribbon Boston terrier and is delighted with the prospect.

As the famous young musician talked his conversation ran the gamut of every musical centre of Europe from the North Sea to the Aegean; for few musicians of any age have come to this country with such a wide background of territory in which their reputation is established. He has conducted grand opera in Sofia and Bucharest, as well as in Berlin and Munich.

His comments on the Balkan capitals are amusing and almost Yankee in their practicalness.

"Sofia, ah, it is a beautifully situated city, but where one sleeps there are too many—what do you call them—bugs, yes, just the same in the best hotels." So the capital of the victorious Bulgars was casually discussed. Bucharest, the Roumanian [illegible] Herr Urack calls the "little Paris" of the Far East.

Deeply interested in, as well as familiar with, high German society, Herr Urack had some interesting comments to make on the present state of feeling with regard to the empire's rulers.

The crown prince, he says, with all his flippancy and love of a good time, is vastly more popular with the people than is his stern-minded father, the Emperor. On the other hand officialdom has little use for the crown prince and in the army barracks it is difficult to find a good word said for him.

America has yet to hear Herr Urack in the role of opera conductor, especially as a leader of Richard Strauss' operas, which in Germany is considered his great forte.

Herr Urack's extraordinary variety of interests during his brief stay in this country was enough to take the interviewer's breath away. In the midst of his disquisition on classical music in America he casually remarked that he hoped to have a comic opera accepted for production in New York next winter.

Then he went on to tell of assisting Edison in his New Jersey workshop in developing a remarkable improvement on the phonograph which is soon to be put on the market. Outside of singing, there seems to be no field in the realms of music in which in his brief life Herr Urack has not played a part.

The layman's impression of a conductor's task is not an especially flattering one. To his mind the conductor is the man who fictitiously makes a living by standing up and beating the air with a stick while others perform on instruments which he has not mastered. In other days, when orchestras were less marvellous and complicated machines than they are today, this was more true than now, although a great conductor has always been an inspiring force and the one element capable of changing a commonplace performance into an inspired expression of a composer's thought.

But it is safe to say today that the conductor who can lead such a modern symphony orchestra of some 100 members performs, in the first place, a mental feat as delicate, as complicated as the hardest thinking done by the brain of a mathematical genius or an inventor. This concerns only the purely mechanical mental process, which must take place with lightning-like quickness and accuracy as the music flies by. It does not deal with the numberless distinctions between a time-beater and an orchestral interpreter of the first order, with the thousand other considerations which enter into the conducting of even a simple symphonic work.

To one who is inexperienced the mere task of score-reading is difficult enough. The above example shows a comparatively simple passage from a modern symphony. It is seen that instead of two staves, such as the pianist reads, or three staves which the organist or accompanist must master, there are 18 parts, each written independently of the other, and some half dozen different clefs or keys represented. The orchestra is in three principal divisions, the strings, the wood-wind instruments and the brass. To these are added the percussion instruments.

Reading a score, often of 25 lines and more, the conductor must be able to immediately transpose what he reads, and to pursue his work with any success, he must be able to form immediately an accurate conception of the effect that will be produced by the various instruments employed together. In order to know this, he must first have a knowledge that is instinctive with him of the tone qualities of all the instruments—which usually vary greatly in their upper and lower ranges, some of them, such as the clarinet, having four distinct tone-qualities in their compass—and he must have a close acquaintance with the technic of every instrument in his band.

The conductor must have practically memorized his score, if he wishes to be able to give it a successful performance. He must have mastered every measure, and have thought out for himself every note and every phrase, however long and complicated the composition is, so that during performance he can feel absolutely secure and free to spend all his energies in obtaining exactly the effects he wishes from his men. Every instrument in that orchestra must treat its phrases and its solo passages with the delicacy and the feeling of a solo player, and yet these phrases, or inner voices, as they may be, of which there are often four or even more sounding at the same time, must be so balanced that all will show, in different degrees of sonority, without obscuring the principal melody, or detracting from the clearness of the composition.

JUST LIKES BOSTON

It has been almost a regulation pose of famous foreign music masters to pet Boston; but there is nothing of pose in the liking which this young conductor of grand operas and symphonies and composer of everything from sonatas to ragtime expressed for this city and its musical folk. He has been here nearly four months now, and he just likes Boston and Bostonians, that's all.

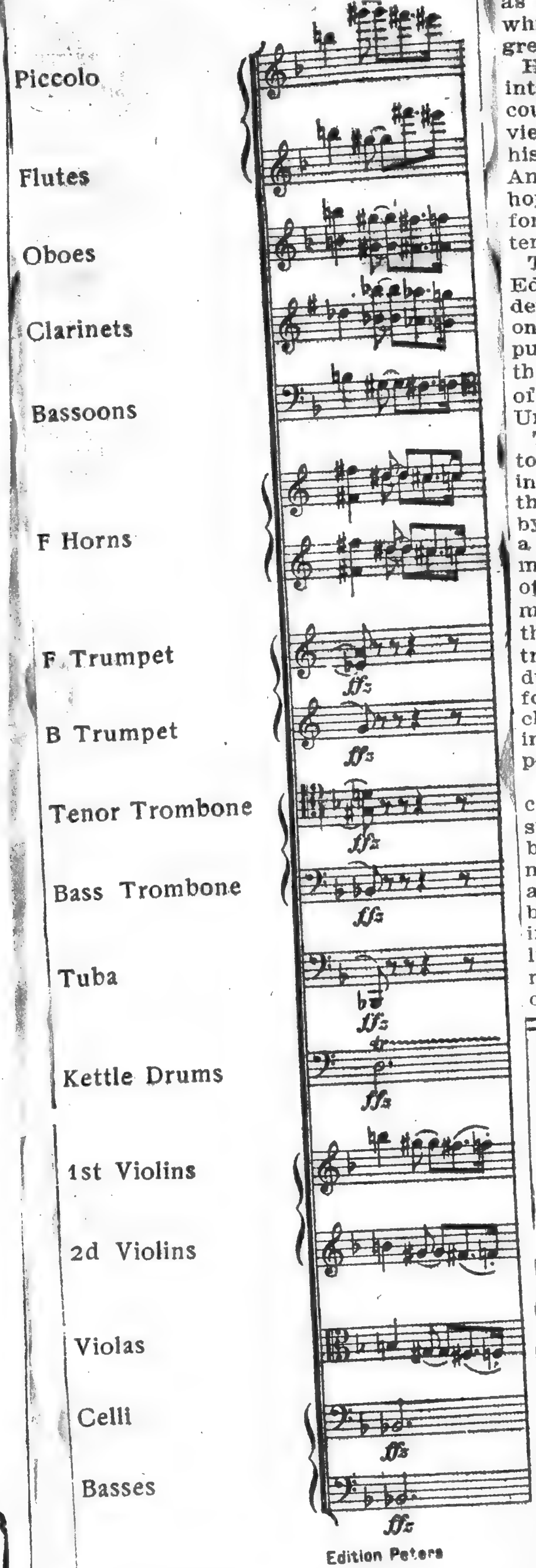
"I can feel it; but I can hardly tell it to you," Herr Urack said to a Post reporter.

Herr Urack is 28 years old, but hard-

Goes to the Movies

And this boy, who at 18 conducted the famous "chamber concerts" of the Royal Opera House Orchestra in Berlin, a musical distinction which before his day had never been granted to anyone under 30, does not seem to feel the slightest need of maintaining his dignity, or anything of that sort.

He confessed to delighting in the "movies," and that he goes at least once a week with his young American wife, daughter of Herr Hoppe, the old Metropolitan Opera House singer, whom he wed last May in Berlin.



Edition Peters

ONE BAR, OR MEASURE, FROM THE SCORE OF SINDING'S D-MINOR SYMPHONY, SHOWING THE 18 PARTS THE CONDUCTOR READS INSTANTLY.

BUFFALO COMMERCIAL,

JANUARY 29,

A RARE TREAT

Concert By Boston Symphony Orchestra Was Enjoyed By Large Audience.

MR. URACK DID WELL

Assistant Conductor Took Dr. Muck's Place With Success—Heinrich Warnke Soloist.

The fourth in a series of six subscription concerts arranged by Mrs. Mai Davis Smith was given by the Boston Symphony Orchestra last evening at Elmwood Music Hall before a large and brilliant audience.

The annual visit of the Boston Symphony Orchestra is an event always looked forward to by local music lovers with a great deal of delight. This famous organization has won a firm place for itself here and each season it makes a greater impression. Somewhat disappointed at first at the non-appearance of Dr. Karl Muck, who is confined to his bed in Boston, the large assemblage immediately recognized the talent of Otto Urack, the assistant conductor, and before the first part of the concert was finished he became a favorite.

Otto Urack, although young in years, has had a great deal of experience as a conductor. He is certain of his forces and he had the men under control at all times. He reads his score in a manner that commands respect and he possesses abundant temperament. Mr. Urack is a worthy assistant to Dr. Muck and he deserved the hearty applause given after each number.

The Boston Symphony Orchestra is better this season than ever before. The work done by Dr. Muck seems to have improved the playing in every respect. The strings draw a round tone, full and pure, and the reed instruments play with such sweet, even tones that is a perfect delight. The brass instruments, even in the utmost forte passages, produce a tone that is never harsh or blurred and the effect on the whole is almost perfect. Such ensemble playing is rarely heard and in everything last evening there was a perfect unity that was indeed alluring.

The program opened with a splendid reading of Brahms's symphony in D Major. This was the first performance of this composition in Buffalo and to say that it was received heartily is hardly doing it justice. Especially delightful are the first and third movements of the symphony. The simple melodies and the unusual rhythmic antics make these parts stand out above the rest.

Webber's overtune to "Euryanthe" and "Espana," a rhapsody by Chabrier, were the other orchestra numbers and they were played magnificently.

Heinrich Warnke, 'cellist, was the soloist and he was heard to good advantage in Klughardt's concerto for violoncello with orchestra accompaniment. He is a master of his instrument. His style is of the elegancy which does not take from the fire of his temperament. Notwithstanding the technical difficulties of the concerto, he displayed a crystallic limpidity, grace and flexibility that was truly admirable. Mr. Warnke revealed a sonorous tone of much beauty and he succeeded in captivating his listeners and keeping them under a constant charm.

BUFFALO ENQUIRER,

JANUARY 29, 1913.

MUSICAL TREAT OF SEASON

Splendid Programme Given Last Evening at Elmwood Hall By Boston Symphony Orchestra.

One of the most brilliant musical events of the season in Buffalo was the annual concert at the Elmwood Music hall last night of the Boston Symphony orchestra. Of course it was regretted that Dr. Carl Muck, the director of the orchestra, was unable to appear because of his recent sickness. But his place was most capably filled by Otto Urack, the assistant director, who was accorded a hearty reception and who, indeed, created a most favorable impression as a thorough musician fully qualified to direct so excellent an

The hall was crowded with one of the most fashionable audiences of the season, and the applause throughout the splendidly arranged programme was generous and well merited.

It is rather unusual to open a programme with a symphony, but last night when the orchestra played for its initial number Brahms's Symphony No. 2 in D major, Op. 73, the effect was remarkably pleasing, and the audience undoubtedly was in a more favorable mood to thoroughly appreciate and enjoy this marvelous composition than it would have been had the symphony been preceded by a work less deep. By the time the wonderful strains from Weber's overture to "Euryanthe" began the audience was fully in the spirit of appreciation and from its applause it was evident that the atmosphere to enjoy this number had been created even during the symphony preceding.

Heinrich Warnke, violoncello soloist, merited the reception accorded his execution of the Klughardt concerto, Op. 59. It was an exquisite bit of melody from start to finish and in it the soloist revealed a splendid technique, playing also with excellent coloring and in perfect sympathy.

The programme was brought to a close with a splendid interpretation of the "Espana" rhapsody for orchestra by Chabrier. This spirited number was rendered with a complete sense of the beauty of the melody and rhythm which it contains. While the programme was not of great length the audience left the hall entranced by the beauty of the numbers and the high quality of their rendition.

BUFFALO EVENING NEWS

JANUARY 29, 1913.

BOSTON SYMPHONY CONCERT BRILLIANT

Conductor Urack Shows Remarkable Ability—Warnke Clever 'Cellist.

The annual concert given in Buffalo by the Boston Symphony orchestra took place last night in Convention hall under the local management of Mrs. Mai Davis Smith. It is significant that the organization that stands for the highest in American musical art is also the most popular in a concert series, a fact noted in every city where this great orchestra plays. Last night was no exception to the rule, the Bostonians attracting the most brilliant audience of the season the entire house being sold out.

It was a natural disappointment to those who remembered the former visit of Dr. Muck and his marvelous art as an interpreter, to know that illness prevented his attendance. The assistant conductor, Otto Urack, had the difficult task of filling Dr. Muck's place but his remarkable ability as a conductor was felt from the first and he succeeded completely in winning admiration of his audience.

The program opened with Brahms' D major symphony, the most immediately appealing of this composer's larger orchestral works, its beautiful, melodious themes and nobility of conception holding the hearers from first to last. As the final movement came to an end Mr. Urack was recalled again and again. Weber's overture to "Euryanthe" followed a composition of indiscribably mysterious beauty.

Klughardt's 'cello concerto had the ablest of interpreters in Heinrich Warnke. The work itself, in one movement, has considerable variety, its tuneful themes being easily appreciated. Mr. Warnke is a 'cellist of fine powers, with warmth and variety of tone, certainty of technic and the style of a musician. The concert closed with a brilliant performance of that remarkable piece of orchestral virtuosity, Chabrier's Espana rhapsody, so daring and clever. It was received with a storm of applause.

BUFFALO EVENING TIMES,

JANUARY 29, 1913.

BOSTON'S GREAT ORCHESTRA PLEASES LOCAL MUSIC LOVERS

Splendid Organization Was Ably Conducted by Prof. Urack and a Large and Gracious Audience Assembled in Elmwood Music Hall to Enjoy a Fine Concert.

Owing to the illness of Dr. Muck, conductor of the Boston Symphony Orchestra, the new assistant conductor, Otto Urack, directed at the concert given at Elmwood Music Hall last evening, this being the fourth concert in the series under the management of Mrs. Mai Davis Smith. Many who were disappointed in the change of leadership were pleasantly surprised by Mr. Urack's masterly control of the orchestra. In the opening phrases of the first number the young leader showed a slight nervousness which quickly wore away. Intelligence, forcefulness, poetry and magnetism, qualities which belong to a successful leader, were not wanting.

The much criticized composer, Brahms, was represented on the program by his symphony No. 2, in D major, Op. 73, and it proved to be more "understandable" than Brahms' works usually are to the ordinary musician. The four movements were rich in beautiful melodies, but that which seemed to impress by its daintiness was the third movement with its minuet and presto so vividly contrasted. After the stupendous climax of this sympthony Mr. Urack was recalled again and again. The remaining numbers were Weber's "Overture to Ewryanthe," with its alluring largo; Klughardt's Concerta violoncello with orchestral accompaniment in which Heinrich Warnke was the soloist, and Chabrier's Espana, rhapsody for orchestra, truly Spanish in its fascinating rhythms and orchestration.

Mr. Warnke drew from his instrument a rich, lovely tone, colored by temperamental warmth and virility, which was admirably brought into relief by the exquisite background of the well-modulated accompaniment.

The fifth subscription concert of this series will takep lace Tuesday evening, February 25th, with Julia Culp, the celebrated Dutch lieder singer, and Edmond Clement, the distinguished French tenor, as soloists.

THE ARGUS: JANUARY 28, 1913.

BOSTON SYMPHONY GIVE CONCERT AT HALL

The Boston Symphony, the leading orchestral organization of America, paid Albany its first visit in two years last night at Harmanus Bleecker Hall. The fame of this orchestra is so established that the mere words "Boston Symphony" are like a trade mark (if one may apply a material term to things artistic) for the highest estate of musical expression. For 32 years this body of men has stood as a giant in its sphere, commanding the applause and praise of the musically erudite and the rapt appreciation of the mere laymen who, like Balzac, confess that next to the ability to produce a beautiful thing is the capacity to enjoy it.

All of musical Albany was present last night; much of its social element and hundreds of "true lovers" who crowded the galleries to the limit. The attendance on the floor was a bit disappointing, for while the body of the pit was occupied, there were vacant spots that should have been filled, considering the importance of the occasion.

Announcement of the illness of Dr. Karl Muck, the famous director, tended to temper the anticipation of the audience at first, but his young substitute, Mr. Otto Urack, banished all feeling of regret by his splendid leadership. The first number was the Symphony No. 2 in B minor of Borodin. It was in four movements, allegro moderato, molto vivo, andante and allegro. Borodin was a Russian composer who expressed in this work the spirit of his people in a way that makes it a national composition. The first movement is ponderous, an epitome of ancient Russian knights in all their feudal grandeur. It is heroic in treatment, tender in shading and a theme of the sense of supremacy pervades it. The second movement is lighter in treatment and filled with lovely passages. In the third movement is introduced a strain of a horn, weaving its melody into the framework beautifully. The conclusion is a gorgeous massing of all the forms, with the various instruments bringing out the beauties of the Russian harmonies in a manner to thrill the listener. It was one of the most majestic and awe-inspiring compositions ever heard in Albany and the vast talents of the orchestra found fullest expression in its performance.

The Academic Festival Overture of Brahms (Opus 30) was the second number. This is a weaving of familiar melodies, such as "Gaudamus igitur" and "Was kommt fa von der Hoh." It is a new light on the genius of Brahms, who is usually for the musically elect who can follow him into the higher forms of tonal expression, and his work in a simpler mood is gracious and lovely in the extreme. The whole effect is restful and soothing, with the old tunes framed in the orchestral picture most exquisitely.

The concluding number was "Espana," a rhapsody for orchestra by Chabrier. This is a gay, dashing picture of Spanish color, with arabesques of harmonies in waltz time. The rhapsody is based on two Spanish dances, the Jota, vigorous and fiery, and the Malaguena, languorous and sensual. The strings, the wood winds and the trumpets introduce the theme of the Jota; the horn takes it up, and finally the whole orchestra. The clink of castanets gives Castilian color to the whole and one is carried along in a whirlwind of musical expression. Chabrier composed this after a visit to Spain and a deep impression of its picturesquesness. All of this he reveals most vividly in his work.

The directing of Otto Urack was brilliant. He is but a boy, but his command of his men is masterly. At every moment he read his scores with an intelligence and symapthy which made one forget that the great Karl Muck was absent. At the end of each number he was given an ovation, which he accepted most modestly.

Norman Wilks, an English pianist, was the soloist. He played a concerto in A minor of Schumann, in three parts, allegro affettuoso, intermezzo; andantino grazioso and allegro vivace. Mr. Wilks approaches his piano with no affectations of the virtuoso, but with a sincerity which adds greatly to the effect of his playing. His fingers are short and hardly seem formed to produce the brilliant effects he gets. In expression, in technique and in a personal feeling that he transmits to the piano, Mr. Wilks impresses his hearers with the thought that here is a fine, if not a towering genius. The audience brought him back from the wings again and again after the conclusion of his number and the physical effect of his work was evident in his exhaustion as he bowed his thanks. The orchestra accompanied him in the concerto and added to its great beauty with a splendid interpretation.

It was a great concert from every point of view and one to gratify every yearning of the music lover for the best that art can give. All credit is due to Mr. Ben Franklin for his enterprise in bringing the Boston Symphony to Albany. To this local Gatti-Cazzaza and Loudon Charlton we

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makers, who will deliver a novelty in monologues.

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THE GLOBE, TORONTO,

THURSDAY, JANUARY 30, 1913.

MUSIC and the DRAMA

CONDUCTED BY E. R. PARKHURST.

The Boston Symphony Orchestra, universally acknowledged by critics to be the finest orchestra in America, gave their second concert in Toronto last night at the Massey Hall to an audience of about two thousand people. The audience would have been larger had it not been announced that Dr. Muck, the conductor, could not appear owing to illness. The only previous appearance of the orchestra here was several years ago, when Herr Gericke was conductor. The organization is the same magnificent exemplification of perfection of technique and absolute beauty of tone, but it seems to have gained in virility on occasions where elemental strength and power are suggested. Their playing last night was a revelation of all the transcendental qualities of orchestral achievement. The wood wind was exquisite in its charm of tone, its delicacy of phrasing, its fineness of gradations of power. Nothing more entrancing could be imagined from practical experience than the voices of the flute, oboe and bassoon. And nothing more mellow, more round and velvety in tone has been heard from the first French horn of an orchestra, or more accurate in articulation. The strings were remarkable for brightness of tone, clear-cut execution, and sustained singing power. The great triumph of the orchestra as a marvellously trained organization was found in their accompaniment to the Mendelssohn violin concerto played by Mr. Anton Witek. There has not been even an approach to such an ensemble or harmony of adjustment between the solo instrument and the accompaniment since the day when Brodsky played the same concerto at the Grand Opera House, accompanied by the New York Symphony Orchestra. To the listener's delight every note of the violin solo was heard whether in cantabile or florid passage, the orchestra, although always distinct, subordinating its power to that of the soloist even when he played pianissimo. It was a marvel that this large orchestra of more than ninety players were able to so restrain their power in such sympathetic adjustment to the limitations in sonority of the solo violin. This treatment made conspicuous all the compelling allurement of the composition, and in the slow movement was a dream of lovely subdued tone tints that enforced the song of the violin, but never interfered with it. Mr. Witek was given an enthusiastic demonstration of appreciation at the close of the concerto, but he owed much of this triumph to the orchestra. He is a brilliant executant and plays with a uniformly clear, even and bright tone. The opening number for the orchestra was Beethoven's C minor symphony. Technically and in regard to tone the rendering was immaculate. The interpretation was conservative, *in that* the conductor apparently did not attempt to take liberties with the score indications left by the composer. To take an example, many conductors give the measures enunciating the main motive of the first movement more slowly than what follows, and also retard before the pauses, which are a feature. Mr. Witek directed the music consistently in the tempo of the general movement. And in the slow movement which was superlatively lovely in its successive unfolding phrases of contrasted tone from wood, wind, brass and strings there was no obvious attempt to infuse sentimentality. Richard Srauss' "Eulenspiegel's Merry Pranks," a freakish composition full of strange and yet haunting effects, was splendidly performed. And the prelude to Wagner's "Meistersinger," was a noble example of clear exposition of contrapuntal writing, and of grandeur in the climax. This is worth noting, because so many orchestras render this prelude in an obscure and confusing manner, the independent parts being enveloped in a mist of sound through which one cannot hear anything clearly. Mr. Otto Urack, who officiated as director in the absence of Dr. Muck, captured the critical verdict of the audience as a very gifted conductor. It may be assumed that he to a great extent followed the interpretation of the various compositions as laid down by Dr. Muck.

Buffalo

BOSTON ORCHESTRA CROWNS SEASON

Masterly Work of Members Enjoyed at Elmwood Music Hall.

The annual visit of the Boston Symphony orchestra is always the crowning event of Buffalo's musical season, therefore the concert given by this splendid organization at Elmwood Music hall last evening brought out a tremendous audience, which included large delegations from the surrounding towns.

It was a great disappointment to everyone that Dr. Karl Muck, the eminent conductor of the orchestra, was prevented by illness from being present. His place, however, was ably filled by Otto Urack, assistant conductor and a young musician of scholarly equipment. Mr. Urack was cordially received and created a deep impression by the authority and musicianly reading of a taxing programme, which opened with the Brahms Symphony No. 2 in D major, Op. 73.

In this masterly work all its lyrical quality was effectively brought out, and the four movements were marked by fine rhythmical sense, vivid color and an appreciation for its emotional content. The beauty of the first two followed by the exceeding grace of the third, led up to the imposing climax of the final movement, which aroused an enthusiasm rapturously expressed in such continued applause that the youthful conductor was obliged to return to the stage several times to bow acknowledgments, which, with a wave of the hand he indicated belonged also to the musicians he had directed.

Weber's overture to "Euryanthe" was delightful, the ravishing beauty of the strings being a striking feature.

A memorable performance was the concerto for violoncello with orchestral accompaniment by Klughardt, Heinrich Warnke being the soloist, and who disclosed complete command of his instrument, from which he drew a luscious tone big and broad as well. It was great playing of great music, as its reception testified. The closing number, "Espana" Rhapsody by Chabrier, a work of entrancing melodization, left nothing to be desired in the way of musical enjoyment.

THE KNICKERBOCKER PRESS,
TUESDAY, JANUARY 28, 1913.

BOSTON MUSIC NIGHT ENDS ALL TOO SOON

Ninety Men in Ninety Minutes Finish Symphony Orchestra's Program.

EVERY NUMBER PRAISED

Audience Surging Out Half an Hour Ahead of Time Almost Paralyzes Motor Service.

It took the ninety men of the Boston symphony orchestra just ninety minutes to finish their concert program in Harmanus Bleecker hall last night. For the audience that almost filled the place this was all too short. To be sure, it was a typical assemblage of musical Albanians, with some of the same sort from Troy, Schenectady, Pittsfield and other points in the Capitol district, and therefore was not given to undue demonstration. And with the last note of the Espana rhapsody the concert was over. Men and women in the audience were tapping their feet on the floor and humming unconscously to themselves the fascinating air of the Spanish dance, when suddenly they realized that there were no more numbers on the program. There had been no encores. Norman Wilks, the English pianist, who had one number with the orchestra, aroused more enthusiasm than the men under the direction of Otto Urack the conductor. For Dr. Karl Muck was forced to remain in Boston on account of illness.

Carriages, motor cars, taxicabs and hacks had been ordered for 10:30 o'clock and when the crowd began to surge from the hall at 10 o'clock there was tall scurrying on the part of the transportation people. Garages were called up by telephone and scores of chauffeurs raced to the hall

Orchestra's Work Is Adequate.

The orchestra played with its usual spirit. Conductor Urack was adequate. The symphony, which opened the program, was the No. 2 work in B minor by Borodin. There was nothing lacking in the reading of the score. The Brahms Academic Festival overture was next, and was played with great beauty. The men seemed to enter into the spirit of the work and the conductor could not suppress a smile as they played the German student songs that are so cleverly worked into the overture, each one, perhaps, rousing memories of university days to some of the musicians.

Norman Wilks at the piano was received warmly. Though a stranger in Albany, he soon proved his worth in the familiar Schumann concerto in A minor. He showed great brilliancy in the intermezzo and allegro movement, but much of the success of his number is due to the very careful conducting of Mr. Urack, who kept the orchestra at all times in subjection, when it might easily have overshadowed the soloist with less intelligence back of the baton.

Metropolitan Singers Coming.

The Espana rhapsody was indeed a treat. It was this that made the audience really anxious for more. The interpretation of the dainty gypsy airs left nothing to be desired and the orchestra could stand alone on its record in this number. Of course, one could hear the woman on the right, her lorgnette aloft, declare with emphasis that the Boston Symphony could not compare with what she heard in Vienna, and someone on the left, loyal to the Albany Philharmonics, would make comparisons favorable to Frederick P. Denison's men, but the great majority gave the verdict that the concert of the Boston organization was about the last word in orchestration, here or abroad.

Residents of the Capitol district are fortunate in having these great musical attractions brought to their doors. Ben Franklin is entitled to credit for his persistence in providing them. And it is gratifying to note that the musical season will not close without another grand opera, for it is whispered that the Metropolitan organization, which a few weeks ago presented "La Boheme" with Geraldine Farrar, is coming again soon.

Likewise John McCormack, the Irish tenor, who charmed a large audience in Albany recently, will sing in Music hall, Troy, February 24, under the joint management of Mr. Franklin and E. M. Hart of Harmanus Bleecker hall.

THE TORONTO WORL.

JANUARY 30 1913

BEST ORCHESTRA EVER HEARD HERE

Boston Symphony Created a Wonderful Impression at Massey Hall Concert.

DE LA SALLE PROGRAM

Fine Entertainment Given by Pupils in Knights of Columbus Hall.

Boston did her best for us last night, but we did not quite do our best for Boston. There were a good many vacant seats in Massey Hall. We had just been to hear Harry Lauder the day before, and we cannot spend all oud money on music, especially as our musical standards are not thoroly adjusted. It was a pity, however, for Toronto's musical reputation that there was a single vacant seat. The greatest orchestra in the world, as musicians of international experience and reputation aver, played the favorite Beethoven symphony in C minor, with Richard Strauss' delightsome "Till Eulenspiegel"; Mendelssohn's violin concerto, and Wagner's vorspiel to the "Meister Singers." And after the concert old musicians got together and hugged themselves and agreed they had never heard in London or Paris or Berlin such an orchestra. Still Toronto is cultivating a musical taste, and Harry Lauder was here the day before. There is a mistaken impression that "high-brow" people like such music as the Boston Orchestra performs. As a matter of fact, the high-brows are not half so keen on good music as the common herd. The first comment heard on leaving the hall last night was as follows: "That first number they played is called a symphony, and that symphony hal everything else skinned a mile." This is not the language of the high-brow, but the genuine musical appreciation of the masses. But it does not weaken our regret that there were empty seats.

It is absurd to say anything except in superlative praise of the Boston Symphony Orchestra. It is so complete, so perfect, so artistic, so generously conceived, so flawlessly realized that the only tribute one can pay is to form part of the audience. This marvelous balance of the various sections of the orchestra is noted by everyone. Sections that in other orchestras seem lacking attain their true proportions, with the effect of a noble roundness of tone and richness of contrast. Another feature was the great ease of movement in such a stupendous body of tone. The heaviest passages flowed along as gracefully as the lightest pizzicato on the strings. In the "Meister Singers" number the volume of tone from the double basses was a fine example of this ease of movement. In all the other questions' that go to make up perfection, precision, response, attack, release, light and shade, power, softness and sweetness, and if there be any virtue or any praise, the Boston Orchestra possesses it in abundance. It was announced that owing to Dr. Muck's illness, Otto Urack, the assistant conductor, would officiate, which he did with all the temperament and intensity of an Emil Paur. Anton Witek was the soloist of the occasion, and he played the Mendelssohn concerto. While somewhat formal in the allegro, his violin sang the andante melody with fine expression, and in the dainty tripping rondo then he was delightful. He had four recalls, and Mr. Urack had half a dozen at the close of the other numbers. A feature of the concert was the elaborate program with exhaustive notes on the pieces performed, and a delightful entr' acte by Richard Whiteing, "Sixty Years of the Music Halls." We regret to think that Boston will hear that there were vacant seats.

A. E. S. S.

THE BUFFALO EXPRESS,

THE BUFFALO EXP

SYMPHONY ORCHESTRA

Otto Urack Wielded Baton for the Boston Organization.

DR. MUCK WAS ILL

Young Hungarian Assistant Took His Place With Success.

MIGHTY GOOD PLAYING

Beautiful Tone and Smoothness and Command of Varied Coloring.

The Boston Symphony Orchestra paid Buffalo its annual visit yesterday and gave a concert last evening in Elmwood Music Hall, this being the fourth in Mrs. Smith's series of six concerts. While there was naturally a sense of disappointment in the fact that illness prevented Dr. Muck from appearing at the head of his organization, there was also friendly curiosity as to the work of his substitute, Otto Urack, assistant conductor of the orchestra. And if hearty applause and insistent recalls count for anything, it must be conceded that the young Hungarian made for himself a place in the favor of his audience, by his authority and sincerity, by his dignity and modest demeanor in a trying situation.

Successfully to conduct at comparatively short notice, such a body of players as those of the Boston Symphony Orchestra, many of them virtuosi on their chosen instruments, and intolerant of error or uncertainty on the part of him who holds the baton, is an achievement deserving no small measure of praise. To give so intelligent and musical a reading of the works on last night's programme as did Mr. Urack proves his possession of sterling musicianship and temperament.

It was a happy thought to open the musical feast with the solid meat of the symphony, placing the overture second as an entree, rather than first as an appetizer. With appetites fresh and unsated, the appreciation of the great Brahms work, which was the second symphony in D major, was unusually keen. Although it was the first performance in this city of the symphony, its bright and joyous nature, its charm of melody and its contrasting rhythms made it a very acceptable offering. The work possesses unmistakably certain Brahmsian characteristics, such as his liking for simple melodies of the folksong type and equally for the complex art forms evolved by creative genius from these simple elements. The marvelous development of the three-note figure of the first measure, the beautiful treatment of the two-principal themes of the first movement as they are carried through varying rhythms and changing tonalities, arouse the constant admiration of the musician, even at a first hearing of the work. "This chosen youth, over whose cradle the Graces and the Heroes seem to have kept watch," are the words in which Schumann wrote of Brahms way back in 1853, and they came to mind as one listened to the third movement, with its tenderly graceful theme, and to the closing Allegro, a splendid thing of life and grandeur.

[illegible] Euryanthe overture and Chabrier's Espana were the other orchestral numbers. Between them came a concerto for violoncello by August Klughardt, another novelty for Buffalo. The soloist was Heinrich Warnke, head of the 'cello force of the orchestra. The Klughardt composition was one of distinct charm, containing many lyrical passages of much beauty, and Mr. Warnke's performance of it proved very interesting and acceptable. He showed the possession of a firm and musical tone, capable of much color. At the beginning his intonation was a bit unsteady, but as the performance progressed, this defect vanished, and his warmth and mellowness of tone, as also his evident musical feeling, lent much interest to his interpretation. He was recalled several times at the close of his solo.

It goes without saying that the orchestra showed its customary virtues of beautiful tone, gratifying smoothness and sympathy, and command of varied coloring throughout the evening. The Weber overture was a trifle rough in places, but its beautiful largo received as lovely an utterance as could be wished.

The programme was brought to a close with a performance of Chabrier's brilliant rhapsody for orchestra, Espana. The melodies of this composition are souvenirs of a journey in Spain by Chabrier. They are original dance tunes, belonging mainly to the kind of dances known as the Jota and the Malaguena. The Jota is a dance of Northern Spain and the Malaguena is danced between rhymed verses, during the singing of which the dance stops. Espana was originally written for piano and later was scored for orchestra, with wonderful effect. It was played last night with tremendous dash and an abandon quite in the spirit of the composition.

M. M. H.

MAIL AND EMPIRE, TORONTO,

JANUARY 30, 1913.

GRAND ORCHESTRA SURPASSED HOPES

Famous Organization From Boston Was Heard in Superb Programme.

ONE STRIKING NOVELTY

Tone Poem by Strauss Given With Two Selections From the Classics.

In the minds of music lovers the name of the Boston Symphony Orchestra is connected with all that is best in its own particular realm of artistic achievement. Many fine orchestras have been heard here in recent years, but no matter how perfect they proved to be, people always reminded themselves that there was still a greater one which belonged to the Eastern city where "culture" was spelt with a capital "C." So high were the expectations of the audience keyed last night that it would scarcely have been extraordinary had the Boston Orchestra failed to satisfy them. This handicap, though flattering, was nevertheless a serious one, and yet the orchestra scored a tremendous triumph. One can only wonder if Dr. Karl Muck's presence could possibly have made it more complete. It is probable that the absence of the famous German conductor did not mean as much to Torontonians, whose attention was centred in the band, as it would have done to an audience in Boston, New York or an European city, so the excellent work done by Mr. Otto Urack may have been partially overlooked. Mr. Urack is very youthful in appearance, and his manner of conducting is intense and nervous, but he secures results that prove him to be a worthy pupil of the two great men, Muck and Richard Strauss, with whom he has studied.

It would be difficult to give even the slightest impression of the impeccable performance of the Boston Orchestra. The wonderful purity and the superb richness of its tone seems to lend itself with equal facility to the production of the most delicate pianissimos and to the sweeping, rocking strains of the giant climaxes. The programme had been well chosen. It contained two numbers which are widely known and always welcome, as well as one novelty of peculiar interest. Beethoven's C Minor Symphony (No. 5) opened the evening, and it was interpreted with a perfect feeling. The strangely turbulent moods of the opening movement were given with a fine passion, and [illegible] the beautiful song of the "Andante Con Moto," in which the melting quality of the tone secured was profoundly moving. The brilliance of the climax which the orchestra can build up was apparent in the Vorspiel to "Die Meistersinger." The band produced a wonderfully thrilling crescendo in the massive harmonies which conclude the Wagnerian overture, and there was a striking splendor to the triumphant conclusion of the ever-popular selection.

The novelty of the evening was a tone poem by Richard Strauss bearing the rather astonishing name, "Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner." It is perhaps well that the wizard of the orchestra has left to the imagination of the hearers the exact nature of the escapades in which the vagabond of German folk-story is supposed to indulge. It would be a pity to tie anyone to a defined programme of the adventures, for the music is so stimulating to the mind that no one need be at a loss to picture the pranks. The pedants may condemn Strauss as an innovator who cares nothing for absolute music or the tradition of the orchestra, but at least they must admit that the composer has an astounding knowledge of the resources of a gathering of instruments. His effects are sometimes strange and new, but they invariably prove vivid. There was as much sense of mediaeval romance and humor in the tone poem presented last night as could be found in the coarse but picturesque tales of the period. It was indeed a merry story of a wild rogue that the orchestra unfolded, until the sinister picture painted by the horns told that the knave had gone to his deserts on the gallows and that he had "danced on air." Only an organization like the Boston Orchestra could have given life to the many and varied effects of this selection, with its odd phrases, its snatches of melody, its unexpected changes of emotion, and its flashes of musical humor. By those who were fortunate enough to hear the number "Till Eulenspiegel" will long be remembered as a jolly friend, so the man who created the music may well be described in spite of his critics as the "wizard of the orchestra."

The programme was completed by Mendelssohn's E. Minor Concerto, rendered by Mr. Anton Witek, a thorough master of the violin, who gave a fresh and graceful interpretation of the ever welcome solo. A background such as the orchestra provided must have served as an inspiration, and Mr. Witek aroused considerable enthusiasm. The concert was one of the most memorable of the present season. It is said that the Boston Symphony Orchestra has not paid us frequent visits because in the average Winter Toronto is so over-loaded with choral attractions. Many would gladly give all the choir festivals of any season in exchange for one such concert as that of last night.

CLEVELAND LEADER.

JANUARY 31, 1913.

OTTO VRACK LEADS WITH MASTER HAND

A PRECOCIOUS fire in a house across the street from the Grays' Armory that, like a musical prodigy blazed up in brilliant and spectacular fashion, brought all the fire apparatus in the down-town district clanging about the heels of those who were making their way to the armory last night for the Boston Symphony concert, tangled up all the automobiles going that way, made a late starting hour for the concert and then, still like a musical prodigy, died suddenly away into blackness and nothingness.

But the analogy of the youthful prodigy and the fire is not to be considered as extending to the young Mr. Otto Urack, who assumed the directing of the Bostonians because Dr. Karl Muck was home sick-a-bed. Just how much of the music that was made fitted the ideas of Dr. Muck, the aspirations of Mr. Urack or the convictions of the grizzled veterans among the rank and file of the seasoned bandmen would be difficult to determine.

Mr. Urack, pale of face, slight of build, his twenty-eight years lighting up his face with eagerness and enthusiasm despite his attempt to appear reserved and indifferent, came quickly from the wings almost unnoticed. Nor did it take his auditors long to discover that under his baton the Boston Orchestra was still that same gushing fountain of pure tone, still possessed that precision in attack, still could weave gauzelike fragment and thunder out sonorous tuttis and was still the same pliant, expressive instrument it has been these many years.

Tense and nervous in his beat, Mr. Urack used his baton at times as if he were drawing his melodies from a stringed instrument held under his chin. His score to him was but a reference sheet and he impressed what may be assumed to be his own readings upon the orchestra with a repression that belied his years and with a scholarliness and ability that did his years credit. The audience was unusually appreciative and demonstrated its discriminating wisdom in applauding him long and loudly.

No land like this with its blue lakes, its rolling grass covered plains and its orchards and vineyards could have produced the composer of the symphony that was offered. Sibelius is of a land of long and cold night, of sunless and cold days, of great stretches of white and barren places, of wilderness, and altogether of nature in her harshest and savagest moods. And all this is apparent in his E minor symphony, in the rolling drums that mutter in the opening, crash into thunder here and there through the movements and die down in sullen mutterings in the closing bars; in the themes that roll and surge and writhe or else sing mournfully; in the savage, fighting climaxes; in the strange and unique freaks of instrumentation that at times are almost ghastly; in the strings that wail in unison and in the abrupt breaking off and beginning of melodies.

There is a cold, heartless, relentless, even savage, primitive and pessimistic spirit throughout this work. That other hyperborean, Strindberg, might have spoken in such a way had he been a musician. Sibelius has many things to say in this big E minor work. Sometimes he says them abruptly and unequivocally; at other times he seems to lack the courage of his convictions. He is different, original, unique and a mighty and crude force.

There were also the Weber "Euyranthe" overture; the Brahms variations on a theme by Joseph Haydn for the displaying of the composer's and the orchestra's virtuosity; and the Wagner "Meistersinger" prelude. They were all played well and directed with ability. But in the program notes that the wise Philip Hale, of Boston, wrote—was he not slipping in a sly piece of humor when he called attention to Herr Kalbeck's intimations that the Brahms variations and Flaubert's exotic "Temptations of St. Anthony" were simultaneous and telepathic products? Brahms and Flaubert! Here is a variant: Cold hard flint and warm perfumed flesh!

O'NEIL.

CLEVELAND PLAIN

BOSTON ORCHESTR GOOD UNDER URACK

Eastern Musical Organization Plays Well With Substitute Leader.

Tonsilitis Prevents Dr. Carl Muck From Directing Musicians.

BY ARCHIE BELL.

The Boston Symphony orchestra gave its annual concert at the Grays armory last evening. Consequently, it was one of the big musical nights of the season in Cleveland, many of the near-by cities contributing numbers to the audience that filled the big auditorium.

It is without doubt the leading orchestra of America and one of the best in the world. Most of the people present also anticipated seeing Dr. Carl Muck, the famous Berlin conductor, who had been announced as a special feature of the concert, but who was prevented from making the western tour with the organization on account of a severe attack of tonsilitis. The announcement was made in yesterday's papers and a small slip of pink paper in the program announced Dr. Muck's illness and the interesting fact that his place would be taken by Otto Urack.

Nobody hereabouts knew Otto Urack until 8:30 o'clock last evening; now the 2,000 attendants at last night's concert would declare a fine new conductor has "arrived." When he took his place at the desk last evening, before the ninety-eight players, all of whom have been specially picked for their fitness, there was a titter throughout the house, which finally melted into applause as the young man, looking not a year over 30, bowed his acknowledgments and quietly rapped his baton for the opening measures of the symphony which began the program. He is a slim little chap with a boyish face and hands almost transparent.

If there was the impression, however, that the orchestra, which prides itself on being made up of virtuosi, would lead the leader, whatever his years and experience, that impression quickly faded away, as inside of the first quarter of an hour he thoroughly established the fact that he is a splendid musician, knows the tricks of conducting without the mannerisms and monkeyshines so common to the youthful, and absolutely had his players in hand from the first scratch of the fiddles. Several times during the evening there seemed to be a tendency of the players to pay little attention to his beat, but he exerted an authority that visibly impressed his players and showed them that a man had the stick in hand who knew his business.

It was quite an event for Otto Urack and it was interesting to be present and observe his successful debut in this city, for he is assuredly to be reckoned with in the future. Musical history is full of similar circumstances. Mary Garden got her first chance to sing in opera when a prima donna was taken ill and examples might be multiplied. The thing is to be ready when the opportunity comes; but opportunities to direct the Boston Symphony orchestra are few, and with the successful termination of this tour Urack is "made" so far as his reputation as a conductor goes.

He did not just spring up overnight. Several celebrated musicians have had an eye on him for several years. He is a close friend of Richard Strauss, who has doubtless whispered a word in the right channels. He played the solo cello at Bayreuth last year, has been a cellist under Dr. Muck at the Berlin opera for several years, and last year, after conducting opera at Sofia, Belgrade and Bucharest, he had the opportunity to conduct at Barmen in Germany.

With performances of Wagnerian operas and the difficulties of Dr. Strauss, he soon attracted attention from all the connoisseurs of the country. Thus it is not strange that when Dr. Muck came to America, he made him his assistant at Boston, probably never thinking, however, that his illness would give his protege such a chance as has now come to him.

His first number was the Sibelius symphony, number one, a magnificent work not frequently played in America, but having much popularity abroad, where the Finnish composer is coming to be one of the most talked of musical writers of the day. Outside of Aino Ackte, the Finnish mezzo whose most famous role is Carmen, Finland has not contributed much to modern music. As might be expected, Sibelius throws into his work many national characteristics, as Liszt did with Hungarian themes, Dvorak with Bohemian, and Rachmaninoff with the Russian. In the first movement there is the melancholy of oppression, a mournful intensity that lingers throughout the work.

There is a more cheerful mood expressed in the second movement, but it is drowned by the heavy instruments, although the harp, a solo cello and other lighter ones continually attempt at least a melody of resignation. The third movement breaks into wildly humorous themes in which the drums play an important part. But even in this schero, there is an echo of the melancholy of the first themes, although treated in a manner that suggests the folk dances. The last

Mail + Empire
Jan 30, 1913

CLEVELAND PRESS, JAN. 31, 1913.

THE BOSTON SYMPHONY

BY WILSON G. SMITH

The fifth concert of the symphony course was given by the Boston symphony orchestra at the armory Thursday night. The program being exclusively orchestral accounted for the absence of the audience-overflow that prevailed at the previous concerts. Regular patrons were on hand, and most seats were occupied.

In the absence of Muck, who was detained in Boston by an attack of tonsilitis, Otto Urack, assistant conductor, directed. As an understudy, Urack did creditable work with the baton. That he gave evidence of directorial talent was quite evident, but that he was at all times master of the situation cannot be allowed.

The only number that he directed with assurance suggesting an authoritative familiarity with the score was the Meistersinger prelude. In this he seemed to forget his responsibilities, and it was no question as to which led—he or the orchestra—as kept one guessing in the symphony.

One thing is certain, however, the Bostonians developed more symptoms of tonalitis than on former occasions and made sporadic incursions into the domain of real noise.

The Boston orchestra is such a splendidly drilled machine that I really believe it could have played the entire program without anything more than time indication from the conductor.

Urack at present lacks the impressive and commanding power of mature authority, and he does not possess to an eminent degree the dominating assertiveness of dictatorial genius. To direct the Bostonians—a living machine of perfect artistic lubrication—is really no more a test of directorial ability—saving the handling of the baton—than a pianola manipulated by the feet is a test of the player's digital technic.

The Sibelius symphony—heard for the first time—proved an interesting if not an epical work. It is conceived and constructed on large architectural lines. Many of its leading themes are broad and full of emotional suggestion. What it seems most to lack is logical continuity. Its big themes too often evaporate into mere constructive development.

Architecturally speaking, marble, cement and stucco are too promiscuously blent in its construction. As a representative work of Finland, it undoubtedly stands pre-eminent, but placed in the world's art cosmogony, represented by Brahms, Strauss and Tschaikowski among the moderns, it can not be considered a master work.

As to its presentation—as well as the other numbers of the program—the orchestra fully sustained its reputation as the leader among America's orchestras. Muck's absence did not make it Hamlet without the Dane.

CLEVELAND NEWS

GRIP DOESN'T STOP CONCERT; URACK LEADER

BY JAMES H. ROGERS

Consternation seized upon symphony concert patrons when they read their morning newspaper, Thursday.

JAMES H ROGERS

La grippe, the insidious, holds Dr. Muck, the peerless leader of the Boston Symphony Orchestra, in its clutch.

But the orchestra was here, with all its splendor of tone, and all its unfailing vitality and enthusiasm.

Dr. Muck's place at the conductor's desk was taken Thursday evening by his assistant, Otto Urack, a young man whose evident ability and unassuming demeanor won him many friends.

Chief Number Is Somber

The E minor symphony by the Finnish composer, Sibelius, was the chief feature of the program. It is a somber work, pitched in an emotional key so tense, that it might well be called tragic. There are few light or ingratiating moments. But the themes are eloquent and significant, and power, pathos and noble sincerity pervade the entire composition. The orchestration is masterly, and, what is more, individual, with free use of the harp, and highly original and effective employment of the woodwind.

Brahms' variations on a theme by Haydn are, of course, skillfully made, and show the hand of the master of musical form. They are not particularly stimulating, although there are ingenious and cleverly elaborated episodes.

The other two program numbers, both familiar, were Weber's Euryanthe overture and Wagner's Meistersinger prelude. These were played with the Boston orchestra's accustomed virtually, the latter being taken at an unusually and rather surprisingly rapid tempo.

Harry Meyers, Youngstown, su[illegible] Sharon and Newcastle Street R[illegible]way Company in federal court Friday for $10,000 for loss of [illegible]rvices and companionship of [illegible] wife, Annie, injured in a [illegible]reck on the road, Novembe[illegible], 1910.

TORONTO

JANUARY 30.

GLORIOUS MUSIC BY BOSTON SYMPHONY

Great — superfine indeed—is Boston Symphony Orchestra wh delighted a very large audience could have been larger) at Mas Hall last night. But in the amber of the golden music there was a single fly, which will be noted and commented on later. In the meantime let it be remarked that the music enthusiasts of Toronto, a city which has heard all the great orchestras of the English-speaking world, including the London Symphony under the conductorship of Nikisch, were treated to new orchestral wonders by the Boston Symphony Orchestra.

Chief amongst these new musical sensations and delights was first, the perfect solidity and balance of the orchestra, the ensemble of tone both in the various choirs and in them all combined sounding, so to speak, with the absolute consistency of one mighty instrument, which could thunder or storm nobly, or whisper with the faintest pianissimo zephyrlike and sweetly. Even the tympani "tones" had aesthetic qualities of sensation in them, powers of musical expression, they were not used merely to mark rhythm or to increase the dynamics but added their own special color to the harmonies and expressional nuances. Next, in the perfections of the Boston Symphony Orchestra came the astounding perfections in the quality of the dynamic gradations. Usually the hearer can observe when one section begins and another takes up the carrying of a crescendo to its acme and then back again to its faintest diminuendo. But the Boston Symphony choirs showed no such "cracks" in the gradations—the tone seeming to be carried on by each section, as each took it up, with the rise and fall of intervals moving closer than chromatics. Again, the precision and unanimity of the Boston Symphony were flawless and yet human in workmanlike accuracy—the attack and the cut off in a finale did not have even a "hair of tone" hanging to them. Finally, whatever [illegible] in the quality [illegible]

With the Masters.

All these virtues were observed in the playing of Beethoven's C. Minor Symphony, in Strauss' "Till Eulenspiegel," and in the prelude to "The Meister Singers." The band took the tempo of the symphony motive in the first movement at a rather unusual tempo—rather rapid, but they gave the movement expression of noble moral force, and in the andante con moto transported the audience to Elysian fields with the most moving ethereal melody and expressive nuances in emotion. What Richard Strauss can do, beyond all others, in absolute "instrumentation," the orchestra demonstration with a virtuosity which transmitted mere musical noise from comedy into the sphere of extraordinarly novel and masculine description or dramatic music. The Wagner "Prelude" was accomplished with a beauty and dignity which made its themes take on a unity in expression that gave the whole the significance of a work of art

Fly in Amber.

The soloist was Mr. Anton Witek. He must have been reading Mrs. Moodie's "Roughing It in the Bush," published in 1852, and have thought that Toronto was still in "the Bush." He played the Mendelssohn E. Minor Concert carelessly, especially the first movement. As he played he smiled to someone in the audience. (This is amateurish.) He drew from his violin a dry, hard tone, and he was flat both in intonation and in temperament. Following, as he did, the great Ysaye, Mr. Witek should have known that Toronto's music-lovers are not tyros in appreciation and that he should have played up to standard. His solo playing was the only fly in the amber of the otherwise golden music by the Boston Symphony Orchestra. As for Mr. Wrack, who took Dr. Karl Muck's place in conducting, there is nothing but praise. His readings of the scores were sane and masterly, and he conducted with the virility of Emil Paur and the abandon of Arthur Nikisch.

L.

MME. BUTT RETURNING.

Mme. Butt is heralded by her managers as the "greatest living contralto," and that the claim is not unjustified is shown by the description applied to her in the newspaper reports of her Canadian and American concerts as "the finest contralto of the century," "one of the most unusual singing voices of the present generation," "not only the greatest contralto, but the greatest singer of her type in the world." Mr. Rumford has been no less successful in winning the approbation of the critics, as well as the public, and with such an attractive programme as has been arranged in conjunction with the Toronto Symphony Orchestra for their second appearance at Massey Hall on February 6th, there should be a great treat in store for those who attend.

TELEGRAM

JANUARY 30.

Boston Symphony Orchestra

A prince among orchestras visite Massey Hall last evening and gave one of the best programmes heard thi season.

What bigger names in the realms of music could one find than Beethoven, Strauss, Mendelssohn and Wagner? However, to even the person who only goes occasionally to hear such voluminous compositions as Beethoven's 5th Symphony, every moment was filled with delight, first with a sonorcus passage from the violins, then a solo by the oboe, an attack in the brass and by the numerous beautiful effects which are continually being secured from such a wonderful organization as the Boston Symphony Orchestra.

The outstanding feature of the orchestra is the absolute artistic finish it gives to every detail and each member being a soloist makes this possible. As the different ideas come crowding one upon another in the Strauss composition, which bears such a long name, "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner—in Rondo Form." Every trick and joke Strauss has tried to depict in his music and many times he does with extraordinary clearness. All the resources of the orchestra are used and a playful tune which lasted somewhat longer than any of the descriptive intricacies served as a landing place for one to catch his breath.

GRAND ORCHESTRA SURPASSED HOPES

Famous Organization From Boston Was Heard in Superb Programme.

ONE STRIKING NOVELTY

Tone Poem by Strauss Given With Two Selections From the Classics.

In the minds of music lovers the name of the Boston Symphony Orchestra is connected with all that is best in its own particular realm of artistic achievement. Many fine orchestras have been heard here in recent years, but no matter how perfect they proved to be, people always reminded themselves that there was still a greater one which belonged to the Eastern city where "culture" was spelt with a capital "C." So high were the expectations of the audience keyed last night that it would scarcely have been extraordinary had the Boston Orchestra failed to satisfy them. This handicap, though flattering, was nevertheless a serious one, and yet the orchestra scored a tremendous triumph. One can only wonder if Dr. Karl Muck's presence could possibly have made it more complete. It is probable that the absence of the famous German conductor did not mean as much to Torontonians, whose attention was centred in the band, as it would have done to an audience in Boston, New York or an European city, so the excellent work done by Mr. Otto Urack may have been partially overlooked. Mr. Urack is very youthful in appearance, and his manner of conducting is intense and nervous, but he secures results that prove him to be a worthy pupil of the two great men, Muck and Richard Strauss, with whom he has studied.

It would be difficult to give even the slightest impression of the impeccable performance of the Boston Orchestra. The wonderful purity and the superb richness of its tone seems to lend itself with equal facility to the production of the most delicate pianissimos and to the sweeping, rocking strains of the giant climaxes. The programme had been well chosen. It contained two numbers which are widely known and always welcome, as well as one novelty of peculiar interest. Beethoven's C Minor Symphony (No. 5) opened the evening, and it was interpreted with a perfect feeling. The strangely turbulent moods of the opening movement were given with a fine passion, and then followed the beautiful song of the "Andante Con Moto," in which the melting quality of the tone secured was profoundly moving. The brilliance of the climax which the orchestra can build up was apparent in the Vorspiel to "Die Meistersinger." The band produced a wonderfully thrilling crescendo in the massive harmonies which conclude the Wagnerian overture, and there was a striking splendor to the triumphant conclusion of the ever-popular selection.

The novelty of the evening was a tone poem by Richard Strauss bearing the rather astonishing name, "Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner." It is perhaps well that the wizard of the orchestra has left to the imagination of the hearers the exact nature of the escapades in which the vagabond of German folk-story is supposed to indulge. It would be a pity to tie anyone to a defined programme of the adventures, for the music is so stimulating to the mind that no one need be at a loss to picture the pranks. The pedants may condemn Strauss as an innovator who cares nothing for absolute music or the tradition of the orchestra, but at least they must admit that the composer has an astounding knowledge of the resources of a gathering of instruments. His effects are sometimes strange and new, but they invariably prove vivid. There was as much sense of mediaeval romance and humor in the tone poem presented last night as could be found in the coarse but picturesque tales of the period. It was indeed a merry story of a wild rogue that the orchestra unfolded, until the sinister picture painted by the horns told that the knave had gone to his deserts on the gallows and that he had "danced on air." Only an organization like the Boston Orchestra could have given life to the many and varied effects of this selection, with its odd phrases, its snatches of melody, its unexpected changes of emotion, and its flashes of musical humor. By those who were fortunate enough to hear the number "Till Eulenspiegel" will long be remembered as a jolly friend, so the

It was a severe disappointment to many that Dr. Karl Muck was unable to conduct. Owing to his illness the assistant conductor of the orchestra, Mr. Otto Urack, was on the conductor's stand and was greeted with applause and enthusiasm, which was a great honor to him. Though of youthful appearance, he handled the orchestra with the authority of a master. Once or probably twice, one heard the bass section pulling away from the violins and woodwind, but throughout this exceptionally difficult programme the work of Mr. Urack was above reproach. His active temperament, which was always used with excellent discrimination, seemed to be a never-failing inspiration to the men under his baton. He evinced perfect familiarity with all the scores, which is a prime requisite to hold the attention of both orchestra and audience.

The much beloved and also much played Mendelssohn's Violin Concerto in E minor was rendered with the traditional interpretation by the soloist of the evening, Mr. Anton Witek. The concluding number was Wagner's Prelude to "Die Meistersinger," and in it the orchestra again held the audience spellbound with its wonderful and glorious tone effects and the piling of climaxes one above another until the final crash.

Toronto
The Globe
Jan. 30, 1913

MUSIC and the DRAMA

CONDUCTED BY E. R. PARKHURST.

The Boston Symphony Orchestra, universally acknowledged by critics to be the finest orchestra in America, gave their second concert in Toronto last night at the Massey Hall to an audience of about two thousand people. The audience would have been larger had it not been announced that Dr. Muck, the conductor, could not appear owing to illness. The only previous appearance of the orchestra here was several years ago, when Herr Gericke was conductor. The organization is the same magnificent exemplification of perfection of technique and absolute beauty of tone, but it seems to have gained in virility on occasions where elemental strength and power are suggested. Their playing last night was a revelation of all the transcendental qualities of orchestral achievement. The wood wind was exquisite in its charm of tone, its delicacy of phrasing, its fineness of gradations of power. Nothing more entrancing could be imagined from practical experience than the voices of the flute, oboe and bassoon. And nothing more mellow, more round and velvety in tone has been heard from the first French horn of an orchestra, or more accurate in articulation. The strings were remarkable for brightness of tone, clear-cut execution, and sustained singing power. The great triumph of the orchestra as a marvellously trained organization was found in their accompaniment to the Mendelssohn violin concerto played by Mr. Anton Witek. There has not been even an approach to such an ensemble or harmony of adjustment between the solo instrument and the acompaniment since the day when Brodsky played the same concerto at the Grand Opera House, accompanied by the New York Symphony Orchestra. To the listener's delight every note of the violin solo was heard whether in cantabile or florid passage, the orchestra, although always distinct, subordinating its power to that of the soloist even when he played pianissimo. It was a marvel that this large orchestra of more than ninety players were able to so restrain their power in such sympathetic adjustment to the limitations in sonority of the solo violin. This treatment made conspicuous all the compelling allurement of the composition, and in the slow movement was a dream of lovely subdued tone tints that enforced the song of the violin, but never interfered with it. Mr. Witek was given an enthusiastic demonstration of appreciation at the close of the concerto, but he owed much of this triumph to the orchestra. He is a brilliant executant and plays with a uniformly clear, even and bright tone. The opening number for the orchestra was Beethoven's C minor symphony. Technically and in regard to tone the rendering was immaculate. The interpretation was conservative, in that the conductor apparently did not attempt to take liberties with the score indications left by the composer. To take an example, many conductors give the measures enunciating the main motive of the first movement more slowly than what follows, and also retard before the pauses, which are a feature. Mr. Witek directed the music consistently in the tempo of the general movement. And in the slow movement which was superlatively lovely in its successive unfolding phrases of contrasted tone from wood, wind, brass and strings there was no obvious attempt to infuse sentimentality. Richard Srauss' "Eulenspiegel's Merry Pranks," a freakish composition full of strange and yet haunting effects, was splendidly performed. And the prelude to Wagner's "Meistersinger," was a noble example of clear exposition of contrapuntal writing, and of grandeur in the climax. This is worth noting, because so many orchestras render this prelude in an obscure and confusing manner, the independent parts being enveloped in a mist of sound through which one cannot hear anything clearly. Mr. Otto Urack, who officiated as director in the absence of Dr. Muck, captured the critical verdict of the audience as a very gifted conductor. It may be assumed that he to a great extent followed the interpretation of the various compositions as laid down by Dr. Muck.

Toronto
Daily Star
Jan. 30, 1913

BOSTON ORCHESTRA SCORED A TRIUMPH

Delighted Large Massey Hall Audience, and Proved Title to Name, "Symphony."

A NICE MUSICAL TREAT

If any orchestra has the right to the name "symphony," it is the Boston Symphony Orchestra that played before a greatly-impressed audience in Massey Hall last night.

Its smoothness and unity have not been equalled in Toronto, except perhaps by the London Symphony that visited that city last season. It is not an orchestra, but one vast instrument. Dr. Karl Muck was absent from the conductor's stand through illness, and Herr Otto Urack ably took his place. But no conductor could be credited with all the results achieved last night. Every unit of the orchestra is an artist. This was apparent in the Beethoven Symphony in C Minor, a melancholy, fateful work, keyed up to an intense emotionalism throughout, and makes particular demands on the strings. These answered with a power of expression that was astonishing.

The orchestra is an unusually large one, particularly in the strings, and is consequently unwieldy; but the smoothness and variation of tone were impeccable. This Beethoven number, quite well known to Toronto audiences, was the artistic triumph of the evening.

Strauss, for the first time, received a proper introduction to Toronto. Orchestras of lesser size and scope could never dare to play "Tyll Eulenspiegel's Merry Pranks," one of Richard Strauss' descriptive pieces. It is humorous music, telling of the adventures of a merry scamp of a tinker. Last night's audience sat up in astonishment before the orchestra had played a half-dozen bars. Consecutive fifths and downwright discords are not despised by Strauss. One minute it seems as if some one had stepped on a dog's tail, and then comes sweet melody. One minute it would seem as if Orpheus had strayed into a tinsmith's, and started the cans and pans a-rolling him [illegible] then comes a passage of [illegible] andeur. At the close of [illegible] er, played flawlessly and [illegible] fidence, the audience applauded until the orchestra rose in a body and bowed.

The Boston Orchestra is famous for the number of artists in its wood and wind instrument departments. This feature, combined with the large number of strings, made Wagner's prelude to the "Mastersingers of Nuremburg" in keeping with the master's intention. The Boston horns and woods are competent to interpret any Wagner. The crescendos in this "Mastersingers" number, which so often bulge into chaos, were as clear-cut as the simplest melody.

The Mendelssohn concerto in E. Minor, with Herr Anton Witek playing solo violin, was equally well rendered. This work does not permit of any display of power to the soloist, but Herr Witek distinguished himself as a master of the instrument and its technique.

From STANDARD UNION

Address: Brooklyn, N. Y.

Date ....

The fourth and last but one of the season's concerts by the Boston Symphony Orchestra will be given in the Academy of Music, Friday evening, Feb. 21, and it will be the occasion of the first appearance here of Max Pauer, the eminent German pianist, who had such a really sensational success at his debut in Manhattan with the Philharmonic Orchestra, and a few days later in his recital in that borough. Pauer is in this country for the first time, and from all accounts he is one of the very few great pianists in the world. He will play the seldom heard Mendelssohn concerto for piano and orchestra.

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From MORNING TELEGRAPH

Address: New York.

Date ....

Dr. Muck is rapidly recovering from the illness which prevented his going with the Boston Symphony Orchestra on its annual Western trip the past week. He was a sick man when he was in New York in January and after his return to Boston his condition caused a great deal of anxiety among his friends. He has had, however, a complete rest in the country for the past two weeks and is quite himself again.

At one of the next pair of concerts which will be given in Carnegie Hall on February 20 and 22, he will introduce to New York a Symphony by Lenvai which is shortly to have its first performance in America at a Boston Symphony concert in Boston.

From News

Address

Date PROVIDENCE

Boston Symphony Orchestra

Although Dr. Muck was not able to go with the Boston Symphony orchestra on its western trip this week, there seems to be at present no doubt that he will be able to conduct the symphony concert in Providence next Tuesday evening. Dr. Muck for the past week has been in the country getting not only a change of air, but a thorough rest. He has improved rapidly and it is hoped that he will resume his work next Monday.

Norman Wilks, the eminent English pianist, who is to appear with the orchestra is sure to make a profound impression with his performance of the Schumann concerto.

HERALD,

FEBRUARY 8,

DR. MUCK AGAIN WIELDS BATON

Conductor Welcomed Back at 14th Rehearsal of Symphony Orchestra.

The 14th public rehearsal of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck resumed his place as conductor. There was no soloist. The program was as follows:

Suite in D major, No. 3............Bach
Symphony in G major, No. 3......Haydn
Three German Dances..............Mozart
Symphony in D major, No. 2....Beethoven

It was a pleasure to see Dr. Muck again at his accustomed place, and a large audience welcomed him heartily.

The program of classical pieces was performed by the orchestra, brilliantly and with finesse. Bach's suite was vitalized and faultless execution was not the only feature of its performance, for Dr. Muck, a sensitive interpreter and a master of phrasing, emphasized with rare skill the contrasting character of the movements, while beautiful effects continuously succeeded each other. In the overture, Mr. Witek displayed his art to advantage in the passages allotted to the solo violin, and the famous air for strings alone was played with superlative beauty of tone.

There is much charm and quaintness attached to the three German dances by Mozart. The third is perhaps the most picturesque with its posthorns and bells in imitation of a sleigh-ride.

An admirable performance of Beethoven's symphony completed the program.

The program of the concerts next week will be as follows: Lendvai, symphony in D major, (first time in America); Wagner, "A Faust Overture," Mendelssohn, concerto for piano and orchestra in G minor; Dvorak, overture "Carnaval." Max Pauer will be the soloist and will then make his first appearance in Boston.

From EVG. SUN

Address: New York

Date FEB 3

KARL MUCK is rapidly recovering from the illness which prevented his going with the Boston Symphony Orchestra on its annual Western trip last week. He was a sick man when he was in New York in January, but after a complete rest in the country the conductor is reported quite himself again.

W. B. CHASE.

1884

From TIMES

Address: New York

Date ....

Dr. Muck is rapidly recovering from the illness which prevented his going with the Boston Symphony Orchestra on its annual Western trip the last week. He was a sick man when he was in New York in January, and after his return to Boston his condition caused a great deal of anxiety among his friends. He has had, however, a complete rest in the country for the last two weeks and is quite himself again. At one of the next pair of concerts which will be given in Carnegie Hall, on Feb. 20 and 22, he will introduce to New York a symphony by Lenval, which is shortly to have its first performance in America at a Boston Symphony concert in Boston.

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JOURNAL- FEBRUARY 8,

SYMPHONY GIVES CLASSIC PROGRAM

Dr. Muck's Return Added Zest to Matinee Production by Orchestra.

BRILLIANT CONCERT

Debut of Max Pauer and New Symphony by Lendvai Next Week's Features

Dr. Muck is himself again, and the fourteenth Symphony matinee went off yesterday with all the brilliancy the orchestra was displaying before the conductor took sick. Three weeks out in the country have done Dr. Muck a world of good; and there were many marks in the performance yesterday to indicate that the orchestra was as glad to see him back as the audience. His presence tones the orchestra up.

This week there is a decided change—almost a novelty—in the shape of an all-classic program comprising the Bach suite in D major, the Haydn symphony in D major, Mozart's "Three German Dances" and the second Beethoven symphony, which Berlioz described as so "noble, energetic, proud."

Dr. Muck himself had to smile over the post-horn and sleighbells introduced in the third of the Mozart dances, called "The Sleigh Ride." An ingenuous effect, but thoroughly delightful! Probably also Dr. Muck had his little joke—reminding the audience of the sleighing that used to be enjoyed hereabout.

Dr. Muck will present on next Friday afternoon and Saturday evening one of the most important novelties of the season, a symphony by the Hungarian composer, Erwin Lendvai. The work is one of large dimensions, employing not only the utmost means of the modern orchestra, but the organ as well. Lendvai is a Hungarian who now lives in Berlin, and is in his early thirties. He has studied in Italy with Puccini and in Paris, as well as in Berlin. With the performance of this particular symphony at one of the big festivals in Germany last spring. Lendvai became at once a notable figure, and Dr. Muck selected this work as one of his principal novelties of the season. Dr. Muck characterizes it as being a work of greater power than the Bischoff symphony.

Another very interesting feature of the concerts of the coming week will be the first appearance in Boston of Max Pauer, the German pianist, whose elegance of style is celebrated abroad. He will play Mendelssohn's concerto in C minor, a work that especially suits his style.

Other numbers on the program will be "A Faust Overture," by Wagner, and Dvorak's "Carnival" overture.

BOSTON GLOBE- FEBRUARY 8,

DR MUCK CONDUCTS CLASSIC PROGRAM

Plays Bach, Haydn, Mozart and Beethoven.

Haydn Symphony and German Dances by Mozart Give Pleasure.

Dr Muck played a program yesterday afternoon from the classicists, men who composed in the fear of God and harmonic laws. Is this to prepare one against the new symphony by Lentral. who is a Hungarian, and, it is said, takes both music and life seriously?

The numbers yesterday were these: J. S. Bach, suite in D major, No. 3; Haydn, symphony in G major (B and H No. 13); Mozart, Three German Dances (K. 605); Beethoven, second symphony.

What a pleasure to hear this music of quaint and formal elegance played with such discrimination and mastery of style, such clarity in figuration and beauty of tone as in the suite of Bach. Did the overture suggest rhythmic formulas or the progression of six chords to Handel, as in his overture to "The Messiah" that followed it by a score of years? The Air familiar to all violinists still retains its noble purity of line, its dignity of harmonic background. The profile is that of a piece of classic marble and how perfect the proportion and the symmetry of it yesterday. Classic in form it may be, but who will

A hundred years hence, when some new scale may recognize a smaller interval than a semitone, will symphonies of today—for example, the second of Sibelius—be revived as ministers of light and healing unto the ear? What simplicity of enjoyment in these various humors of Haydn and what clarity in his expression of them. The slow movement sings a melody of an exquisite and tranquil beauty, revealed yesterday in all its loveliness by the incomparable phrasing of Mr Longy, and later in the repetitions by the strings; nor does each return repeat merely, but adds new embellishing devices and never to excess

What fantastic play of fancy in the minuet, particularly the trio with its droll drone bass. One of the most informing and illuminating attributes of Dr Muck's genius as a conductor is his insight into the spiritual significance of subtle accent. With him these darting flashes of emphasis on certain tones—some of them irregular—are more than obedience to printer's ink in the score; flashes of wit they are; irrepressible youth disporting itself in the formal figures of the dance behind the sober backs of its elders. And the finale—the tempestuous, bustling fury of it. One can imagine Haydn leading his band at the Esterhazy's through it, wigs and pigtails bobbing with the vigorous bowing, and every fellow fiddling for the dear life of him.

The third of Mozart's dances is the one in imitation of a sleigh ride and small bells were called into play, to the delight of the audience. Beethoven's second symphony contains little to foretell the maturity of thought in the third, but the slow movement is of uncommon beauty.

The concert next week promises to be one of great interest. Its program will include these pieces: Lentvai, symphony in D major (first time in America); Wagner, "Faust" overture; Mendelssohn, concerto for piano and orchestra in G minor; Max Pauer, soloist (first appearance in Boston); Dvorak, overture, "Carnival."

ADVERTISER. FEBRUARY 8.

DR. MUCK AGAIN IS AT HIS POST

BIG WELCOME FROM SYMPHONY AUDITORS

Current Programme Is One of "Classical" Numbers and a Rest for Jaded Nerves.

By Louis C. Elson.

PROGRAMME.

Bach. Suite in D major.
Haydn. Symphony in G major.
Mozart. Three German Dances.
Beethoven. Symphony No. 2, in D major.

Yesterday was "Classical Day" in Boston's music. Bach, Beethoven, Haydn and Mozart at the Symphony concert, and Mozart at the opera. We are glad to note that the public appreciate the pure old school only the more keenly, after a long course of modern strivings.

"Happy are those nations which have no history," said the wise old Frenchman. Happy are the concerts which need no analysis or defence, says the sane musician. There is very little to write about the above programme, but there was very much to enjoy. It was the more enjoyable because Dr. Muck did not try to inflate the toad into an ox; he did not yield to the demon of "individualization," but transmitted the composer's ideas to the auditor without endeavoring to invest them with modern passion or intensity.

Dr. Muck was welcomed back from his sick-bed with very spontaneous enthusiasm. Of course there was something of selfishness in the ovation, for our symphonic music languishes while he is ill. The concert might well have begun with the congregation singing: "We need thee every hour," altering the last words to "Friday" and "Saturday."

The entire programme was a rest to jaded nerves, but especially we found serenity in the Bach suite. There is something so calm in the melodies of parts of this suite, and such a lack of straining in the counterpoint, that even the gigue is soothing.

Perhaps something of this tranquility was due to the fact that Dr. Muck read the work rather more slowly than we have been accustomed to hear it. This caused a little lack of contrast between the gavottes and the bourree of the suite. The overture, however, was very clear and well-balanced, and its fugal work was clear as crystal.

The Haydn symphony was one which is very seldom heard and was especially interesting on that account. The first movement was more developed and dramatic than one expects from this Wordsworth of music, and at times seemed to anticipate Beethoven. The Largo was somewhat familiar, however, because its chief theme has been turned into a hymn and is sung in many churches. The thoroughly rustic musette of the trio of the minuet was made the most of and the finale was very brisk and fiery. The old work was received with hearty applause.

The three dances by Mozart seemed to suggest the "Pops" rather than the regular symphony concerts, but they were most enjoyable in their simplicity. The final one with its sleigh-bells came very pat as signalling the beginning of our long-deferred winter. These little bits of musical confectionery were evidently very welcome to the audience, and in fact the entire programme was heartily enjoyed, although there was some exodus before the finale of the Beethoven symphony.

Beethoven's second symphony is not among the greatest of the nine. But it has its glories nevertheless, and it is a great advance over the first symphony, which came two years earlier. The larghetto is the best movement. To develop figures in such a slow tempo is in itself a severe test of musicianship. This second movement was taken at a commendable speed, not too slow or dragging. We imagine that Beethoven chose 3/8 rather than 3/4, for the rhythm mark, in order to suggest an avoidance of extreme slowness.

The scherzo of this work is the first appearance of this particular form, to replace the minuet. The innovation was made conservatively enough, for the minuet of the first or of the fourth symphony is much more free than this scherzo. The wood-wind played charmingly in the trio of this movement, where Beethoven has chosen an old-fashioned style, as if to emphasize the freedom of the body of the scherzo. The whole of this movement was taken much quicker than is customary.

The old symphony may not be very thrilling to the veterans in music who have become inured to the hardships of modern works of three times its length, but we must remember that there are many newcomers in these concerts, many who need to hear and to study the classic works. It is perhaps the chief evil of programme-making in America, at present, that young concertgoers are plunged at once into the modern cauldron, hearing the most audacious progressions, unresolved dissonances, and extremely heavy orchestration, at the very beginning of their concert life.

If only these could hear more concerts such as this one of yesterday it would give them a surer foundation and they would learn comparison of schools in a healthy manner.

Dr. Muck certainly does a good educational work in occasionally giving to them such a conservative programme.

DETROIT TIMES!

FEBRUARY 8,

Boston Orchestra Delights Big Audience

The Boston Symphony orchestra has a name with which to conjure every music lover from the highways and byways, and so, on the occasion of the annual visit of the famous organization, Saturday evening, the Light Guard armory was filled.

Announcement had been made that Dr. Kahl Muck, who was due to receive a great welcome, for he is a favorite orchestral conductor in Detroit, was unable to appear on account of illness, and that his place on the director's stand would be taken by his assistant, Otto Urack, but, even the regretted absence of Dr. Muck had no material effect upon the attendance. After all, the occasional absence of a great conductor from a great organization, cannot seriously interfere with the artistic ensemble of a well-trained body of musicians like the Boston orchestra.

It was not the fault of the usually prompt Detroit Orchestral association concertgoers that half of the audience arrived a half hour late, but. the perverseness of street car traffic, which was held up for 40 minutes, or so, just at the hour when everybody was anxious to be in his seat in the armory. The hour of beginning was delayed as long as possible by the management, but with all the untoward circumstances the first number, Sibelius' Symphony in E minor, was almost completed before ticket holders were all in the armory. The manner in which the steam pipes "acted up," during the evening, rumbling, hissing and spitting while the orchestra played, completed the general scheme of annoyance.

Mr. Urack, who conducted, was cordially received, and recalled several times. He is a young man who does not appear to be within ten years of his acknowledged 29. He is very slight and looks like a young school boy. His work was all that could be asked.

The soloist was Anton Witex, who played Bruch's Concerto for violin, No. 2, beautifully. The orchestral accompaniment was a joy to hear. The Sibelius symphony was heard for the first time in Detroit, and whetted the appetite for a repetition. Brahms' Academic Festival overture and Chabrier's Spanish Rhapsody were the other orchestral numbers. The rhapsody has been played in Detroit before, by the Boston orchestra. It is a spirited and colorful work on Spanish themes, and the audience liked it so well, that it tried hard to win a second playing of it, but had to be content with the bows of Mr. Urack and his players.

The next concert in the Orchestral association series will be given by the Minneapolis orchestra, with Emil Oberhoffer, as conductor, Wednesday evening, Feb. 26.

ELLA MAE HAWTHORNE.

Detroit Journal
February 3, 1913

Greatest Crowd of Season Greets Boston Orchestra at Armory

The annual Detroit appearance of the Boston Symphony orchestra was made in the Armory Saturday night before an audience whose size and enthusiasm made it plain that the Boston orchestra is the Boston orchestra in Detroit, regardless of whose baton waves over it. It was a pledge of faith to the orchestra and a pretty compliment to Mr. Otto Urack, who directed, that the attendance was not perceptibly less owing to the absence of the great Dr. Muck.

Mr. Urack repaid the compliment by reading in a manner that left little to be desired and the orchestra rewarded the faith by performing—within the limitations of the program—as its most ardent admirers would have had it perform. If there was any pang of regret at the close of the evening it was because of the program, which was not only not long but which did not at any time transport the audience to any very sublime hights.

Curiosity was centered, of course, in the Sibelius symphony (No. 1 in E minor), which was given its first Detroit performance. When the last barbaric bars of the final movement had been thudded from the drums, the verdict of the audience seemed to be that in its entirety the work was rather more interesting than impressive. It is a bit of Finnish emotionalism which means, per se, that it is somber and rough even in its most exalted moments. The first and last movements [illegible] reading, were most [illegible] first giving promises which the last fulfilled. The first was marked by wild crescendos, abrupt climaxes and rapid development of its themes, leaving the hearer distraught and anxious at the end of it. The second, andante, ma con troppo lento, began with an easy and refreshing melody which soon, however, gave way to noisy restless treatments of what seemed to be a multitude of different themes. The impression here was as of a novel with a too complicated plot, each thread traced to its end surely enough, but so intertwined with the others as to make the whole confusing and tiring. A few easy movements at the close were grateful. A short allegro followed, wilder and savoring even more of the north than anything that preceded it. By its very fury, drums and brass contending for supremacy, it swept the audience. Mr. Urack was almost in a frenzy at its close. Then came the last movement, picking up themes from the first and developing them impressively, seeming to portray an emotion more racial than individual, heavy, somber, chill, but shot through with the nervous bursts of passion which had characterized all that had preceeded.

Such, at least, was the general impression; the technically musical may have found other beauties or other deficiencies in it.

The remaining two offerings of the orchestra were light in the extreme. Brahms' potpouri of German college tunnes, called "Academic Festival" and Chabrier's "Espana" rhapsody, an idealization of Spanish dance themes which set many feet atapping and stood out in its vivaciousness in striking contrast to the music of the north.

There remained the playing of Bruch's concerto N. 2 with Anton Witek as the violinist. His accomplishment of its three movements pleased orchestra and audience alike and added another to the many pleasant memories which Detroit holds of Mr. Witek's musicianship.

Beethoven

[150]

DETROIT FREE PRESS.
FEBRUARY 2, 1913.

BOSTON ORCHESTRA DELIGHTS AUDIENCE

Music-Lovers Have Rare Treat in Masterly Rendition of Sybelius Symphony.

Boston loaned its symphony orchestra to Detroit last evening, the entire personnel of the band appearing here for the first time in the history of the Detroit Orchestral association and probably for the first time in the history of the city. The armory was crowded, as it always is when the Boston orchestra stops, more than one person making the event the occasion of his or her annual indulgence in real music.

Though the brilliancy of the occasion was a trifle dimmed by the absence of the regular conductor, Dr. Karl Muck, who lies ill in Boston, the new assistant conductor of the organization, Otto Urack, gave an excellent account of himself, quite covering himself with glory by the able manner in which he managed his men, and the scholarly and poetic readings he gave his scores. Mr. Urack received two recalls after the symphony and one at the close of the program, the latter a rather rare honor for a Detroit audience to accord any orchestral conductor.

The Program.

The program was made up of Sibelius's Symphony No. 1 in E minor, Brahms "Academic Festival overture," Chabrier's "Espana" rhapsody and the Second Bruch concerto for violin, the solo being played by Herr Anton Witek, concert master of the orchestra.

The Sibelius symphony which was the piece de resistance is a work that should be heard twice or thrice to be fully appreciated. The thematic material [illegible] atmosphere of Finland, and throughout the whole of its capricious meanderings, the symphony fairly quivers with life. Sibelius plainly has something to say, and though possibly he is at times over-insistent in the repetition of phrases, he pleases and inspires immensely by his sincerity and ruggedness. The most characteristic things in the work are the opening theme which pervades almost the whole symphony and the wildly fantastic scherzo and the board open sweep of the finale.

Witek's Work Fine.

The orchestra played throughout with its usual wonderful sensitiveness to light and shade, building up climaxes with a delicacy and craft which forced admiration for their sheer perfection as art, sometimes breaking out into ponderous bursts of sound that were almost overwhelming, and again indulging in most elusive nuances.

Mr. Witek's playing of the Bruch's concerto was a surprise even to those who knew his work. He interpreted a most exacting work with fine repose, with most admirable display of technique, and with fine sensitiveness for tone. At the end he was given three enhusiastic recalls.

The Brahms overture, and the Chabrier rhapsody, works in the lighter vein, served excellently to give the program pleasing balance, and an air of joyfulness which it could easily endure after the general solemnity of the symphony.

DETROIT NEWS TRIBUNE,
FEBRUARY 2,

Boston Symphony Orchestra Pleases Big Armory Audience

The concert of the Boston Symphony orchestra always marks the high point of interest in the Detroit Orchestral association series and the program offered by the masterly body of musicians in the armory last night proved sufficient to bring out the largest audience yet in attendance at any of the orchestral concerts this season.

That the Boston orchestra, as an organization of artists and musicians of the highest stamp is sufficient in itself to retain its local following, irrespective of conductors, was shown in the fact that even though Dr. Muck's absence from the director's stand was announced there was in no way a lessening of interest in the occasion. His young assistant, Otto Urach, was accorded a cordial reception.

The feature of the evening was the Sibelius Symphony in E minor, not so much because it was greatest in melodic appeal, as because this was the first time it was ever given in the city and because it is representative of one of the most noted modern Finnish composers. The composition has all the gloom and somberness of the north, and the composer, highly temperamental, has embodied in it melancholy, passion, desolation, with fiery passages calling out all the force of the great orchestra.

The other offerings were Brahms' Academic Festival Overture and Chabrier's "Espana Rhapsody."

Anton Witek, concert master of the Boston orchestra, was the soloist. He played Bruch's Concerto No. 2 for violin with orchestral accompaniment with artistry and deep feeling.

DETROIT SATURDAY NIGHT

February 8, 1913

The Boston Orchestra.

It was only natural that much disappointment should have been felt at the non-appearance of Dr. Muck at the concert of the Boston Orchestra last Saturday evening, but as everyone knows that human flesh is humanly frail in all cases, Dr. Muck's illness could not be taken in any other manner than as a regrettable matter of course. When the giver of a solo concert is incapacitated, of course, the affair is called off. But no orchestra ever guarantees its conductor, but simply the orchestra itself, and in case of illness the concertmeister takes his place. This is one of the duties of a concertmeister. The Boston Orchestra is the only one in the United States that has ever aspired to an assistant conductor, however. This was a part of the stipulation with Dr. Muck, and Otto Urack, also of the Royal Opera in Berlin, was chosen by the doctor himself to fill this position. Although young, only 28 years old, yet he has had much experience, and was for some time a protege of Richard Strauss. That he was thoroughly master of himself and his orchestra was apparent to any listener last Saturday night. Even though an orchestra were thoroughly drilled, an inefficient conductor could easily make it listless and start the audience on the road to slumberland. Such was not the case with Mr. Urack, however, but he conducted with a verve and vim, and carried both orchestra and audience with an enthusiasm that made the concert a triumphant success. He was particularly successful with the Sibelius Symphony, a work almost overwhelming in the heart-gripping force of its melodic, harmonic, rhythmic and emotional appeal. No wonder Dr. Muck admires it. It is both old and new in its content. As a Finnish critic quaintly expressed it, "Its harmony goes its own way, but that is God's way, if one acknowledges that all good things come from Him." The more one hears it, the more beautiful it seems, and when it becomes as well known to audiences as are the symphonies of Tschaikowsky it will make an equally wonderful appeal.

What a delightful work is Brahms' *Academic Fest Overture,* which was heard also for the first time here. Although scholarly in the extreme, as is all of Brahms' work, yet how jovial, and how skillfully the student songs are introduced as secondary themes, and entirely incidental to the main business of the overture. It has always proven one of the most charming concert numbers in existence. Although the Chabrier *Rhapsody Espana* is becoming familiar, it is all the more welcome.

Mr. Witek, if possible, gave even more pleasure than in his playing two seasons ago. His concerto was not one of the well-known "war-horse" pieces, but all the more a compliment to the intelligence of his Detroit audience. Although entirely unfamiliar with it, yet the melodic beauty of the concert and the virtuosity and refined interpretation of Mr. Witek was thoroughly appreciated and enjoyed. Taken as a whole, the concert was certainly a memorable one.

From TRIBUNE
Address PROVIDENCE, R. I.
Date FEB 5 1913

SYMPHONY CONCERT VERY ENJOYABLE

Boston Orchestra Assisted by Norman Wilks, Pianist, Entertained Large Audience.

The fourth concert of the season by the Boston Symphony Orchestra was given in Infantry Hall last evening and was enjoyed by a large audience. Dr. Muck is still ill and was unable to lead the orchestra and his place was taken by Mr. Urack, who conducted at the last concert and gave excellent satisfaction by his very creditabe and sympathetic work. That was true again last night, as the orchestra under his handling played with skill and showed the results of careful practice and discriminating leadership.

The programme was well arranged and effectively contrasted as regards both the composers represented and the character of the music. There were three numbers by orchestra and one by the soloist, Norman Wilks, an English pianist. These were as follows:

Symphony No. 2, in D-major, op. 73...Brahms
  I. Allegro non troppo.
  II. Adagio non troppo.
  III. Allegretto grazioso, quasi andantino.
  IV. Allegro con spirito.
Overture to "Euryanthe"..................Weber
Concerto in A-minor, for pianoforte and orchestra, op. 54..................Schumann
  I. Allegro effettuoso.
  II. Intermezzo: Andantino grazioso.
  III. Allegro vivace.
Prelude to 'Die Meistersinger von Nurnberg" ....Wagner

Brahms's Symphony is thoroughly representative of the genius of the composer. Written in middle life, it shows the ripeness of his talent and is one of the best compositions which bears his name. Bright and cheerful in its nature, it is full of melody and charm and was played with feeling, all its meaning and musical qualities were brought out by the orchestra. Weber's "Euryanthe" overture is a brilliant production replete with harmony and life and was rendered with an appreciation of its beauties which made it delightful. The prelude to "The Meistersinger" of Wagner is marked by force and fire and was given in a painstaking and capable manner.

Mr. Wilks, the piano soloist of the concert, is making his first appearance in this country. He has won success abroad and is making the same record here. He is still youthful and shows promise of a brilliant career. The Schumann Concerto, which was his number of the programme, is considered by many the most beautiful work of its kind in all the literature of music and it was rendered in a manner that clearly revealed his talent.

It will be two months before the next and final concert of the series will be given, the date being April 1.

LARCENY ALLEGED.

From TRIB
Address PROVIDENCE, R. I.
FEB 5 - 1913
D

Boston Symphony Concert.

A large and representative audience of musical and society people assembled in Infantry Hall last evening for the fourth concert of the season. In the gathering were Mrs. William Goddard, Mrs. R. Grenville Brown, Mr. and Mrs. Harry Parsons Cross, Mrs. Stephen O. Metcalf, Mr. G. Richmond Parsons, Miss Parsons, Mr. and Mrs. Walter J. Comstock, Mrs. Charles G. King, Miss Wheelwright, Mr. and Mrs. Horatio A. Hunt, Mrs. Howard M. Chapin, Mr. Theodore Francis Green, Miss Eleanor B. Green, Miss Hunt, The Misses Lacey-Baker, Mrs. E. Tudor Gross, Prof. and Mrs. William Carey Poland, Miss Harriet E. Barrows, Miss Frances Alexander, Prof. and Mrs. Albert K. Potter, Mr. and Mrs. Charles W. North, Mr. William Harkness Arnold, Mr. George A. Freeman, Dr. and Mrs. Franklin H. Jewett, Mr. Dexter B. Potter, Mrs. A. H. Tillinghast, Miss Louise Tillinghast, Mr. and Mrs. Theodore W. Foster, Mme. Avis Bliven Charbonnel, Mrs. James H. Coggeshall, Miss Maria L. Corliss, Mrs. George Hail, Mrs. Orray Taft, Mrs. Anne Gilbreth Cross, Mr. and Mrs. Henry Hunt Clarke, Mrs. William von Gottschalk, Mrs. William M. Harris, Miss Harriet J. Miller, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. Ralph C. Watrous, Mrs. Frederick I. Marvel, Miss Edna Lewis, Miss Helen B. Pettis, Mrs. Prescott O. Clarke, Miss Clarke, Mrs. Charles Sisson, Mr. and Mrs. John A. Tillinghast, Mr. and Mrs. A. Kinghorn, Mr. and Mrs. Charles O. Read, Mrs. George M. Thornton, the Misses Thornton, Mr. and Mrs. William C. Dart, Mr. and Mrs. Spencer Over, Miss Ellen Anthony, Mr. and Mrs. Robert P. Brown.

From JOURNAL
Address: Providence, R. I.
FEB 5 - 1913
Date

SYMPHONY CONCERT.

Fourth Performance by Boston Orchestra in Infantry Hall.

The fourth concert by the Boston Symphony Orchestra was given in Infantry Hall last night before the usual large and appreciative audience. Although Dr. Muck was advertised to conduct, it was decided at the last minute that his health was not sufficiently restored to admit of his doing so, and the baton was again in the hands of Mr. Otto Urack, who, as at the previous concert, proved an extremely competent and satisfactory substitute. The soloist was Mr. Norman Wilks, a young English pianist now on his first visit to this country, whose performance of Schumann's A minor concerto went far to justify the flattering reports that preceded his advent. The programme was as follows:

Symphony No. 2, in D-major, op. 73....Brahms
  I. Allegro non troppo.
  II. Adagio non troppo.
  III. Allegretto grazioso, quasi andantino.
  IV. Allegro con spirito.
Overture to "Euryanthe"................Weber
Concerto in A-minor, for pianoforte and orchestra, op. 54................Schumann
  I. Allegro effettuoso.
  II. Intermezzo: Andantino grazioso.
  III. Allegro vivace.
Prelude to "Die Meistersinger von Nurnberg" ....Wagner

No fault can be found with the quality of this programme, for it is excellent music from first to last. Yet have we not a right to expect something a little less shop-worn at the hands of an organization like the Boston Symphony Orchestra, with an immense repertory to draw from? Every piece here has been played at our concerts over and over again. Is it too much to ask that one number, at least, on each programme, shall present a somewhat less familiar aspect? The last conductor of the orchestra endeared himself to us by the freshness and variety of his programmes. Is there any reason why Dr. Muck connot do as well?

The orchestra played, as its custom is, with almost flawless brilliancy. Mr. Urack's conducting was finished, musicianly and forceful. On the side of actual performance, therefore, no criticism can justly apply. The chief interest of the programme centred about the work of the pianist, which proved satisfactory in every way. Schumann's A-minor concerto is an agreeable work for the pianist, who is afforded fine opportunities for the display of skill in every direction, while not called upon to perform on a musical tight rope nor to engage in a losing battle with the orchestral tretti. The playing of Mr. Wilks was refined, elegant, musicianly. One feels that he possesses unusual ability, and that he would shine in recital.

The last concert will be given on the evening of Tuesday, April 1, at which time the orchestra will be assisted by Miss Julia Culp, the Dutch soprano.

W. A. B.

[illegible] programme for to-night is as follows:

Symphony No. 2 in D-major, op. 73, Brahms; Overture to "Euryanthe," Weber; Concerto in A-minor for pianoforte and orchestra, op. 54, Schumann; prelude to "The Mastersingers of Nuremberg," Wagner; soloist, Norman Wilks.

DETROIT FREE PRESS:
FEBRUARY 2, 1913.

BOSTON ORCHESTRA DELIGHTS AUDIENCE

Music-Lovers Have Rare Treat in Masterly Rendition of Sybelius Symphony.

Boston loaned its symphony orchestra to Detroit last evening, the entire personnel of the band appearing here for the first time in the history of the Detroit Orchestral association and probably for the first time in the history of the city. The armory was crowded, as it always is when the Boston orchestra stops, more than one person making the event the occasion of his or her annual indulgence in real music.

Though the brilliancy of the occasion was a trifle dimmed by the absence of the regular conductor, Dr. Karl Muck, who lies ill in Boston, the new assistant conductor of the organization, Otto Urack, gave an excellent account of himself, quite covering himself with glory by the able manner in which he managed his men, and the scholarly and poetic readings he gave his scores. Mr. Urack received two recalls after the symphony and one at the close of the program, the latter a rather rare honor for a Detroit audience to accord any orchestral conductor.

The Program.

The program was made up of Sibelius's Symphony No. 1 in E minor, Brahms "Academic Festival overture," Chabrier's "Espana" rhapsody and the Second Bruch concerto for violin, the solo being played by Herr Anton Witek, concert master of the orchestra.

The Sibelius symphony which was the piece de resistance is a work that should be heard twice or thrice to be fully appreciated. The thematic material is [illegible] of the [illegible] and atmosphere of Finland, and throughout the whole of its capricious meanderings, the symphony fairly quivers with life. Sibelius plainly has something to say, and though possibly he is at times over-insistent in the repetition of phrases, he pleases and inspires immensely by his sincerity and ruggedness. The most characteristic things in the work are the opening theme which pervades almost the whole symphony and the wildly fantastic scherzo and the board open sweep of the finale.

Witek's Work Fine.

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FEBRUARY 2,

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Anton Witek, concert master of the Boston orchestra, was the soloist. He played Bruch's Concerto No. 2 for violin with orchestral accompaniment with artistry and deep feeling.

DETROIT SATURDAY NIGHT

February 8, 1913

The Boston Orchestra.

It was only natural that much disappointment should have been felt at the non-appearance of Dr. Muck at the concert of the Boston Orchestra last Saturday evening, but as everyone knows that human flesh is humanly frail in all cases, Dr. Muck's illness could not be taken in any other manner than as a regrettable matter of course. When the giver of a solo concert is incapacitated, of course, the affair is called off. But no orchestra ever guarantees its conductor, but simply the orchestra itself, and in case of illness the concertmeister takes his place. This is one of the duties of a concertmeister. The Boston Orchestra is the only one in the United States that has ever aspired to an assistant conductor, however. This was a part of the stipulation with Dr. Muck, and Otto Urack, also of the Royal Opera in Berlin, was chosen by the doctor himself to fill this position. Although young, only 28 years old, yet he has had much experience, and was for some time a protege of Richard Strauss. That he was thoroughly master of himself and his orchestra was apparent to any listener last Saturday night. Even though an orchestra were thoroughly drilled, an inefficient conductor could easily make it listless and start the audience on the road to slumberland. Such was not the case with Mr. Urack, however, but he conducted with a verve and vim, and carried both orchestra and audience with an enthusiasm that made the concert a triumphant success. He was particularly successful with the Sibelius Symphony, a work almost overwhelming in the heart-gripping force of its melodic, harmonic, rhythmic and emotional appeal. No wonder Dr. Muck admires it. It is both old and new in its content. As a Finnish critic quaintly expressed it, "Its harmony goes its own way, but that is God's way, if one acknowledges that all good things come from Him." The more one hears it, the more beautiful it seems, and when it becomes as well known to audiences as are the symphonies of Tschaikowsky it will make an equally wonderful appeal.

What a delightful work is Brahms' *Academic Fest Overture,* which was heard also for the first time here. Although scholarly in the extreme, as is all of Brahms' work, yet how jovial, and how skillfully the student songs are introduced as secondary themes, and entirely incidental to the main business of the overture. It has always proven one of the most charming concert numbers in existence. Although the Chabrier *Rhapsody Espana* is becoming familiar, it is all the more welcome.

Mr. Witek, if possible, gave even more pleasure than in his playing two seasons ago. His concerto was not one of the well-known "war-horse" pieces, but all the more a compliment to the intelligence of his Detroit audience. Although entirely unfamiliar with it, yet the melodic beauty of the concert and the virtuosity and refined interpretation of Mr. Witek was thoroughly appreciated and enjoyed. Taken as a whole, the concert was certainly a memorable one.

From
Address PROVIDENCE, R. I.
Date
Estabi

SYMPHONY CONCERT VERY ENJOYABLE

Boston Orchestra Assisted by Norman Wilks, Pianist, Entertained Large Audience.

The fourth concert of the season by the Boston Symphony Orchestra was given in Infantry Hall last evening and was enjoyed by a large audience. Dr. Muck is still ill and was unable to lead the orchestra and his place was taken by Mr. Urack, who conducted at the last concert and gave excellent satisfaction by his very creditabe and sympathetic work. That was true again last night, as the orchestra under his handling played with skill and showed the results of careful practice and discriminating leadership.

The programme was well arranged and effectively contrasted as regards both the composers represented and the character of the music. There were three numbers by orchestra and one by the soloist, Norman Wilks, an English pianist. These were as follows:

Symphony No. 2, in D-major, op. 73...Brahms
  1. Allegro non troppo.
  II. Adagio non troppo.
  III. Allegretto grazioso, quasi andantino.
  IV. Allegro con spirito.
Overture to "Euryanthe"................Weber
Concerto in A-minor, for pianoforte and orchestra, op. 54.................Schumann
  I. Allegro effettuoso.
  II. Intermezzo: Andantino grazioso.
  III. Allegro vivace.
Prelude to 'Die Meistersinger von Nurnberg"...............................Wagner

Brahms's Symphony is thoroughly representative of the genius of the composer. Written in middle life, it shows the ripeness of his talent and is one of the best compositions which bears his name. Bright and cheerful in its nature, it is full of melody and charm and was played with feeling, all its meaning and musical qualities were brought out by the orchestra. Weber's "Euryanthe" overture is a brilliant production replete with harmony and life and was rendered with an appreciation of its beauties which made it delightful. The prelude to "The Meistersinger" of Wagner is marked by force and fire and was given in a painstaking and capable manner.

Mr. Wilks, the piano soloist of the concert, is making his first appearance in this country. He has won success abroad and is making the same record here. He is still youthful and shows promise of a brilliant career. The Schumann Concerto, which was his number of the programme, is considered by many the most beautiful work of its kind in all the literature of music and it was rendered in a manner that clearly revealed his talent.

It will be two months before the next and final concert of the series will be given, the date being April 1.

LARCENY ALLEGED.

From
Address PROVIDENCE, R. I.
FEB 5 - 1913
D

Boston Symphony Concert.

A large and representative audience of musical and society people assembled in Infantry Hall last evening for the fourth concert of the season. In the gathering were Mrs. William Goddard, Mrs. R. Grenville Brown, Mr. and Mrs. Harry Parsons Cross, Mrs. Stephen O. Metcalf, Mr. G. Richmond Parsons, Miss Parsons, Mr. and Mrs. Walter J. Comstock, Mrs. Charles G. King, Miss Wheelwright, Mr. and Mrs. Horatio A. Hunt, Mrs. Howard M. Chapin, Mr. Theodore Francis Green, Miss Eleanor B. Green, Miss Hunt, The Misses Lacey-Baker, Mrs. E. Tudor Gross, Prof. and Mrs. William Carey Poland, Miss Harriet E. Barrows, Miss Frances Alexander, Prof. and Mrs. Albert K. Potter, Mr. and Mrs. Charles W. North, Mr. William Harkness Arnold, Mr. George A. Freeman, Dr. and Mrs. Franklin H. Jewett, Mr. Dexter B. Potter, Mrs. A. H. Tillinghast, Miss Louise Tillinghast, Mr. and Mrs. Theodore W. Foster, Mme. Avis Bliven Charbonnel, Mrs. James H. Coggeshall, Miss Maria L. Corliss, Mrs. George Hail, Mrs. Orray Taft, Mrs. Anne Gilbreth Cross, Mr. and Mrs. Henry Hunt Clarke, Mrs. William von Gottschalk, Mrs. William M. Harris, Miss Harriet J. Miller, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. Ralph C. Watrous, Mrs. Frederick I. Marvel, Miss Edna Lewis, Miss Helen B. Pettis, Mrs. Prescott O. Clarke, Miss Clarke, Mrs. Charles Sisson, Mr. and Mrs. John A. Tillinghast, Mr. and Mrs. A. Kinghorn, Mr. and Mrs. Charles O. Read, Mrs. George M. Thornton, the Misses Thornton, Mr. and Mrs. William C. Dart, Mr. and Mrs. Spencer Over, Miss Ellen Anthony, Mr. and Mrs. Robert P. Brown.

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From JOURNAL
Address: Providence, R. I.
Date
Estab

SYMPHONY CONCERT.

Fourth Performance by Boston Orchestra in Infantry Hall.

The fourth concert by the Boston Symphony Orchestra was given in Infantry Hall last night before the usual large and appreciative audience. Although Dr. Muck was advertised to conduct, it was decided at the last minute that his health was not sufficiently restored to admit of his doing so, and the baton was again in the hands of Mr. Otto Urack, who, as at the previous concert, proved an extremely competent and satisfactory substitute. The soloist was Mr. Norman Wilks, a young English pianist now on his first visit to this country, whose performance of Schumann's A minor concerto went far to justify the flattering reports that preceded his advent. The programme was as follows:

Symphony No. 2, in D-major, op. 73....Brahms
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  I. Allegro effettuoso.
  II. Intermezzo: Andantino grazioso.
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Prelude to "Die Meistersinger von Nurnberg" .... Wagner

No fault can be found with the quality of this programme, for it is excellent music from first to last. Yet have we not a right to expect something a little less shop-worn at the hands of an organization like the Boston Symphony Orchestra, with an immense repertory to draw from? Every piece here has been played at our concerts over and over again. Is it too much to ask that one number, at least, on each programme, shall present a somewhat less familiar aspect? The last conductor of the orchestra endeared himself to us by the freshness and variety of his programmes. Is there any reason why Dr. Muck connot do as well?

The orchestra played, as its custom is, with almost flawless brilliancy. Mr. Urack's conducting was finished, musicianly and forceful. On the side of actual performance, therefore, no criticism can justly apply. The chief interest of the programme centred about the work of the pianist, which proved satisfactory in every way. Schumann's A-minor concerto is an agreeable work for the pianist, who is afforded fine opportunities for the display of skill in every direction, while not called upon to perform on a musical tight rope nor to engage in a losing battle with the orchestral tretti. The playing of Mr. Wilks was refined, elegant, musicianly. One feels that he possesses unusual ability, and that he would shine in recital.

The last concert will be given on the evening of Tuesday, April 1, at which time the orchestra will be assisted by Miss Julia Culp, the Dutch soprano.

W. A. B

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[illegible] The programme for to-night is as follows:

Symphony No. 2 in D-major, op. 73, Brahms; Overture to "Euryanthe," Weber; Concerto in A-minor for pianoforte and orchestra, op. 54, Schumann; prelude to "The Mastersingers of Nuremberg," Wagner; soloist, Norman Wilks.

Feb 8, 1913

SATURDAY NIGHT—"The Paper Worth While"

The Boston Symphony Orchestra

By *HECTOR CHARLESWORTH*

IT is said that the Boston Symphony is so endowed that it can never pass out of existence until the nations of the earth melt away. This may or may not be true; but all who heard this superb assemblage of musicians at Massey Hall recently will hope that it is a veracious statement of fact. A more perfect organization of its kind could not be conceived,—a more wonderful instrument for a conductor of genius to play upon was never formed. Illimitable wealth seems to be back of it. It is apparent in the magnitude of its string sections; in the ineffably beautiful quality of its woodwind and the exquisite mellowness of its brass choir. It was apparent, also, in its glorious unison playing,—in which not one performer of the hundred men composing it was a tenth of a *note* behind or ahead of anyone else,—in which not a note was played too loudly, and not a phrase interpreted weakly. Mr. Emil Paur, who was once its conductor, used to describe it as "Gericke's well-oiled machine," and assuredly it is in its perfection all that the description implies. Given a perfect instrument, it rests with the emotion and power of the conductor, to do the rest; and imagination fails in thinking of what a conductor like Arthur Nikisch, Josef Stransky or Mr. Paur himself *could* do with it. It was deeply to be regretted that Dr. Carl Muck, whose fame had gone before him (but who had never previously appeared in this city), was too ill to conduct, for he is reputed to possess a great emotional gift and a commanding personality. This is not intended as a reflection on Mr. Otto Urack, the young 'cellist of twenty-four who took his place. Fifteen years from now Mr. Urack, if he keeps his health, will probably be one of the great conductors of the world. At the present time he lacks histrionic quality,—that combination of authority and magnetism,— which add in an indescribable way to a conductor's achievements. He is angular and immature, but shows an abundance of emotional fire that may later resolve itself into the profound and steady flame that gives forth both heat and light.

To illustrate what one means by the histrionic quality, it is only necessary for the reader to recall the manner in which the experienced conductor walks forth like a leading actor to his desk; commands the attention of his entire audience by his pose the moment he takes the baton in hand; and at the psychological moment when every listener is at a nervous tension begins his attack. The mystical power of magnetism, which is a steady growth in the musician and the actor, if it flourishes at all, is as yet undeveloped in Mr. Urack, and that was why the concert of the largest and finest body of orchestral players that has ever visited Canada failed of its full effect. When Wilhelm Gericke brought the orchestra here seven or eight years ago his players numbered only seventy men. The added force of thirty heard under Mr. Urack on Jan. 29 exquisitely augmented the tone of an organization, always impeccable, with a thrilling and spiritual beauty.

Three of the four numbers of the programme were familiar to every concert-goer,—but at least one of them, the greatest of all symphonies, Beethoven's Fifth, can never grow hackneyed. So glorious and so perfect is it that it ranks among the few musical compositions to which a bar could not be added or a bar taken away without sacrilege. As a composition it recalls the apostrophe that the ill-destined Christopher Marlowe wrote to the legendary Helen:

> "O thou art fairer than the evening air
> Clad in the beauty of a thousand stars!"

These, the most beautiful lines ever penned since the English language was written, are not too glowing to describe this symphony. Of all its movements, the deep, appealing quality of the Andante movement, which is at once a message and a consolation, is the most satisfying. It was this movement that brought out most fully the exquisite tonal quality of all sections of the orchestra and that proved this mighty instrument to be more than a machine, but a living organism of which every member felt, as an artist, what he was expressing. The brilliance of its tone was shown and the perfection of its mechanism in the Scherzo which led into the stupendous and joyous final movement. Taken altogether, it was a glorious and satisfying achievement. One has heard greater conductors than Mr. Urack direct the work, but never previously an orchestra which gave the feeling that it could go ahead and do it in the dark, without sight of the conductor's baton.

The great novelty of the concert,—in the sense that it is a work never before adequately performed in this city —was "Tyl Eulenspeigel"'s Merry Pranks," by Richard Strauss. Strauss has described it himself as "composed after the old-fashioned roguish manner,—in rondo form." The programme notes written for it by Mr. Philip Hale, of Boston, which the audience were provided with, are copious, and the kernel of the matter is to be found in the statement that in this case Tyl Eulenspeigel was Richard Strauss himself. Tyl, be it understood, is the legendary human rogue of German legend; just as was Reineke Fuchs among the creatures of the animal world in Gothic legend; and Brer Rabbit in the negro folk lore related by Uncle Remus. What necessity, therefore, to give a definite programme to a musical poem which depicts a merry and tricky being disporting itself to the confusion of everybody? The way to enjoy this composition is to sit back and listen to the composer playing his tricks upon the orchestra,—throwing to the winds all ideas of form and puzzling every listener and player with strange intervals and curious tonal effects. Make of it what you will, it is delightful, but almost impossible to musicians less highly trained than the men who constitute this orchestra. Taken as a whole, it is a work at once alluring, teasing and memorable. And that is what Strauss in all probability intended it to be.

The Prelude to "Die Meistersinger" should now be familiar to every concert-goer, and it was in this composition more than any other that Mr. Urack showed his immaturity. Fatigue was apparent in his movements as he tried to exact the last essence of expression from his men. But in reality his exertions were not necessary, for they gave a very beautiful tonal rendering of the work. The quality of the strings in the melody of the prize-song, the majesty of tone in the great Lutheran *chorale,* which are the chief features of this wonderful tapestry of interwoven melodies, are glorious memories to those who heard the orchestra.

To speak quite frankly, one did not enjoy very much the interpretation of the Mendelssohn concerto by Mr. Anton Witek, who ordinarily sits at the first desk in the orchestra. His tone is pure and sweet, his technique faultless, but he lacks the warmth which is necessary to make the Mendelssohn concerto (above all violin compositions of the larger type) acceptable. Many violinists take the precaution of omitting the first movement, which, unless extraordinarily well done, never fails to be tedious. Mr. Witek was not so circumspect, with the result that his audience was so weary of the work that before the concerto was finished they were not in a mood to fully appreciate his really brilliant technical performance in the last movement. Throughout the work, however, it was a compensation to hear the splendidly sonorous and always judicious accompaniment by the orchestra.

Many music lovers, who desire to see the Boston Symphony Orchestra an annual visitant, were somewhat disappointed that Massey Hall was not filled to the doors for this concert. Since the receipts did not fall very far below $3,000, and would have risen considerably above it but for the announcement that Dr. Muck was ill, there is not very much reason for discouragement; and there are good grounds for the hope that if it returns next year the public, which is ever changing and ever growing, will extend to it a very cordial welcome indeed.

From **PRESS**
Address: New York
Date FEB 9 - 1913

The fourth pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, February 20, and Saturday afternoon, February 22. On Thursday evening Dr. Muck will present a symphony by Erwin Lendvai, which has never been heard in New York. The conductor from Boston considers this work one of the most important creations of the last two or three years. On Saturday afternoon Mo- [illegible] Beethoven

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From **MORNING TELEGRAPH**
Address: New York
Date FEB 9 - 1913

SYMPHONY LEADER AND CHUM OF EDISON LIKES PICTURES

(Special Correspondence The Morning Telegraph.)

BOSTON, Mass., Feb. 6.

Otto Urack, who is conducting the Boston Symphony Orchestra during the illness of Dr. Carl Muck, and who possesses the unique distinction of being the youngest man ever to swing a baton over that famous body, delights in moving pictures.

He said so after the Symphony concert, confessing that he attends at least once a week with his young American wife, daughter of Herr Hoppe, the old Metropolitan Opera House singer, whom he wed last May in Berlin.

Then he went on to tell of assisting Edison in his New Jersey workshop in developing a remarkable improvement on the phonograph which is soon to be put on the market. Outside of singing, there seems to be no field in the realms of music in which in his brief life Herr Urack has not played a part.

Est 84

Bureau in the World

From **TIMES**
Address: Washington, D. C.
Date FEB 9 1913

The fourth of the season's concerts by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, February 18, at 4:30, and it will be the occasion of the first appearance here of Max Pauer, the eminent German pianist, who had such a sensational success at his debut in New York with the Philharmonic Orchestra, and a few days later in his recital in that city. Pauer is in this country for the first time, and from all accounts he is one of the very few great pianists in the world. He will play the seldom heard Mendelssohn Concerto for piano and orchestra.

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Newspaper Cutting Bureau in the World

From News
Address [illegible]
Date FEB 5 - 1913

BOSTON SYMPHONY ORCHESTRA PLAYS

Gives a Splendid Concert in Infantry Hall, Assisted by Norman Wilks, the English Pianist

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Once again Providence music lovers had an opportunity of seeing Otto Urack, assistant conductor of the Boston Symphony orchestra, do some splendid work in Infantry hall on Tuesday evening, on the occasion of the fourth concert by the Boston aggregation of trained musicians. Again Mr. Urack proved himself to be a most worthy assistant to Dr. Karl Muck, who is still confined to his home in Boston by sickness.

Norman Wilks, the English pianist, was the soloist, and he choose for his introduction to a Providence audience Schumann's Concerto in A minor, and it was most happy. Schumann's concerto is by no means unfamiliar to the musical world, and it affords the pianist every opportunity to show real skill, knowledge of the instrument, and all the deep feeling that the work demands. In all of this Mr. Wilks was eminently satisfactory, for while a most able pianist, he does not allow a slavish adherence to technique to overshadow the real intent of the composer, as to the finesse of nuance and expression. Tuesday evening's program was:

Symphony No. 2, in D major, Op. 73 .... Brahms
I. Allegro non troppo.
II. Adagio non troppo.
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IV. Allegro con spirito.
Overture to "Euryanthe" .... Weber
Concerto, in A minor, for pianoforte and orchestra, Op. 54 .... Schumann
I. Allegro effettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.
Prelude to "Die Meistersinger von Nurnberg" .... Wagner

The orchestra, as usual, did some remarkably brilliant work, all of the compositions presented being received with marks of the most hearty appreciation. The Brahm's symphony was given admirably under Mr. Urack's direction, and very delightful indeed was the overture to "Euryanthe," of Von Weber, in fact it was the gem of the orchestral program. The prelude to "Die Meistersinger" von Nurnberg" of Wagner, was all that was expected from this excellent orchestra.

The last concert of the series will be given on the evening of Tuesday, April 1, at which time the orchestra will be assisted by Miss Julia Culp, the Dutch soprano.

YOUNG ITALIANS

Newspaper Cutting Bureau

From TRIBUNE
Address PROVIDENCE, R. I.
Date FEB 4 - 1913

BOSTON SYMPHONY CONCERT.

Mr. Urack Will Again be the Conductor To-night.

Contrary to general expectations, Mr. Urack will again conduct the Boston Symphony concert in Infantry Hall tonight. It had been thought Dr. Muck would be able to resume his work, but his physicians still advise strongly against his risking any travelling at this time. Mr. Urack has just won a series of notable successes, conducting the six concerts given by the Boston Symphony Orchestra in its Western trip in Albany, Buffalo, Toronto, Cleveland, Ann Arbor and Detroit. The orchestra is indeed

Est 84

Feb 8, 1913 SATURDAY NIGHT—"The Paper Worth While"

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By HECTOR CHARLESWORTH

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From MORNING TELEGRAPH

Address: New York

Date FEB 9 - 1913

SYMPHONY LEADER AND CHUM OF EDISON LIKES PICTURES

(Special Correspondence The Morning Telegraph.)

BOSTON, Mass., Feb. 6.

Otto Urack, who is conducting the Boston Symphony Orchestra during the illness of Dr. Carl Muck, and who possesses the unique distinction of being the youngest man ever to swing a baton over that famous body, delights in moving pictures.

He said so after the Symphony concert, confessing that he attends at least once a week with his young American wife, daughter of Herr Hoppe, the old Metropolitan Opera House singer, whom he wed last May in Berlin.

Then he went on to tell of assisting Edison in his New Jersey workshop in developing a remarkable improvement on the phonograph which is soon to be put on the market. Outside of singing, there seems to be no field in the realms of music in which in his brief life Herr Urack has not played a part.

From TRIBUNE

Address PROVIDENCE, R. I.

Date FEB 4 - 1913

BOSTON SYMPHONY CONCERT.

Mr. Urack Will Again be the Conductor To-night.

Contrary to general expectations, Mr. Urack will again conduct the Boston Symphony concert in Infantry Hall tonight. It had been thought Dr. Muck would be able to resume his work, but his physicians still advise strongly against his risking any travelling at this time. Mr. Urack has just won a series of notable successes, conducting the six concerts given by the Boston Symphony Orchestra in its Western trip in Albany, Buffalo, Toronto, Cleveland, Ann Arbor and Detroit. The orchestra is indeed

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From PRESS

Address: New York

Date FEB 9 - 1913

The fourth pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, February 20, and Saturday afternoon, February 22. On Thursday evening Dr. Muck will present a symphony by Erwin Lendvai, which has never been heard in New York. The conductor from Boston considers this work one of the most important creations of the last two or three years. On Saturday afternoon Mo-

Bach, [illegible], Beethoven

Bureau in the World

From TIMES

Address: Washington, D. C.

Date FEB 9 1913

The fourth of the season's concerts by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, February 18, at 4:30, and it will be the occasion of the first appearance here of Max Pauer, the eminent German pianist, who had such a sensational success at his debut in New York with the Philharmonic Orchestra, and a few days later in his recital in that city. Pauer is in this country for the first time, and from all accounts he is one of the very few great pianists in the world. He will play the seldom heard Mendelssohn Concerto for piano and orchestra.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From JOURNAL
Address: Providence, R. I.
Date FEB 2 - 1913

THAT the present musical season is gradually drawing to a close is brought to mind by the fact that this week will see the fourth of the series of five concerts by the Boston Symphony Orchestra and the fifth in The Listeners' series of six. Students' recitals and meetings of musical clubs will provide the rest of the musical entertainment that the week affords. A few concerts are announced for the weeks of Lent, the third week in this month providing several attractions, in the second concert by the Providence Symphony Orchestra, the last recital in the Students' Course and a concert by the Place Mandolin String Quartet.

Norman Wilks
Piano Soloist with Boston Symphony Orchestra.

* * *

The concert which the Boston Symphony Orchestra will give in Infantry Hall on Tuesday evening will be the last appearance of that organization for a period of eight weeks, as the date of the fifth and last concert of the series is April 1. Dr. Muck has recovered from the illness which has made him give up much of his work during the past five weeks and will conduct this concert.

The symphony will be Brahms's in D-Major, No. 2. Brahms was well on toward middle age before he ventured into the large form of the symphony, and his first in C-Minor, very serious in character, was followed by the D-Major Symphony, which came in the series of four in the nature of a scherzo. It is bright, melodious, joyful in feeling and exhibits the genius of the composer. The other two orchestral numbers will be Weber's "Euryanthe" overture and the prelude to "The Mastersingers" of Wagner.

The soloist will be Norman Wilks, the English pianist, who will play the Schumann Concerto. Mr. Wilks is making his first visit to this country; in fact, the Boston Symphony Orchestra is responsible for his coming. He is a young man who has won success in Germany and England. The programme in the proper order is as follows:

Brahms, Symphony No. 2, in D-Major; Weber, Overture, "Euryanthe;" Schumann, Concerto in A-Minor for piano; Wagner, Prelude to "The Mastersingers."

* * *

Cablegrams to this country have announced the resignation of Emil Paur, who succeeded Dr. Karl Muck last February, making his debut on Sept. 7, as leader of the Royal Opera in Berlin, although his contract has still a considerable time to run. It is said that the Kaiser, as head of the Royal Opera, gave many evidences of his dissatisfaction, including a demand for the substitution of another Rapellmeister only a few hours before the last production of "The Flying Dutchman," which Mr. Paur was [illegible]nduct. The reasons for the Em[illegible] dissatisfaction are unknown. Mr. [illegible]ceeded Anton Seidl as conductor [illegible]ew York Philharmonic Society [illegible]r severing his connection with [illegible]n Symphony Orchestra, of [illegible]. Gericke succeeded him as [illegible]. His last post in this country [illegible]onductor of the Pittsburgh Or[illegible]

* * *

[illegible] been definitely settled that [illegible]ski is to return to America next [illegible] for an extensive tour throughout [illegible]ntry. Paderewski has not been [illegible]erica since the winter of 1908-09, when he spent a few weeks in the East. His principal object in coming to America at that time was to have his Symphony performed by the Boston Symphony Orchestra. He has not made an extended concert tour in America since the season of 1907-08. Since that time he has had tours in South America and South Africa, while giving many concerts in Great Britain and on the Continent.

* * *

Florencio Constantino assures us that we never can hope to hear the music we should, on account of our climate. "It is unfortunate," he says, "that the great musical centres of America and Europe are not in the climate best suited for song. With one or two exceptions the great cities where opera and concert of the highest order prevail are situated more favorably to commerce than art. The dampness that penetrates the coast towns and the sudden changes of weather in such localities make it hard for the singer to be always in uniformly good voice.

"Of course commerce comes first and [illegible] afterward and art will always flourish [illegible]its best close to the harbor. But there the voice of the opera star will never be heard at its best advantage. The vocal [illegible] is susceptible to the sli[illegible]

Newspaper Cutting Bureau in the World

From News
Address PROVIDENCE, R.I.
Date FEB 1 - 1913
FEB 4 - 1913

MR URACK WILL CONDUCT THE SYMPHONY CONCERT

Contrary to general expectation Mr. Urack will again conduct the Boston Symphony concert in Infantry hall tonight. It had been thought that Dr. Muck would be able to resume his work, but his physicians still advise strongly against his risking any travelling at this time.

Mr. Urack has just won a series of most notable successes, conducting the six concerts given by the Boston Symphony orchestra on its Western trip in Albany, Buffalo, Toronto, Cleveland, Ann Arbor and Detroit. The orchestra is indeed fortunate in having so talented a man to take Dr. Muck's place when the latter is ill. The program for tonight is as follows.

Brahms. Symphony No. 2 in D Major, Op. 73.
Weber. Overture to "Euryanthe."
Schumann. Concerto in A Minor for pianoforte and orchestra, Op. 54.
Wagner. Prelude to "The Mastersingers of Nuremberg."
~~Soloist—Norman Wilks.~~

From EVG. STAR
Address: Baltimore, Md.
Date

MAX PAUER TO PLAY IN SYMPHONY CONCERT

Brahms' symphony in D major, No. 2, will be played at the fourth concert of the Boston Symphony Orchestra, Wednesday, February 19, at the Lyric. Max Pauer, the pianist, whose debut in New York a few weeks ago is a real sensation of the season, will make his first appearance in Baltimore at this time.

There were many things to add interest to the success of this pianist. Although he is a man in his forties and has been held for years in highest esteem in England and throughout Continental Europe, this is his first visit to America. Moreover, he had the boldness to choose as the vehicle of his debut Mendelsohn's Concerto in G Minor, a work which by common consent had long since been relegated to conservatory students. When he played it at his appearance with the Philharmonic Society in New York his performance came in the nature of a revelation.

A few days after his orchestral appearance he gave a recital that drew a throng in Aeolian Hall. The impression he made with the orchestra was more than confirmed by his playing in recital and Krehbiel, Henderson, Aldrich, Finck and the other New York critics proclaimed him as one of the greatest pianists that had ever come to America.

Mr. Pauer is well over six feet in height and is really as much of an Englishman as he is a German, for, although he was born of German-Austrian parents, his father having been Ernest Pauer, the eminent musical pedagogue, his birthplace was London, where he lived for 15 years before he went to Carlsruhe to devote himself to his musical studies. Four years later he returned to England and matriculated at Oxford, whence he was graduated with high honors. For ten years he was the professor of piano in the Cologne Conservatory and for the last four years he had been head of the famous conservatory in Stuttgart.

From EAGLE
Address: Brooklyn, N. Y.
Date

At its February concert, in the Academy of Music, on Friday evening, on the 21st inst., the Boston symphony Orchestra will introduce to Brooklyn as its soloist a pianist who has had success in Manhattan not unlike that which was the fortune of Paderewski, when he came to America in 1891. What makes the success more than usually interesting is that Max Pauer, the pianist in question, has long been held in high esteem in Europe. This is his first visit to America. His career as a virtuoso has taken him the length and breadth of Europe, and, as the head of the Stuttgart Conservatory, he held one of the most honorable positions in Germany. He made his debut in Manhattan last month with the Philharmonic Society, playing the Mendelssohn Concerto, and immediately he was proclaimed a very great artist. That impression was more than confirmed at his recital. The mere fact that a pianist was bold enough to resurrect the Mendelssohn's "G Minor Concerto," excited interest in the beginning; he not only resurrected it, but he gave it new life.

Max Pauer, who is more than six feet in height, is a son of a celebrated pianist, composer and editor of music, Ernst Pauer. He was born in London, in 1866, lived there until he was 15 years old, went to Carlsruhe and began systematic study of piano and composition, his principal teacher being Vincenz Lachmer. He returned to England, matriculated at Oxford University, from which he was graduated with honors, in the meantime continuing his piano studies with his father. He was engaged to be head of the piano department of the Cologne Conservatory in 1887, and there he remained ten years, and in 1908 he was [illegible]

EVENING TRANSCRIPT,
SATURDAY, FEBRUARY 8,

THE SYMPHONY CONCERT

OLD MUSIC IN NEW AND RARE PERFORMANCE

Bach, Haydn, Mozart and "Early Beethoven" Make an Eighteenth-Century Programme—A Symphony by Haydn as Such Music Has Not Been Played Here in Long Memory—High Trumpets and a Post-Horn—Mozart Homely and Beethoven Youthful

PLEASURE was in the air from the very beginning of the Symphony Concert yesterday afternoon, and there had been enough shrewd anticipation of this pleasure to fill the "transient" second balcony, though there was no soloist and only a programme that ran from Bach through Haydn and Mozart to "early Beethoven." Dr. Muck was conducting again, warmly received and in full possession of all his powers of mind and spirit, if not of quite his usual strength of body. Bach's Suite in D—the Suite of the familar air—stood first and the strings in particular swung into the music with fine, free stride that barely halted for brave, firm tutti. The overture flowed in long, elastic arabesques, turned lightly into the fugue that ends it while Dr. Muck quickened the pace and heightened the tone and Mr. Witek kept his semi-solo violin in lively play. The air—the celebrated and also the hackneyed air—followed, and not once did Dr. Muck overdraw it into sentimentality. It curved in fine gradients. It pulsed to the under-beat. There was beautiful refinement of tone, but Bach's manly voice was not emasculated. Then the two gavottes, brightly and firmly rhythmed in the strings and colored with one of the rarest and most neglected hues nowadays on the orchestral palette—the timbres of the old high trumpet beloved of the composers of Bach and Händel's time and still possible, as Mr. Kloepfel proved, to the trumpeters of the present day. Next the bourrée with its heavier beat and finally the light vigor and the smiling tonal marriment of the gigue. Bach glorified these dance-tunes when he made suites of them for little German courts; but being a homely man himself, he kept their homely pungency.

Haydn's turn came next, with the little symphony in G major, and it spurred Dr. Muck and the orchestra to one of the rarest feats of virtuosity that they have done in many a year. Once the sharp chords of the introduction had been struck and the pretty transition into the allegro made, Dr. Muck set the swiftest, the most spirited, the springiest pace for the music. On it raced, all flying accents, kaleidoscopic phrases—now soft and insinuating and again bright and pricking—flashing little suspensions and gay little resolutions. Yet there was not a blur or a roughness upon it all. So motes—and this time it was tonal motes—dance in the sunshine. The conductor and the orchestra did the feat again in the rondo of the finale. The strings seemed even fleeter and lighter; the woodwinds flecked the music with little jets of bright tone; for an instant the return of the refrain checked the race of the music; and then it was off again, gayer, more brilliant, more various in its smile than ever before. The end was breathless. And what had not the double-basses, for example, done to hold this pace and keep the music without blur or smear. And between whiles, the orchestra had sung the largo with the grave sweetness of tone and the gentle melancholy of mood that is the voice of the music. They had sung in the long lines of its flowing arabesque, now deepening and now brightening its beauty. The 'cellos had been most expressive voices; the drum-beats had accented the emotion of the whole. The minuet had been, too, like the dancing of tones to the grace of their own rhythms. Dr. Muck had made it a spirited and simple and not a stately and sophisticated minuet. Not within long recollection has a symphony by Haydn so renewed its freshness of delight. The conductor's imagination had summoned the very spirit of the music; the virtuosity of his men had sped it.

Next in this little procession of eighteenth-century composers marched—or rather tripped—Mozart, the Mozart of the three German Dances that Dr. Muck, alone among conductors, seems to know and to cherish. They are frank dance-tunes, written for actual dancing, and they deserve the adjective of the title. Mozart has written more lightly, elegantly, fancifully; but had he composed these dances so they would have lacked their homely tang of German bonhomie and a certain stoutness of fibre and rhythm that may have matched well with the dancers. The whimsical Mozart had his little inning in the play with the queer-timbred post-horn and the tinkling sleigh-bells of the third dance. He must have smiled like the happy child he was sometimes, as he contrived these little decorations and now after a hundred-odd years, they that hear—whatever their temper or their age—smile with him—in reward of his everlasting youth.

Finally the "early Beethoven" of the second symphony—the symphony of the "heroic lie" because the music is gladsome of spirit, when the composer himself was distressed of mind and sad of heart. Yet it may have been less "lie" than relief and soothing; for as he wrote he could live in his imagination and his tones. "Early Beethoven," it is true, but a Beethoven that is already departing from his eighteenth century models by the sheer promptings of his own temper. The musical canvas is stretched wider; the design of the symphony is bigger; the "handling, as the painters say, is more vigorous and free; the feeling outspoken, even exuberant, And there are tokens of the Beethoven who was to come in the "great symphonies." The pounding, reiterated chords, the occasional bursts of tone, the long-drawn course of the slow movement, the whimsical gaiety of the scherzo, twenty details of workmanship, as many more impulses of the imagination—all foreshadow him. Not yet, however, is he a Beethoven of sustained power. Invention flags at moments in this second symphony and it stands in a dry place. Or the manly energy does not dare quite yet to mould form wholly to its will. It was the Beethoven to come of whom Dr. Muck seemed to be thinking in his "reading" of the symphony and not of the Beethoven that might still be taking thought of eighteenth-century ways. Where the conductor might, he filled the music with a kind of anticipatory eloquence of the Beethoven of maturity. Yet he did not forget that it is a gladsome almost a gay symphony, not so far from Haydn and Mozart after all though it is written with the bigger spirit of a bigger imagination. The audiences of Beethoven's young years, who knew not his future, must have heard it so.

So ran what the old vocabulary of reviewing would call a "memorable" concert—"memorable," if it did consist almost wholly of eighteenth-century music and of familiar music, "memorable" because that music lived again in its own voice and image, and "memorable" for the mingled perception and virtuosity that accomplished this re-creation. Of course, it is true that Bach, Haydn, Mozart and even Beethoven wrote for orchestras of no such dimensions as that which played their music yesterday. Of course, suite and symphonies and dances "sounded" in Symphony Hall with a sonority of which they hardly dreamed. Yet Dr. Muck so coördinated these new sonorities that all this music kept its original proportions and shadings. The image was larger but no less beautiful; the lights and the shadows were still in their true, clear relation; each accent told if more instruments were making it; the long arabesques were only the richer for the many voices that curved and swelled them. Moreover, these eighteenth-century composers loved virtuosity in those that played their music and wrote sometimes to test it—not in the "difficulties" that the twentieth century sets for much-enduring orchestras, but in feats of fleetness and suavity, of graceful ornament and delicate intonation. Yesterday, they had the virtuosi of the Symphony Orchestra to do these feats, and if they heard from the Elysian Fields their hearts must have warmed within them. For their music was sounding as they wrote it, like beautiful decorations in tones upon the air, to be heard, as the eye sees similar decoration upon a wall, for the sensuous pleasure of the hearing. Yet no Bach, no Haydn, no Mozart, no Beethoven could weave such designs in tones without kindled imagination and warming emotion. It is creation, it is self-expression still. Such a performance as that of yesterday sets the spark to it and to listening ears and feeling. Maybe, in such favoring circumstance, there is fuller response nowadays to this "old music" than there was in the days when it was the matter and the manner of the musical time.

[153]

PASTE OVER

MONITOR, FEBRUARY 8,

SYMPHONY CLASSIC PROGRAM

The Friday afternoon rehearsal of the fourteenth symphony concert was conducted by Dr. Muck with the following program: J. S. Bach, suite in D major, No. 3, for orchestra; Haydn, symphony in G major; Mozart, three German dances (K. 605); Beethoven, symphony in D major, No. 2.

It would be hard to build a program with more sheer mirth and lightheartedness poured into classic molds than this. The orchestra and perhaps the conductor seemed to get more and more into the mood of the dance and thus from the rather commonplace but spirited lines of the Bach overture to the finale of the Beethoven symphony there was a steady crescendo of rhythmical elan withal in elegant turning of phrases. For all the numbers have the hallmark of elegance, even the German dances commanded by an emperor from Mozart of "Figaro" and "Don Giovanni," from Mozart, who was working out his "Magic Flute," finished a few months afterward. The wholeness of the program is what remains the strongest impression, how these dreamers of fays and flowers and of humanity set free to a joyful childlikeness do verily agree together.

The Bach suite was especially full of the dance feeling for those who saw Miss Duncan's interpretation two years ago, when Walter Damrosch led the music and Miss Duncan, with flowers dropping from her hands, trod these dancing measures, the very incarnation of lilting grace and serene joyousness. The famous and exquisite air, known to all violin and 'cello players, was played at the concert with a silken finish which made every cadenced close very Bach indeed. The men were happy playing it. The gavotte is the most charming of these dance movements. Possibly it lacked here a little of the "exultant joy" which the program says a gavotte connotes and which it certainly had when Mr. Damrosch led it for Miss Duncan. On the whole these dances here interpreted made pictures rather of elegance than of joyfulness. It is hard for a musician not to take his Bach very seriously; perhaps the world has not yet caught up with Bach enough to see that he is the humanest and in a sense the homeliest of composers. The gigue, allegro vivace, could have had a shade more vivacity, in spite of the whispered comment of a music lover, "I don't care much for dance music; it is so light."

There was, however, no lack of the vivacious urge in the Haydn symphony. From start to close it was life, loveliness, very Haydn.

The Mozart dances brought smiles, and Dr. Muck was himself plainly amused at the careful shading of the sleighbells, as neatly cadenced as were the violins.

The second symphony of Beethoven was surely never better played, from the announcement of the beautiful, pure-toned first theme, the exquisite flute work in the larghetto, the interplay of the instruments in the scherzo and trio to the noble breadth and cheer of the vivid last movement.

One noted the technical finish everywhere in this performance, as, for example, toward the close of the last movement, where the sforzando reinforced by the drums is suddenly echoed pianissimo by the strings and the orchestra plays for a few bars under its breath till the rousing close bursts in. And how wonderful that this work, full of naive octave arpeggios and tripping thirds, is yet very Beethoven.

Surveying one's impressions, then, one is aware that Dr. Muck and his men, indeed, know how to give you the composer who is in hand and to take twentieth century listeners back into the simple delights of earlier musical epochs.

SUNDAY POST,
FEBRUARY 9,

DR. MUCK AGAIN GIVEN OVATION

Programme of Classic and Polyphonic Periods

BY OLIN DOWNES

The warm greeting extended to Dr. Muck when he came before his Symphony audience on Friday afternoon after his protracted illness was repeated last night, if anything with greater emphasis than on the first occasion. A programme had been constructed which offered compositions entirely of the classic and polyphonic periods—the orchestral suite in D of Bach, which includes the celebrated air known to all violinists in particular and all lovers of music in general—the Haydn symphony in G major; Three German Dances of Mozart, which Dr. Muck produced in Boston with some success when he first visited this city, and the second symphony of Beethoven. A programme eminently harmless and requiring little labor of preparation on the part of a conductor not yet wholly himself, to say nothing of the necessary preparation of a new work for next week.

The music, for at least a space, gave pleasure. The prelude of Bach's suite is not only good, virile, two-fisted stuff. It has also melodic features and a poetic close which is enhanced by the brave blasts of the trumpets which have been heard throughout the piece. The famous air which, in spite of its forbidding popularity, remains one of the finest airs in Bach, was played as it should be—with no extraneous effort, with no attempt at hyper-refinement.

The music will speak for itself, if it is let alone. The Gavottes, the Bourree, the Gigue—all these were entertaining. So was the Haydn symphony, one of Haydn's finest works in this form, the last movement of which Dr. Muck made a display piece for his orchestra. This finale may well be taken rapidly. Nothing less is permissible; but in our opinion the blood did not boil quite so fast as Dr. Muck may have persuaded many of his hearers yesterday evening and Friday afternoon; nor is the fact that the Boston Symphony Orchestra is one of the few organizations which can play this piece at once so rapidly and so clearly necessarily a justification of the feat. The interpretation of the work was, however, generally an admirable one, always interesting and usually in entire accordance with the spirit of the composer, who had much good red blood in his veins, and perhaps a more profound appreciation of life than some historians would have us believe.

The Mozart dances are entertaining. They are written in the customary forms and rhythms of Mozart's day. They have swing and a bright, melodic character. The sleigh bells used in the last dance are prettily effective.

If there had not been so much of this sort of thing the Beethoven symphony had been more effective. As it was, the opening movement made an especially vigorous impression. The work was brilliantly played. Next week Lendvai's Symphony, much admired by Dr. Muck, will be performed for the first time in Boston.

SUNDAY POST,
FEBRUARY 9,

LENDVAI'S SYMPHONY

Dr. Muck, now fully recovered from the illness which has so interfered with his plans, has built up for the next Symphony concert on Friday afternoon and Saturday evening a programme of most notable interest. He will play for the first time in America a symphony by Erwin Lendvai, which he announced on his arrival in Boston last fall as one of the principal novelties of the season. The work is one of great difficulty and has demanded on the part of Dr. Muck and on the part of the orchestra an unusual amount of preparation, many rehearsals for separate choirs having preceded the first rehearsal of the entire orchestra.

Not much is known of Lendvai. He is a Hungarian in his early 30's, has studied with Puccini in Italy, also has studied in Paris and Berlin and has had, from all accounts, a long and bitter fight to secure recognition. The symphony which will be played this week was performed for the first time at one of the great musical festivals in Germany last spring, and Dr. Muck, securing the score, promised Lendvai that he would give it a performance in Boston. Dr. Muck regards this symphony as one of the most important novelties of recent years, of even greater importance than the Bischoff symphony which he admires so much!

The interest in these concerts will be heightened unquestionably by the debut here of Max Pauer, the German pianist, whose performances in New York have furnished a real sensation. Pauer is the director of the Stuttgart Conservatory, and for 20 years past has been greatly esteemed in Europe as a pianist. He is a son of Ernst Pauer, the famous conductor, and is a graduate of Oxford University. He made his debut in New York with the Philharmonic Orchestra last month, playing, as he will here, Mendelssohn's Concerto in C-minor. His performance re-created this composition, which of late years has been relegated to conservatory examinations. From all accounts Mr. Pauer is one of the most notable personalities among pianists that has come to America in many years.

GERMAN PIANIST WITH C

From EVG. STAR
Address: Baltimore, Md.
Date ……………………

Boston Symphony Orchestra.

Max Pauer, the pianist, whose debut in New York a few weeks ago has been the real sensation of the season, will make his first appearance in Baltimore with the Boston Symphony Orchestra at its fourth concert in the Lyric Theater on Wednesday evening February 19. There were many things to add interest to the success of this pianist. Although he is a man in his mid-forties and has been held for years in highest esteem in England and throughout Continental Europe, this is his first visit to America. Moreover, he had the boldness to choose as the vehicle of his debut Mendelssohn's Concerto in G Minor, a work which by common consent had long since been relegated to conservatory students.

From EVG. STAR
Address: Washington, D. C.
Date …………………… FEB 9 - 1913

Boston Symphony February 18.

The fourth and last but one of the season's concerts by the Boston Symphony Orchestra in this city will be given in the New National Theater Tuesday afternoon, February 18, at 4:30 o'clock. It will be the occasion of the first appearance here of Max Pauer, the eminent German pianist, who had such sensational success at his debut in New York with the Philharmonic Orchestra and a few days later in his recital in that city. Pauer is in this country for the first time, and from all accounts he is one of the very few great pianists in the world. He will play the seldom-heard Mendelssohn "Concerto for Piano and Orchestra."

From AMERICAN
Address: Baltimore, Md.
Date ……………………

Boston Symphony Orchestra.

Max Pauer, the pianist, whose debut in New York a few weeks ago has been the real sensation of the season, will make his first appearance in Baltimore with the Boston Symphony Orchestra at its fourth concert in the Lyric Theater on Wednesday evening February 19. There were many things to add interest to the success of this pianist. Although he is a man in his mid-forties ~~and has~~ been held for years in highest esteem in England and throughout Continental Europe, this is his first visit to America. Moreover, he had the boldness to choose as the vehicle of his debut Mendelssohn's Concerto in G Minor, a work which by common consent had long since been relegated to conservatory students.

RT
THE
TORIA
FEB. 19TH.

MAX PAUER.
BOSTON SYMPHONY
ORCHESTRA. LYRIC

From EVG. NEWS
Address: Baltimore, Md.
Date

PAUER COMES WITH BOSTON SYMPHONY

At its concert in the Lyric Theater on February 19 the Boston Symphony Orchestra will introduce to Baltimore as its soloist a pianist who has had success in New York not unlike that which was the fortune of Paderewski when he came to America in 1891. What makes the success more than usually interesting is that Max Pauer, the pianist in question, is a

been held in high esteem in Europe. For one reason and another he has never come to America. Musicians, of course, have known of Pauer, for his career as a virtuoso has taken him the length and breadth of Europe, and as the head of the Stuttgart Conservatory he held one of the most honorable positions in Germany.

He made his debut in New York last month with the Philharmonic Society, playing the Mendelssohn concerto, and immediately he was proclaimed a very great artist. The impression he made at his debut was more than confirmed at his recital, which followed shortly after.

Mr. Pauer will play the Mendelssohn concerto with the Boston Sympony on the 19th. The symphony will be Brahms' in D major No. 2.

From RECORD
Address: Philadelphia, Pa.
Date …………………… FEB 9 - 1913

schools.

* * *

Max Pauer, pianist, will make his first appearance in Philadelphia at the fourth Boston Symphony concert in the Academy of Music, Monday evening, February 17. His debut in New York a few weeks ago with the Philharmonic Society brought forth the most enthusiastic and unqualified praise. He holds a place of high esteem in Europe, not only as a pianist but as a teacher, for he is general director of the Conservatory of Music in Stuttgart. He has played in London and throughout the Continent. In New York he chose as his concerto for his first appearance Mendelssohn's G minor, a composition long since relegated to conservatory students. But he has given it a new lease of life.

He is the son of Ernst Pauer, the famous musical pedagogue, and was born in London in 1866. Max spent his first 15 years in that city. The next four years he was in Carlsruhe studying music, his principal teacher being Vincenz Lachmer. Then Pauer returned to England and matriculated at Oxford, whence he graduated with high honors. From that time he has devoted his activity to teaching and concertizing. For 10 years he was at the head of the piano department of the Conservatory at Cologne and since 1908 has been general director of the Stuttgart Conservatory. Here he will play the Mendelssohn Concerto in G minor for piano and orchestra.

* * *

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date FEB 9 - 1913

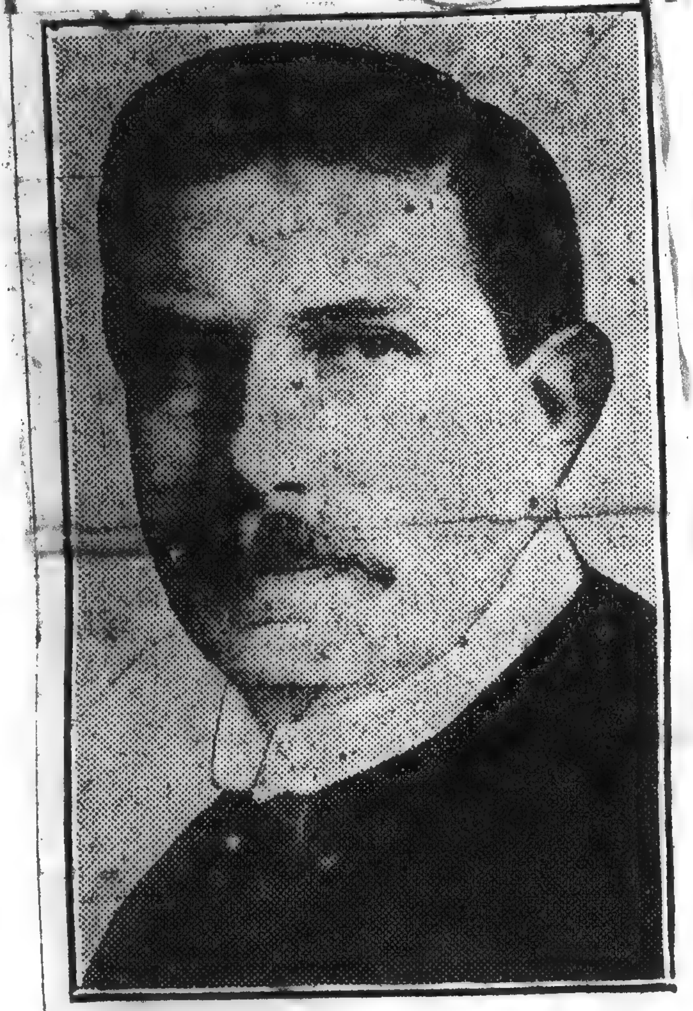
The Musical Calendar

Max Pauer, the pianist, will make his first appearance in Philadelphia at the fourth Boston Symphony concert in the Academy of Music Monday evening, February 17. His debut in New York a few weeks ago with the Philharmonic Society, which was followed a few days later by his first recital in Aeolian Hall, brought forth from the critics of New York the most enthusiastic and unqualified praise that has been given to a virtuoso in years.

Max Pauer and his experience in this country are another illustration of the fact that there are still great musicians in Europe of whom America knows little. Musicians, of course, have known of him for years, for he is a man in his mid-forties and holds a place of high esteem in Europe, not only as a pianist, but as a teacher, for he is general director of the famous Conservatory of Music in Stuttgart. He has played with great success in London and throughout the Continent, but America seems to have had no realization of his supreme qualities as an artist.

Moreover, as if to heighten the surprise he had in store for New York, he chose as his concerto for his first appearance Mendelssohn's in G minor, a composition long since relegated to conservatory students. He not only revived it, but he has given it unquestionably a new lease of life, for his extraordinary success with it will be sure to influence other pianists to place it in their concert repertory.

Pauer is a son of Ernst Pauer, the famous musical pedagogue. He was born in London in 1866 and spent his first fifteen years in that city. The next four years he was in Carlsruhe, studying music, his principal teacher being Vincenz Lachmer. Then he returned to England and matriculated at Oxford, whence he was graduated with high honors. From that time he has devoted his activity to teaching and concert appearances. For ten years he was at the head of the piano department of the Conservatory at Cologne, and since 1908 has been general director of the famous Stuttgart Conservatory. Here he will play the Mendelssohn Concerto in G Minor for piano and orchestra.



MAX PAUER,
Soloist, Boston Symphony.

From INQUIRER
Address. Philadelphia, Pa.

Boston Symphony Orchestra

Max Pauer, the pianist, whose debut in New York a few weeks ago has been the real sensation of the season, will make his first appearance in Philadelphia with the Boston Symphony Orchestra at its fourth concert in the Academy of Music on Monday evening, February 17. There were many things to add interest to the success of this pianist. Although he is a man in his mid-forties and has been held for years in highest esteem in England and throughout Continental Europe, this is his first visit to America. Moreover, he had the boldness to choose as the vehicle of his debut Mendelssohn's concerto in G-Minor, a work which by common consent has long since been relegated to conservatory students. It is significant that until Mr. Pauer plays this concerto with the Boston Symphony Orchestra at its concert in Boston next Friday it will never have been heard at a symphony concert in Boston. When he played it at his appearance with the Philharmonic Society in New York his performance came in the nature of a revelation. Pianists had come so to look on the concerto as a conservatory piece that they had forgotten its delightful melodiousness and the vast skill required to play it as it deserves. Mozart's "Jupiter" will be the symphony.

From PRESS
Address: Philadelphia, Pa.
Date FEB 9 - 1913

At its February concert in the Academy of Music, on Monday evening, the 17th, the Boston Symphony Orchestra will introduce to Philadelphia as its soloist a pianist who has had success in New York not unlike that which was the fortune of Paderewski, when he came to America in 1891. What makes the success more than usually interesting is that Max Pauer, the pianist in question, is a man in his mid-forties, who has long been held in high esteem in Europe. For one reason and another he has never come to America. Musicians, of course, have known of Pauer, for his career as a virtuoso has taken him the length and breadth of Europe, and as the head of the Stuttgart Conservatory he held one of the most honorable positions in Germany.

Pauer made his debut in New York last month with the Philharmonic Orchestra, playing the Mendelssohn Concerto, and immediately he was proclaimed a very great artist. The impression he made at his debut was more than confirmed at his recital which followed shortly after. The mere fact that a great pianist was bold enough to resurrect the Mendelssohn G-Minor Concerto excited interest in the beginning, for this work seems of late years to have been relegated to the conservatory. He not only resurrected it, but he gave it new life, and we may expect in the future to see it frequently on concert programs. Pauer will play the Mendelssohn Concerto. The symphony will be Mozart's immortal "Jupiter."

MAX PAUER.
Soloist
BOSTON
SYMPHONY
ORCHESTRA
ACADEMY
of MUSIC.
Feb. 17 1913

EVENING TRANSCRIPT, FEBRUARY 14, 1913

Dr. Muck's Plans

DR. MUCK has ordered his programmes for the Symphony Concerts for a month to come and they promise much interesting music. Next week he and the orchestra will be making their monthly journey to New York and cities further southward. At the first pair of concerts after their return—on Feb. 28 and March 1 —Dr. Muck will revive Debussy's symphonic sketches, "The Sea," unheard here since he produced them during his first term in Boston. The full programme for these concerts is:

Symphonic Sketches, "The Sea" .... Debussy
Scherzo, "The Sorcerer's Apprentice" ...... Dukas
Indian Suite .... MacDowell
Overture, "In the Spring" .... Goldmark

At the succeeding pair of concerts on March 7 and 8, Mr. Ysaye, the violinist, will be "the assisting artist," and he will play two pieces—an eighteenth-century concerto by Vivaldi and Saint-Saëns's familiar concerto in B minor. Sinding's symphony in D minor withdrawn a few weeks ago on account of Dr. Muck's illness, will begin these concerts and Mr. Loeffler's "Devil's Round" will stand between the two concertos.

On the afternoon of Sunday, March 9, comes the second of the two annual concerts for the Pension Fund of the orchestra and here is the programme for it, with Dr. Muck, of course, conducting:

Overture to the Opera, "Tannhäuser" .... Wagner
A Siegfried Idyl .... Wagner
Tone-Poem, "Don Juan" .... Strauss
Symphony in B minor ("The Pathetic").
Tschaikowsky

Finally, at the concerts of March 14 and 15, Dr. Muck will play for the first times here, the noted—or the notorious—symphonic burletta, "Max and Moritz," suggested by the comic figures of drawings and verses in "Der Fliegende Blätter." The piece is the outstanding item in this programme:

Symphoni[illegible] .... Mracek
Mephisto Waltz .... Liszt
Italian Impressions .... Charpentier

BOSTON POST, SATURDAY, FEBRUARY 15, 1913

DR. MUCK GIVES NEW SYMPHONY

Lendvai's Work Played for First Time

BY OLIN DOWNES

Erwin Lendvai's Symphony in D major was performed by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, for the first time in America. The other items of the programme of the 15th public rehearsal of the season were Wagner's "Faust" overture, Dvorak's "Carnival" overture and Mendelssohn's G minor piano concerto, played by Max Pauer, who then made his first appearance as a virtuoso in Boston.

Over all this music, the "Faust" overture of Wagner loomed large, so that it dwarfed everything else on the programme. On the one hand, there was Lendvai's smyphony, prepared with the greatest care by Dr. Muck, and given a superb performance by him—a work of modern texture—but, at a first hearing, of doubtful value; and on the other hand there was the superficially brilliant overture of Dvorak and Mendelssohn's concerto, which no pianist has had the courage to reintroduce at the Symphony concerts in many, many years. Mr. Pauer justified his choice by his performance, but of that more anon.

Lendvai's name is unknown to American music lovers, or was unknown, until yesterday. He is a native of Budapest, Hungary; he is now in his 31st year. His early studies in composition were pursued under the guidance of Puccini—a somewhat strange precedent for a symphonic writer. But Lendvai was also a pupil of Hans Koessler at the Music Academy at Budapest. His compositions include some songs, chamber music, pieces for various solo instruments, a choral suite for female voices, "Nippon," the symphony heard yesterday, which is presumably his most ambitious work.

Almost a Free Rhapsody

This symphony is not in the classical form. It is almost a free rhapsody, built upon the basis of a chief theme served up in all possible guises. It is not, of course, possible to make an accurate estimate of the merits of a work at a first hearing. Nor is this, probably, ever possible. The music heard today, disliked tomorrow, may again come into favor when tomorrow has passed. This article does not deal with tomorrow or the ultimate worth of the symphony. It is concerned with the passing impressions of a reviewer, who is supposed to exercise but ordinary frankness and prudence in putting his impressions into print.

The symphony, then, did not make a convincing impression upon this reviewer at a first hearing. The opening movement seemed the strongest on account of the impressive statement of its broad, diatonic theme and its condensed proportions. This movement is concise, with telling contrasts, and containing only ideas that are evidently offshoots of the main melodic thought. There is at the end a sonorous resumption of the main theme.

One Beautiful Phase

Movement II. commences somewhat in the orchestral manner of Franck. There is no "programme" for the work, but it is easy to preceive that, like all other musical compositions, this symphony has its genesis in some mental state of the composer. At first the mood is mystical, the instrumentation simple, dark, quiet, enhancing the mood; but this mood changes, and as it changes the composer appears to have lost somewhat the thread of his ideas. But there are here a half dozen bars worth their weight in gold. I refer to the sudden, sensuous glow of a phase that has been heard before, played upon the strings, surging richly over an accompaniment given to the harp and some wind instruments.

The third movement is fragmentary, and so is the last. The last movement is flattest of all. There is no great theme to sustain the structure, to furnish its beams and arches, as it were; there is a succession of violent iterations of certain chords, sequences, harmonic progressions, which does not enthuse the hearer.

Work of an Honest Man

The symphony is instrumentated in a very modern and effective manner. It is a profoundly serious work, the work of an honest man, who may have much to say, but to us the contents of this score are rather intellectual than grandly emotional, in spite of the evident aspiration toward exalted and austere expression. And one is hardly sure of the composer. There is a tendency to indulge in orchestral tricks for their own sake, which would be in place if they had back of them the flaming temperament, the inevitable logic, that such effects assume, for instance, in the music of Strauss. Finally, and in spite of the cyclic manner of using one theme to bind movements together, there is little appreciable continuity of thought, little of the glorious flowering of theme from theme, branch from trunk, which is the great distinguishing mark of the truly symphonic style and which makes for greatness and durability in a work of art.

There was certain obstinate applause, so that Dr. Muck returned three times. Is it stating the matter unfairly to say that this applause was for Dr. Muck and his admirable performance, rather than for the work itself?

Played as Composer Desired

Mr. Pauer is the most daring pianist of modern times. He has done a decidedly original thing, for not the greatest poseur among all virtuosi—and Mr. Pauer is anything but a poseur—would have dared to bring the old Mendelssohn concerto before a Symphony audience of today. The piece was worth hearing on account of its form and on account of a performance which will probably never be duplicated unless Mr. Pauer is the performer. Fortunately, he did not "interpret" the music in the abused modern sense of that word; he played the old piece as the composer himself would have desired it performed, and making no pretence to heighten its coloring, to distort it into a work of make-believe significance; playing only the music that had been written, and playing it in so simple, old-styled music of a manner that the music for the moment regained its grace and the roses that had faded from its cheeks.

Posterity must always deplore the fact that Wagner never completed that Faust symphony of which the Faust overture originally composed the first movement! Only Wagner has shown his fitness for the musical treatment of this subject. As a boy of 27 he sketched out the Faust overture. Fifteen years later he remodelled the work. Hence we perceive in its pages the composer of The Flying Dutchman equally with the creator of Tristan and Isolde. And it will be a long day before this piece, these soul-struggles, these fitful reveries, the thought of salvation in love, the hint of the mocking Mefistofeles, are set forth so subtly, with such incomprehensible maste[illegible] for all the world.

ADVERTISER,

FEBRUARY 15,

BOSTON HEARS A NEW SYMPHONY

LENDVAI'S WORK IS BRILLIANTLY CONSTRUCTED

Young Hungarian Composer Has Succeeded in Scoring Work in a Manner That Rivals Richard Strauss.

By Louis C. Elson.

PROGRAMME.

Erwin Lendvai—Symphony in D major. (First time in America.)
Wagner—A Faust Overture.
Mendelssohn—Piano Concerto in G minor.
Soloist, Mr. Max Pauer.
Dvorak—"Carnaval" overture.

Musical giants in the domain of wonderful orchestration are springing up on every hand. Erwin Lendvai (a Hungarian, 31 years old) has not yet attained the honor of entering the musical biographical dictionaries; the new Grove's dictionary and Riemann both ignore him, yet here he is with a symphony that is almost as effective as those of Mahler or Bischoff, and is scored in a manner that rivals Richard Strauss. Here is its pretty little orchestra! —piccolo, flutes, three oboes, English horn, D clarinette, clarinettes, bass clarinette, bassoons, contrabassoon, horns, trumpets, basstrumpet, trombones, basstuba, kettledrums, drums, bassdrum, glockenspiel, triangle, cymbals, gong, harp, organ and the usual strings. And a good part of the time Lendvai keeps his whole assemblage working! He has also a manner of playing his trump cards first, and beginning a movement with unusual instruments. Thus he starts his symphony with harp and organ alone, bass clarinette following soon after, ond he begins his finale with bassoons and contrabassoon unsupported.

In spite of his overwhelming score Lendvai is not ugly in his themes, and at times is mellifluous. He develops his themes logically and writes in a comprehensible form. The chief fault to be found is that, like Mahler, he gives dramatic episodes that must have a meaning, abrupt pauses, sudden and ferocious crescendoes, that ought to have a "raison d'etre," and he gives no explanation of them. It is programme music with the programme, the story, left out. He is not very prolix in his work, although quite long enough to give all that he has to say. His work is not as difficult as that of Strauss or Bischoff.

In his scoring he adopts the ultra-modern plan with his wood-wind instruments, not often using them as a regular quartette,—flutes—soprano, oboes—alto, clarinettes—tenor, and bassoons—bass, but grouping them in families (generally groups of three) according to their tone-quality, three clarinettes, for single reeds, Oboe, English horn and bassoon, for double reeds. The harp he uses mercilessly, but our Mr. Schuecker is veteran enough not to be overthrown by any technical difficulties, and this part was splendidly played yesterday afternoon. The organ is used more continuously than in any modern orchestral work that we remember. It is very effective and fitting in the opening Andante Religioso, and in the finale. The solo violin passages in the first movement are striking and there are many melodious phrases, although they are sometimes fragmentary. There is a certain loftiness noticeable, particularly when the 6-4 rhythm enters, and [illegible] gentle and celestial touches leading to a very soft but ecstatic ending.

The second movement, "con moto," has a mysterious beginning on wind instruments, with violas and violoncellos furnishing a figurated accompaniment of considerable difficulty. This leads up to a sudden crash of the whole mighty orchestra. Again [illegible] mysterious soft phrase and the [illegible] anxious fore- [illegible] an overwhelming crash, followed by a long pause. What particular calamity this tells of, we have no means of knowing. We cannot believe that orchestral music was intended to be so mystifying as this. After this cataclysm we are in the con moto again, but now with a difference. Tempestous scales, on strings and wood-wind combined, lead to a culminating, very rapid, crescendo, which, in the course of five quick measures, leads from "pp" to "sfffz," a crash that will probably be registered in the seismatic office at Washington as "a strong earthquake shock somewhere within 500 miles." With this explosion the movement ends.

We have not fully described the melodramatic pauses, the difficult work of the strings, the strange pizzicato in fortissimo, on all the strings together; suffice it to say that our splendid string orchestra, for once, was taxed to its utmost, and came bravely through the ordeal.

And now, at the third movement, there comes a sudden change. At last we are landed in a sort of melancholy peace and a moderate score. The horn, excellently played, gives a tranquil theme against a simple figure upon the muted strings. The contrabasses are absent from this mournful passage, but not for long. The harp here is constantly in evidence against a soft shuddering of all the strings. Even the contrabasses shiver. Here we emphatically believe that the auditor has a right to know what the trouble is.

With all this intricacy of scoring there is a simplicity of some of the progressions that appeals even to the non-musician. Runs of thirds and sixths are plentiful, and the harp effects are celestial in almost every part of this movement. The Andante Misterioso, which forms part of it, is very striking. An English horn melody is supported by organ, harp, and four solo violins ("divisi"), while contrabasses and violoncellos give a strange, slow, diatonic figure in pizzicato. The movement comes to a peaceful, scarcely audible, ending. This third movement is the most attractive part of the symphony, and won considerable applause.

The finale begins oddly, with bassoons and contrabassoon unsupported, and at once deals in the mysterious pauses which seem to be a trademark with Lendvai. Hitherto there has not been much jugglery of rhythms in the modern vein (which makes the movements less difficult than many other large scores), but now there is considerable of it. The strings are divided in a manner almost rivalling Wagner's "Waldesweben." There is a mingling of three-quarter and four-quarter effects in a striking manner, resolutely martial in style, with the entire orchestra working. It is almost impossible to grasp the full meaning of this finale even with a study of the score. Of course, being an ultra-modern work it ends with the most powerful crash that can be managed, a crisp chord sounded "sforzandissississimo" ("sfffz") with all the vigor that nearly a hundred able-bodied men could give to it. The audience was stunned, but recovered in time to applaud, and the labor expended upon this work by conductor and men certainly deserved it. But music is going upon a strange path in these days. Tremendous skill is taking the place of great ideas. We believe that it was Herbert Spencer who said, not so very long ago,—"music is going beyond the physical possibility of the brain to comprehend it!" This is a true indictment, and these very spasmodic and fragmentary exhibitions of orchestration are a clear evidence of it. But Dr. Muck was recalled at the end of the work, the orchestra was obliged to rise, and the labor that had been expended on the task was abundantly recognized by the public.

It might have been sarcasm, but it was merely a happy accident, which caused Max Pauer, the classical pianist, to come into juxtaposition with this modern score with Mendelssohn's G minor Concerto. Melody, symmetry, intelligibility, these were in every measure of this work, which most modern artists have relegated to the advanced classes of the Conservatories. But from the entrance of that dashing octave scale figure in the eighth measure one felt that this was to be something far beyond the general estimate of this concerto. The dialogues between soloist and orchestra, in this first movement, were excellently balanced, and the fanfare leading into the Andante was brilliant. The manner in which Mr. Pauer embroidered his embellishments around the melody in the cellos and violas, in this Andante, was most beautiful, and we do not despise it because it was very tuneful. In the Finale the playing of the figure in broken chords, the subordinate theme, was the acme of delicacy. Again the antiphonal work between the piano and orchestra was an ensemble to be long remembered, and the return of the figures of the first movement was perfectly brought out. Mr. Pauer's playing was beyond criticism.

This concerto was written in the days when music was meant to be enjoyed, and Mendelssohn hated ugliness in art as he hated it in life. What wonder that the audience enjoyed it! They did not ask if it was the acme of difficulty, or if it conveyed some occult meaning, but they revelled in the tunes, their artistic presentation, their counterpoint, and their general elaboration. One feels grateful to Mr. Pauer for having courage to go back to Mendelssohn, whom foolish people imagine to be a sort of musical kindergarten. He made the concerto more virile than we have ever heard it, and he was recalled over and over again with the greatest enthusiasm. It proved that one school of music does not abolish another, and that Mendelssohn is still very much alive in these days of Strauss, Reger & Co.

These two important works (both practically new to the concert-platform) have deserved all our space today. The reader may take it on faith that the rather too heavy "Faust overture" and the rather too light "Carnival overture," were well played, but the fragmentary "Faust" coming after the fragmentary Lendvai, was a "wasteful and ridiculous excess."

BOSTON AMERICAN-

FEBRUARY 15, 1913.

WEINGARTNER GIVES PRAISE TO SYMPHONY.

By FREDERICK JOHNS.

The most competent critic in the whole world sat in judgment upon the Boston Symphony Orchestra yesterday afternoon and found it good.

It was Felix Weingartner, the conductor of the opera, a man whose reputation as a critic and a pamphleteer is almost as great as his fame as a conductor and composer. Weingartner occupied a seat in the centre of the hall and remained through the concert. He said later:

> It was my first chance to attend a concert of the Boston Symphony Orchestra, of which I have heard so much in Europe. I was most tremendously impressed. It is a superb, glorious orchestra. It is one of the very greatest orchestras that I have ever heard. The beauty of the strings, the grandeur of the brasses, the fineness of the wood winds, all have made their impression upon me, and how that band can play. I was entranced. Dr. Muck is a fortunate man to have under his control such a glorious instrument.
>
> Dr. Muck and myself are old acquaintances. For some years we were conductors together in the Berlin Opera. I have heard him often in the past and it was a pleasure to attend one of his concerts again.
>
> I have a good orchestra at the opera. It is not, of course this, (with a sweep to include the Symphony), but it is a very good opera house orchestra and it improves all the time.
>
> The Symphony Hall is very splendid. It is admirably adapted for music of this sort. The acoustics, to me, seem very good, although I have not had time to study them. It has been a great pleasure to me to attend the concert.
>
> I have a deep admiration for Boston, which maintains institutions like this. I like the city as a place to live in, also. I am come to love America. I wish it were not so far from Europe, for in the Winter time the ocean is very rough and I am so seasick. Yet I think maybe I shall come back again next year.

The Symphony yesterday was Lendvai's Symphony in D major, performed for the first time in America. The soloist was Max Pauer, the pianist who is creating a sensation in this country. Pauer enjoys a great reputation abroad, is middle aged, but is making his first visit to America. He is a man of prodigious technique and splendid interpretive intelligence.

He played the Mendelssohn concerto in G minor, which had never before been played at these concerts. The reason was evident. It was bristling with difficulties that yet did not show, and is not to be compared for effectiveness with other Mendelssohn concertos. Pauer's performance was brilliant and worthy of the enthusiasm it provoked.

The Lendvai Symphony is rather attractive. It is full of unusual and original color, fine melody and brilliant effects. The second movement is especially fine music. The finals was least meritorious. It was horribly gruff.

BOSTON HERALD,

FEBRUARY 15,

PAUER PLAYS WITH SYMPHONY

Shows Fluency and Agreeable Touch in Vapid Mendelssohn Concerto.

FIRST APPEARANCE HERE

Lendvai's New Symphony Given American Premier Proves Disappointing.

By PHILIP HALE.

The 15th public rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted. Mr. Max Pauer, the pianist, played for the first time in Boston. The program was as follows:

Symphony in D major, op. 10......Lendvai
A "Faust" overture..............Wagner
Concerto No. 1, G major, for piano, op. 25..............Mendelssohn
"Carnival" overture..............Dvorak

Lendvai's symphony was performed for the first time in this country. The composer, born at Budapest, and now in his 31st year, was a pupil of Hans Koessler, and studied for a time with Puccini in Milan. The symphony was produced at Bonn, in November, 1909. A revised version was performed at Dantzic in 1912.

We know Koessler in Boston by a tedious set of orchestral variations, performed here 11 years ago, in which the composer endeavored to portray in music his first meeting with Johannes Brahms in Hungary, Brahms as a friend, Brahms as a lover of children, Brahms as a friend of nature and a humorist, and the example given by Brahms for emulation. Any man that would attempt to do all this in music is evidently not a safe teacher of the young.

When this symphony was first brought out the four movements bore titles: "Invocation," "Fantasie," "Naenie," "Bachanal." "Naenie," as Brahms's composition of the same name for chorus and orchestra, was inspired by Schiller's poem. We are informed that there was a descriptive program note for the audience at Bonn, but in the published score the movements are not entitled and there is no hint at a program. The symphony is unusual in this: the first movement is an Andante Religioso, and after the lively second movement, there is another "slow" movement.

The music as a whole is disappointing. No one of the movements has a decided outline, nor is there any example of vived impressionism. The structure of the first movement is shadowy and in no one of the three that follow is there a firm and substantial design. The vein of melodic invention is not rich. The chief motives seldom have a decided profile, nor is there the pleasing vagueness due to charming coloring and subtle hints and suggestions. The instrumentation, as a rule, is drab, clumsy, monotonous. The third movement is the one least open to this reproach, as it has certain pages colored in an original and interesting manner, so that there is a poetic impression.

There are a few effective climaxes in which the organ is an important factor. Lendvai unfortunately overworks the sonorous climax followed immediately by a piano or pianissimo effect. Mr. Robert Mueller-Hartmann, in an analysis of the symphony, says that Lendvai in his Finale is "grotesquely comical"; that there are rhythmic surprises; and he speaks of wit and humor characterizing the movement. The rhythmic surprises seem forced. As for wit and humor, the Finale is about as amusing as a railway accident. Everything seems labored, manufactured. There is little suggestion of unconfined joy and bacchanalian spirit.

The difficulties in performance—taxing entrances and rhythmic changes—are great. The symphony was well played, as was Wagner's overture after the opening, in which the phrase for the bass tuba was not clearly defined. The virtuoso qualities of the orchestra were more fully displayed in the brilliant performance of Dvorak's "Carnival."

Mendelssohn's concerto was heard for the first time at these concerts—once in 32 seasons. J. L. Hatton was the first to play it here, in 1848. After that it was played in orchestral concerts—Theodore Thomas's, and concerts of the Harvard Musical Association, by several pianists, of whom Anna Mehlig was probably the most celebrated. No doubt the fact that the concerto was a favorite piece of pedagogues, and was often heard at graduation exercises, deterred some pianists from including it in their repertoire. The wonder is that Mr. Pauer should have wished to appear in New York and Boston as a player of this vapid concerto with its insignificant first movement, its sentimental Andante and its tinkling rondo.

For Mr. Pauer is a pianist of high and indisputable attainments. He played with amazing fluency. His touch was agreeable. The delicate and rapid passages were distinct and crystalline. His phrasing was tasteful and elegant and in the Andante he did his best to save the music from the reproach of watery-eyed sentimentalism. The concerto, superficial in its sentiment and glitter, gave no opportunity of judging him as an emotional interpreter.

There will be no concerts next week. The program for Feb. 28-March 1, will be as follows: Debussy, "La Mer"; Dukas "The Sorcerer's Apprentice"; MacDowell, "Indian" suite; Goldmark, overture "In the Spring."

GLOBE

FEBRUARY 15,

NEW SYMPHONY BY LENDVAI IS PLAYED

Work of Striking Effects in Rhythm and Color.

Max Pauer Reveals Graceful Style in Mendelssohn Concerto.

The Symphony rehearsal was the 15th of the season. Erwin Lendvai's symphony in D major, op 10, was played for the first time in America. Max Pauer, the pianist, now director of the Stuttgart (Ger) Conservatory, made his first appearance in Boston, playing Mendelssohn's concerto No. 1 (G minor), which was heard for the first time at these concerts.

The new symphony is interesting for its daring individuality in form, its striking emotional contrasts, which at times approach incoherence, and for its vitality in rhythm and color, rather than for sustained loftiness of thought. Mr Pauer imparted distinction to a superficial and saccharine work by a pianism that for lightness, fleetness, and the grace of a duly artificial elegance, provided a rare and exquisite pleasure.

Lendvai is now in his 30th year. The plangent note of passion is still at times his master. At 31 Mozart had written such beautifully proportioned works as "The Marriage of Figaro" and "Don Giovanni," but here was a creative mind of wondrous clearness of perspective. Few at that age will yet repeat in a mellow voice Wordsworth's lines of "the later years when these wild ecstasies have been matured into a sober pleasure." Here is a work apparently born out of various and opposing phases of experience. For the greater part it is the voice of youth that speaks. There is no fixed program.

Three moods appear as though contending for the mastery. At times they assume the definite profile of a personality. There is an impassioned spirit of conflict, reckless, inevitable, rebellious and elemental; sweeping to the summits of mighty climaxes that yawn over a sheer precipice of silence or of reflection.

Then there is the spirit of mysticism, a latent hungering to peer beyond the veil of the known. Sometimes it appeared just at this peak of the summit, and led the way back to tranquility and introspection. The third movement begins in the atmosphere of the cathedral. The first theme is in a minor scale with a flatted seventh, and there are modal harmonies. The composer is fond of a diatonic passage of chords, wherein he has so doubled his voices in the strings that they radiate a light as of mystery. In the last movement they are heard for a moment and are justled rudely by the recurring mood of the hero, the adventurer, the aspirant in a material world.

Lendvai has not permitted the hearer to forget furthermore that Hungarian blood flows in his veins. The Magyar's sense of resilient rhythm is his. There is a theme exposed in the second movement and developed in the last which is unescapable in its rhythmic vitality. The formula is that of an accented note leading into one of half its value, sometimes an interval below, sometimes a half-step above. With Dr Muck's accentuation it has character and appeal.

There are other themes, as that announced by the horns at the beginning of the third movement, that have strong rhythmic identity. Generally speaking, the development is disappointing.

This is true of the principal subject of the first movement, long, songful in character, announced by the graver voiced instruments—bass clarinet, 'celli and basses—and somewhat similar in character to the theme of the father in the opera "Louise." The composer has not restricted his invention by the demands of form, for the majestic return of this theme resembles a coda rather than the expected recapitulation. There is another sign of bold originality.

The composer has used dissonance with a daring hand. He makes a whole chord an embellishment to another, even when it sets two hostile tonalities clashing, as when he makes the organ, over a pedal in D, play a crashing chord in C sharp major, resolving, after a hair-lifting instant, to the tonic. There are other instances of biting harmonies, although it cannot be said that they are used purely for bizarre effect, or merely to incite nervous stimuli. With a less imaginative conductor than Dr Muck in anticipating their resolutions the result might be crass and brutal, and it is not strange that performances of the work in Berlin and Danzig, where the preparation probably was less careful, elicited adverse criticism.

There is considerable skill in the use of color, as in the passages for solo violin, and in the mysterious and sustained chord in the organ after an imposing climax, a sharp contrast. On the other hand the stroke of the small bell at the first of each measure of the English horn solo in the third movement is not fortunate. The harp or the higher tones of the violin might have given the effect more happily.

Not the least virtue of the work is the fact that it runs about 35 minutes as played yesterday. A modern symphony requiring less than an hour is worthy of great respect. The last movement is scrappy in construction, but there are beautiful pages in the third, and others in the first and second that prompt a desire for a second hearing. Dr Muck has rehearsed the music with

Mr Pauer played in the vein as an interpreter of Mendelssohn and yet raised his individuality and authority as an artist above the plane of the composer and the concerto. The beauty of tone, the true limpidity of scale passages, the exquisite graduation of nuances, the clarity, sense of proportion and the finesse in style were all most admirable. The finale was played with great brilliance. How faithfully it has served girl graduates of boarding schools these many years, and how fitting its reward yesterday. The pianist was given an ovation.

Wagner's "Faust" overture was played with a fine sense of its character and with great beauty. Dvorak's Carnival overture closed the program.

JOURNAL

FEBRUARY 15,

IS SUCCESSOR TO PADEREWSKI

Max Pauer Makes Boston Debut at Symphony Matinees.

ACCORDED OVATION

Lendvai's Symphony in D Major Proves a Disappointment. Muck Conducts.

By E. F. Harkins.

"Paderewski's successor," Max Pauer, made his Boston debut yesterday at the Symphony matinee, winning a well-earned ovation and prompting the question why this great, mature, almost middle-aged artist was not introduced to Bostonians long ago. And the most remarkable thing of all is that this most polished of the German pianists scored a brilliant and popular cussess with a Mendelssohn concerto (No. 1) that was never before thought worthy of a place on a Symphony program.

Who is this giant who has sprung full-fledged into the American musical world? He is the son of Ernst Pauer, composer, conductor, pianist, editor, teacher, one of the most studious musicians of the last century; and Max was born while his father was living in London. After studying abroad he returned to London for a time, making that city his headquarters while he went on concert tours; but he interrupted his career as a virtuoso to take a position as teacher of piano in Cologne.

Won High Reputation

There he won a "high reputation as a pianist," but though he is only a few years younger than Paderewski he was allowed up to this season to rusticate in Cologne and Stuttgart. He did not blossom forth as a pianist of international distinction until a short time ago. Last month he made his American debut with the Philharmonic Orchestra in New York, playing this same Mendelssohn concerto in G minor, but since then he has revealed the deeper side of his art in recitals and concerts and has everywhere been hailed as one of the most impressive pianists of the day.

Warm applause greeted him when he stepped to the piano yesterday. He was sure then of a friendly audience, one that was pleased to welcome a man of such splendid attainments. It is safe to say that not more than a dozen persons in the audience had ever seen this very tall, shambling, kind-faced, unaffected man before. Dr. Muck himself never met him until this week. But before the performance of the concerto was over Pauer had everyone saying how splendid he was, how ravishing his cantabile showed itself, how sparkling his runs, how masterly his technique and romantic his feeling.

Less distinguished pianists have dubbed this Mendelssohn concerto old-fashioned—mere froth or piffle. Mr. Pauer, who is not only a virtuoso, but a profound student of piano music, makes so bold as to call the work beautiful. He chose it for his most important appearances in this country because, "first, it is beautiful; second, it is unhackneyed; third, it is too much neglected." He protests that the neglect of such "fine compositions" arouses a strong feeling of artistic revolt in him: yet he loves Reger and Richard Strauss.

Besides his irreproachable technique, which recalled the sparkling style of Professor Godowski, another famous teacher-virtuoso, who played at the Symphony concerts earlier in the season, Mr. Pauer displayed a poetic feeling that graced the andante movement of the concerto. Under his hands the revival of this Mendelssohn work as a public concert piece seems well worth while. But, like so many other works of the kind, it requires a superior grade of [illegible]

Charms Audience

Such feeling this blond giant exhibited yesterday to crowd his glittering technical equipment and charm an audience into applauding him until he returned to the stage half a dozen times.

The other much advertised feature of the program, Erwin Lendvai's symphony in D-major, which is new to America, was disappointing—a very rich setting for quite uninspired themes. The frequent dramatic climaxes remind the hearer of Lendvai's teacher, Puccini, but the young Hungarian composer displays indisputable talent in his mixing of orchestral colors. His bent seems decidedly operatic. The symphony, which aroused only moderate applause yesterday, might improve upon acquantance. It takes only half an hour to perform and is the first number on the program.

Wagner's "Faust Overture," which discloses the early development of true genius, and Dvorak's "Carnival Overture," are also on the program.

Dr. Muck's conducting throughout the concert was a model of grace and sympathy.

TRANSCRIPT,

FEBRUARY 15,

THE SYMPHONY CONCERT

LENDVAI'S NEW AND SINGULAR SYMPHONY

Music of Unmistakable Imagination and Individuality, Rhapsodic and Assimilated in Form, of a Strange Soft Tonal Texture and of Mystical and Fervent Mood—The Outstanding Singularities—A Large Pianist and a Small Concerto—Two Romantic Overtures, Besides

TO a strange new opera succeeds a strange new symphony. Zandonai's "Conchita" was produced at the Metropolitan, last Tuesday, and it seemed a very singular music-drama. Lendvai's symphony was produced at Symphony Hall yesterday afternoon and it seemed a very singular symphony. In one superficial respect, indeed, it proved most singular. Lendvai is a young composer obviously sensitive to the symphonic fashions of his time. One of them, in symphony or tone-poem, is length. A new orchestral piece "of large dimensions" that continues for less than an hour has become almost unthinkable. Yet in thirty-five minutes Lendvai has said in this symphony all that he had to say. He is as brief as Brahms, though otherwise he has not the smallest kinship with the elder composer. Some of his hearers, in fact, accustomed to the long-breathed modes of the hour, believed a movement hardly begun when it was drawing to its end. Lendvai's brevity, at least, will commend him to a nervous generation.

Lendvai the Modernist

In other attributes, Lendvai, so far as his music and a single hearing of it disclosed him, is a thorough-going modernist. Like most of his generation he cannot or he will not invent intrinsically beautiful or strikingly emotional melodic thoughts. His themes exist less for themselves than for the play of his imagination upon them. On the other hand, the chief melody of the symphony is as long-breathed as though Mahler had shaped it. He derives subsidiary motives from it, but his liking for brevity seems to check any tendency in him to worry scraps of them in purely cerebral music as many a young and old composer of our generation likes to do. Lendvai is an arch-modernist in his reliance upon rhythm as an expressive and diversifying means and in his ingenuity and imagination with it. Half the difficulty in the arduous preparation of the piece must have lain in the constant and abrupt changes of rhythm and counter-rhythm curiously interwoven. Lendvai is modernist also in the range and freedom, the imagination and the individuality of his harmony. He does not reap imitatively where others have sown daringly; but he is familiar with the harmonic progress of the last twenty years that has widened and deepened so variously the expressive range of music. He has individuality and imagination in his harmonic backgrounds and no little resource with them. He is capable of harmonies so delicate and tingling that Debussy might have spun them; and he can be as stout-voiced and rich harmonically as any contemporary German. Fearing no harmony, he fears no dissonance either. When his imaginative purpose demands a biting progression or a jangling juxtaposition, he is not timid with it. He can lay unrelated chords beside each other that rasp—and also thrill.

The Soft Coloring

Above all, Lendvai is a modernist in his imagination with instrumental coloring and his dependence upon it to pleasure listening ears and stir waiting emotions. His symphony calls for no unusual instruments, unless it is in his frequent use of the organ throughout it. He does not load down his orchestra with sounding brass or multiform wood-winds. His reliance, rather, is upon his imagination with his timbres plus those that the organ newly affords him. He has searched out its secrets of color and he is curiously sensitive to the voice of the harp isolated or in unexpected and fanciful contrast or combination. In one respect, however, Lendvai's instrumental imagination is very individual. It spurs him oftener to the softer, the more delicate, the more evanescent timbres of his orchestra than to its biting and flashing tints. Sometimes, as in his climaxes, he would write a stout-bodied and full-voiced music. He can make also his abrupt and [illegible]

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The Rhapsodic Form

As impressive and indicative of an individual imagination is another singularity of the symphony—Lendvai's treatment of the symphonic form. No one in these days cares to be orthodox with it—unless he is doing a tour de force that shall make the audience "sit up" by its feigned renunciation of freedom. But even liberty has its formulas and one of them with the emancipated symphony is the unifying of it, in the relation of the melodic thoughts and the development of them, by a more or less "literary" programme, pictorial, psychological dramatic. This is a favorite German formula. Another, more in vogue in France, prescribes the cyclic use and development of themes to give this unity of body and imagination. Lendvai, seemingly, has almost discovered a new formula or what, of course, will soon be one. At bottom, his symphony is very like a free rhapsody, conditioned as to form only by the moods that it would express and the necessities of musical structure and continuity. He begins, for example, with a slow movement, Andante Religioso; he continues with one of livelier mood and voice; he passes in the third movement into mystical vein and the exquisite softness of tone and texture already noted; the finale is bolder, but in spirit, at least, it approximates much more a symphonic scherzo than a symphonic finale.

All this is far enough from the orthodox or even the emancipated sequence of moods and movements. It suggests, instead, the fitful course of rhapsodic imagination and impulse making the symphonic form—or what passes for it—obey their promptings. Within each movement, the course and the development of the melodic thoughts are as free and moody, impulsive and rhapsodic. Imagination and expressive purpose, and not formal prescription, seem to condition most that they contain. And yet with all this rhapsodic intent and outcome, Lendvai has a curious skill in suggesting the other symphonic procedures of the hour, as though he had assimilated them and fused them into his individual purpose. The persistence of a certain motive, unmistakably set forth at the beginning and recurring throughout the symphony, suggests that he knows the "cyclic" form. Originally, each movement of the symphony had a descriptive label and there were other hints of a "programme." Evidently Lendvai understands the "programmatic" formula. Finally, with all his rhapsodizing, he sometimes shapes the course of it so that orthodox ears will hear it with a pleasant sense of the old way. Formally, the symphony is a very singular adaptation of many procedures into individual rhapsodic design. The quiet ardor of Lendvai's imagination and his superlative technical skill melt them all into his imaginative purpose.

The Emotioned Impression

These singular procedures are quite enough to interest those who choose to hear symphonic music as intellectual sensation imparted by mental process. They need not doubt for a moment that Lendvai's symphony has "intellectual qualities," though they do happen to lead him far from the orthodox paths. Music, however, happens to be also the most emotional of the arts, with beauty, albeit of many kinds, as its goal, seeking to kindle listening imaginations, quicken feelings, transport attentive and responsive spirits. Processes or no processes, herein lies the final test of Lendvai's symphony. Unmistakably at many moments, and most frequently in the mystical third movement, the suffused or the melting tonal colors, the rare softness of the tonal texture, give the music a strange and fascinating beauty that seemed almost wholly new to some ears that heard it yesterday. Unmistakably the incessant and expressive rhythmic life of music makes it quicken the listening spirit. Unmistakably yet again, some of Lendvai's moods do stir answering emotions in the hearer and in the mystic movement almost transport his spirit.

Call the first movement "Invocation" as the original label ran or be content only with the marking "Andante Religioso." Either matters little. For a deep intensity of grave feeling speaks penetratingly through the music. The composer goes forth in it as one who would mount to spiritual heights so deep and aspiring are the fervors within him. When they speak sonorously, they move the hearer less than when they speak in lower intensities of still vision. Pursuing the heights, he halts first on the cliffs of fantasy. From this world spring the livelier, the more brightly colored tonal sensations of the second movement. It is imaginative music, rhapsodic music. It interests, stirs, but does not quite enkindle. In the third movement, the music is as though the composer had almost attained the heights he sought. He sees them veiled in a beauty, spiritual, ineffable. Not a little of this beauty has passed into the tones by which he would transmit his vision. They do transport the impart his vision. They do transport the singular ecstatic glow, half sensuous and half spiritual. They are a strange and rare music of deep rapture.

Being a rhapsodic symphony, Lendvai's might well have ended here. As it is, it goes on as though the composer had crossed the peak of the mountain of his aspiration and gone down on the other side. Into what, it is hard to say. Some listeners hearing the clucks of bassoons, syncopations of rhythm, sharp-set harmonies and highly-colored instrumentation, will say into a world of revelling and careless men. Others, hearing later a certain joyous turbulence, may believe that the seeker has come refreshed into the eager life of doing and striving. Between, both will hear also the clear voice of the reiterated melody of fervent aspiration. Wherever music and composer go, it is still in their hearts. It still kindles Lendvai's imagination. Not much else of the finale seemingly did. In it he rhapsodizes still, but without the deep, compelling, fusing fervor. More than once he is only loosely music-making. Sometimes finales are a pity.

Wagner and Dvorak

The rest of the concert made contrast enough with Lendvai's symphony; yet time and again—since Dr. Muck will unify—sent the listener's mind harking back to it. The orchestra had played like a band of imaginative virtuosi through the symphony and it had gained marvellously the melting tonal colors, the strange new softness of tonal texture, the endless suggestion of rhythm that the music sought. The concert happened to end with the "brilliant overture" of hallowed programmatic custom—Dvoràk's "Carnival," in which lively rhythms toss about bright instrumental colors in spirited play. Dr. Muck and the orchestra made it like a merry kaleidoscope; but it seemed the regular thing in the regular way beside Lendvai's rarities of color and rhythm and his strange, insinuating softness. And Dvoràk in his "contrasting passages" was a sentimental more than an emotional soul. Yet the regular thing in the regular way has its comforts, especially after the exactions of the new.

Somewhat akin, too, in the bringing of the expected seemed even Wagner's "Faust" overture. It was written in his most romantic days and it follows what by this time the London reviewers must surely call the "well-known" romantic formula. Hear Faust in a dark tonal abyss of gloomy meditation, restless striving and wrenching wretchedness of spirit—at war with the world and life as the romanticists liked to say. Hear the tender, glowing, quickening, re-creating call of the ideal, piercing the abyss with its brightness, soothing the troubled spirit leading it, again as the romanticists liked to say, "even upward and on." By the time he was revising the overture in the fifties Wagner was well on his way to his own particular romantic formula in which the voice of the ideal became the voice of the ewig-weibliche. "Gretchen, of course, could not be introduced into the overture," Wagner wrote to Liszt, but Senta, of "The Flying Dutchman," his first version of the redeeming woman, is clearly audible in it. All of which is neither here nor there. The point is that these romanticists who culminated in Wagner had little inclination to the mystical imaginings and aspirations of our Lendvais. Their feet were set on the firm rocks of romantic despair, duty fated, and romantic salvation by their everlasting woman's spirit. And stout, and not soft, was their play with both. Even in the fifties, Wagner was master of the romantic matter and manner in music and imagination and could set his own individual stamp on them. Whatever the date, the "Faust" overture is music of his prime.

Mr. Pauer and His Concerto

The other piece on the programme was contrast and nothing else—Mendelssohn's concerto, "for the pianoforte with orchestra" as the old-fashioned title runs, played "for the first time at these concerts." For thirty-two years the Symphony Concerts have continued; legion are the pianists who have appeared at them; yet not one has revived what was a classic concerto in Victorian days. The conservatories keep it alive. They say that in the still watches of the night all the pianos in the rooms of the piano classes at the Conservatory in Paris begin to play it by themselves in ghostly reminiscence of the number of times it has been played upon them. But two or three whole generations of virtuosi have refused to toy with it. What, in the naked vernacular, is there in it for them? Only pretty little runs, polished little "passage-work," amiable little melodies, a slow movement that sounds like an etherealized hymn tune, a finale that only tinkles and over it all the dry and smiling nicety of Mendelssohn when he was most elegant, smug, "superior," mannered and dull. There is no room in it for their technique and their feeling, their power and their personality. Nothing and no one—not even in New England—ever lived by nicety alone and Mendelssohn's piano concerto has withered away in spite of all its neat prettiness. And Max Pauer played it yesterday—Max Pauer, tallest of figure, broadest of shoulder, image of virile strength among living pianists. He played it with much deftness of finger, especially in even and purling runs, a light touch that spun gracefully the pretty arabesques, a small, gentle tone that was always fluent and sometimes sparkling; a pleasant singing of the amiable melodies and a happy faculty of bright tonal color for Mendelssohn's neat little fancies. It was all as polished and crystalline as taste, skill, and sentiment—in the old Victorian sense—could make it. Mr. Pauer assimilated himself perfectly to the piece. By these tokens he can differentiate between music; he has sense of style and a rare artistic self-control. No doubt—being a renowned pianist—he has other attributes, too.

H. T. P.

NEWS OF MUSIC

Dr. Muck on Tour

DR. MUCK will reproduce Lendvai's symphony at only one of the six concerts of the Symphony Orchestra on its monthly trip next week—that in New York on Thursday evening. At the other five concerts, divided between Philadelphia, Washington, Baltimore, Brooklyn and New York again, the symphony will be Brahms's in D; Mozart's "Jupiter" or Mozart's in G minor. Philadelphia, New York and Brooklyn will hear Dr. Muck's remarkable reading of Strauss's "Till Eulenspiegel"; Bach's suite in D will be played in New York; and the overtures of Berlioz and Weber [illegible] strew the programmes. Outside New York [illegible] Pauer will play Mendelssohn's Concerto for pianoforte at each concert.

MONITOR,

FEBRUARY 15,

LENDVAI SYMPHONY PLAYED

Giving the first American performance of Erwin Lendvai's symphony in D major, op. 10, the Boston Symphony orchestra, Karl Muck, conductor, rehearsed its fifteenth program in Symphony hall Friday afternoon before the usual large audience. Max Pauer, the pianist, appeared on this occasion, presenting Mendelssohn's first concerto in G minor. The program was as follows: Erwin Lendvai, symphony in D major, op. 10; Wagner, a "Faust" overture; Mendelssohn, concerto No. 1 for piano and orchestra. G minor, op. 25; Dvorak, "Carnival" overture, Op. 92.

The new symphony is conservative in all its technical aspects. If we grant, as it is time we should, that the symphonic forms established by Liszt and Strauss represent the standard modern idea of structure, this composition by Lendvai is just even with the thought of its era. Its method of approach to the listener are tactfully those which have been well tested and which have proved entirely effectual. It contains no experiment in architectural design. Its draughtmanship is in accord with the rules which the last 50 years of practical symphony building have evolved.

The Lendvai work has the best elements of fundamental plan, it has the most agreeable traits of finished outline that the men working with modern orchestral materials have been able to draw. And at the same time in its attainment of expression it is original and indvidual. As a picture of the life of the day it tells a story that no other symphonic work has told. It uses established formulas but it uses them to ends of social portrayal all its own.

The new symphonist is both like and unlike two composers who have had works presented at the Symphony concerts in recent seasons, Lendvai in dignity of purpose will remind many listeners of Elgar; in mastery of orchestral color he will remind many of Weingartner. But the difference is that his picture wins approval consistently. It starts out to impress upon us an idea of great nobility and it sticks to this idea, never allowing the exigencies of form to interfere. Again, it makes detail serve the main purpose. It will not permit means to become more important than ends. In a word the painter controls his subject and is not controlled by it. As a poet Lendvai may not attain rank above the minor men, but he will never lack enthusiastic readers.

The success of the Lendvai piece can be tested by a rule of thumb method which often works well when a quick judgment has to be made. It is equally interesting in all four movements. It is not a symphony with brilliant andante or scherzo but with commonplace opening and close. It contains no waste pages. It all stands or falls together. It is an absolutely compact work. This merit of singleness of effect is enough to make the composition have vitality, whether it is enough to rank it with the "Tasso" of Lizst, and with the "Don Juan" of Strauss or not.

The work is a symphonic poem in everything but name and "program." The divisions into movements are to be regarded more as a convenience for the listener than as an essential part of the composer's scheme. There is every element of orchestral expression in all four movements; every one of them aspires, meditates, satirizes or does what else it will. Every one of them shifts its mood as freely as it shifts its key. Fortunately the day has come when a composer is free to move about as he pleases in the emotional realm without offering the excurse of telling a story.

Mr. Pauer as pianist brought Mendelssohn back into high regard in the Symphony Orchestra repertory. He raised the question in a way that may not lightly be put aside, whether today we are not unduly despising this composer of the graceful melodic line and of classic harmonic plan. Perhaps, after all, there is permanency in the principles of composition defined by Mozart and Beethoven. Perhaps Mendelssohn stands excused for not breaking with their simplicity of key relations, with their straightforwardness of color combination.

The pianist is a great master of smooth phrasing and of making appeal through gentle tone. He is one of those artists who are keen for giving revaluation to the past, for showing in what respects the mid-nineteenth century and the early twentieth stand in emotional agreement. His work chastens the imagination of his listeners, takes them out of any sentiment they may entertain of narrow satisfaction with the present artistic day.

From ITEM

Address PHILADELPHIA, PA.

Date FEB 9 - 1913

The fourth and last but one of the season's concerts by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, February 17, and it will be the occasion of the first appearance here of Max Pauer, the eminent German pianist, who had a sensational success at his debut in New York with the Philharmonic Orchestra and a few days later in his recital [illegible]. Pauer is in this country for the first time, and from all accounts he is one of the very few great pianists in the world. He will play the seldom-heard Mendelssohn Concerto for piano and orchestra.

Date

Max Pauer, pianist, will make his first appearance in Philadelphia at the fourth Boston Symphony concert in the Academy of Music, Monday evening, February 17. His debut in New York a few weeks ago with the Philharmonic Society brought forth the most enthusiastic and unqualified praise. He holds a place of high esteem in Europe, not only as a pianist but as a teacher, for he is general director of the Conservatory of Music in Stuttgart. He has played in London and throughout the Continent. In New York he chose as his concerto for his first appearance Mendelssohn's G minor, a composition long since relegated to conservatory students. But he has given it a new lease of life.

He is the son of Ernst Pauer, the famous musical pedagogue, and was born in London in 1866. Max spent his first 15 years in that city. The next four years he was in Carlsruhe studying music, his principal teacher being Vincenz Lachmer. Then Pauer returned to England and matriculated at Oxford, whence he graduated with high honors. From that time he has devoted his activity to teaching and concertizing. For 10 years he was at the head of the piano department of the Conservatory at Cologne and since 1908 has been general director of the Stuttgart Conservatory. Here he will play the Mendelssohn Concerto in G minor for piano and orchestra.

From TIMES

Address: Brooklyn, N. Y.

Date

Louis C. Elson, of Boston, will give a lecture recital in Lecture Hall of the Academy of Music sext Thursday afternoon on the programme for the Boston Symphony concert which will be given on the following evening.

From CITIZEN

Address: Brooklyn, N. Y.

Date

MUSIC NOTES OF INTEREST

Boston Orchestra to Appear Here Feb. 21.

BONCI TO GIVE RECITAL IN MANHATTAN SATURDAY

Philharmonic All-Wagner Concert To-Night and To-Morrow Afternoon—Many Events of Interest Within Next Few Days.

The fourth and last but one concert by the Boston Symphony Orchestra of the current season will be given Friday evening, Feb. 21, in the Academy of Music, at the usual hour of 8:15. Dr. Muck has quite recovered from the illness which has kept him a prisoner in the house for three weeks following the January concert here and will be at his usual post.

He has arranged an exceedingly interesting programme, the first half of which is modern classic and the second half romantic. The Symphony will be Brahms' in D major No. 2, a work not unfamiliar to Brooklyn audiences as the orchestra has played it several times in past years. It displays Brahms in his brightest mood as a tonal melodist and occupies a place in Brahms' symphonies similar to that held by Beethoven's eighth symphony among the immortal nine. The second half of the programme will comprise Beethoven's overture, "Egmont;" Mendelssohn's concerto for piano and orchestra in G minor and Strauss' "Till Eulenspiegel."

The soloist, as already announced, will be Max Pauer, the German pianist. His choice of the Mendelssohn concerto is a bold one for this work has for many years been relegated to conservatory pupils. His success with it is only an-

From TRIBUNE

Address: Providence, R. I.

Date FEB 9 - 1913

1884

Boston Symphony Concert.

A large and representative audience of musical and society people assembled in Infantry Hall Tuesday evening for the fourth concert of the season. In the gathering were Mrs. William Goddard, Mrs. R. Grenville Brown, Mr. and Mrs. Harry Parsons Cross, Mrs. Stephen O. Metcalf, Mr. G. Richmond Parsons, Miss Parsons Mr. and Mrs. Walter J. Comstock, Mrs. Charles G. King, Miss Wheelwright, Mr. and Mrs Horatio A. Hunt, Mrs. Howard M. Chapin, Mr. Theodore Francis Green, Miss Eleanor B. Green, Miss Hunt, The Misses Lacey-Baker, Mrs. E. Tudor Gross, Prof. and Mrs. William Carey Poland, Miss Harriot E. Barrows, Miss Frances Alexander, Prof. and Mrs. Albert K. Potter, Mr. and Mrs. Charles W. North, Mr. William Harkness Arnold, Mr. George A. Freeman, Dr. and Mrs. Franklin H. Jewett, Mr. Dexter B. Potter, Mrs. A. H. Tillinghast, Miss Louise Tillinghast, Mr. and Mrs. Theodore W. Foster, Mme. Avis Bliven Charbonnel, Mrs. James H. Coggeshall, Miss Maria L. Corliss, Mrs. George Hail, Mrs. Orray Taft, Mrs. Anne Gilbreth Cross, Mr. and Mrs. Henry Hunt Clarke, Mrs. William von Gottschalk, Mrs. William M. Harris, Miss Harriet J. Miller, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. Ralph C. Watrous, Mrs. Frederick I. Marvel, Miss Edna Lewis, Miss Helen B. Pettis, Mrs. Prescott O. Clarke, Miss Clarke, Mrs. Charles Sisson, Mr. and Mrs. John A. Tillinghast, Mr. and Mrs. A. Kinghorn, Mr. and Mrs. Charles O. Read, Mrs. George M. Thornton, the Misses Thornton, Mr. and Mrs. William C. Dart, Mr. and Mrs. Spencer Over, Miss Ellen Anthony, Mr. and Mrs. Robert P. Brown.

SUNDAY GLOBE—

—FEBRUARY 16.

Boston and Its Conductors.

There have been musical doings in the last fortnight which are not to be accepted as ordinary or prosaic. The Symphony concerts of the classics conducted a week ago by Dr Muck, as well as those of Friday and yesterday, introducing with true virtuosity an interesting work, together with certain recent performances at the Opera House—the two of "Trovatore," the "Don Giovanni," particularly the "Otello" and above all the third and last "Tristan"—these musical dispensations following each other in close discussion, have prompted reflection, which, if they escape the perils of surfeit, should contain a large element of thanksgiving.

There was a period of time when the sun hid its face in Boston, and no conductor of true eminence cast his shadow before him. Those were dreary days. Then Dr Muck returned, and while illness has claimed him at intervals, the concerts he has conducted were lifted to a high plane of distinction.

Last year Mr Weingartner made a brief visit at the Opera House, and, notwithstanding the brief time in which he could submit his orchestra to anything approaching the discipline of rehearsal, and the comparative newness of the players in operatic experience, he accomplished results, particularly in performances of "Tristan and Isolde," that caused admiration and surprise.

Here were in evidence the qualities which are associated with a conductor, with one who justly bears the name. There is the kapellmeister, or the drill master, an excellent musician, it may be, conscientious, industrious, indefatigable, who if given unlimited opportunity for rehearsal, will accomplish something creditable, but with much beating of the air and much mopping of brows. On the contrary, the conductor, who stands at the desk by virtue of his natural gifts as well as by his ambitions, is able, by some mysterious power within him, to bring certain effects out of his men, with a minimum of verbal explanation, of repetition of passages or of rehearsal in the minutiae of detail.

It was manifestly plausible, with the preparation of "Don Giovanni" upon his hands and four other operatic performances besides it to conduct last week, that Mr Weingartner did not have a great deal of time to rehearse Beethoven's Eroica Symphony for the concert last Sunday afternoon. Indeed one of the first violins said that they had but partly gone over it before the rehearsal Sunday morning, when this whole program was to be covered.

And yet the symphony was played not only with surprising technical clarity and precision, but with interpretative understanding. The spirit of Beethoven, in its various manifestations, shone through it, even as Debussy's "Prelude to The Afternoon of a Faun" had appropriate atmosphere. The orchestral tone had color, euphony, elasticity and escaped the obvious in nuances that reflected a hundred lights and shadows. Here was a characterizing orchestra. Looking beneath the surface the hearer was conscious of a beat that had security, upon which a player could lean, expecting his cues, and a presence that radiated authority and inspiration. Outside of this, there was a mood, a succession of moods, which were dominant and made their way untrammeled to the ears and senses of those who listened.

The phenomenon of conducting is as yet the most mystical yet unescapable demonstration of telepathy in a practical world. Until personality, temperament and the chemistry of the nervous organism, its vibrations and sensibilities are reduced to microscopic analyses and formulae, the whole matter must remain abstruse. To see a great conductor work his spell over his men with that quiet and mystifying authority such as Nikisch, Muck, Weingartner, Toscanini are masters of—as was Mahler also—is for the foolish man to say: "This is a simple thing," and there are earnest souls whose blood was not distilled at birth from the majestic rhythm of the planets, who aspire to play upon their fellow-men as an instrument of music, and who

of tone; he cannot put brains in a singer's head or a sense of rhythm in a pulse which inherently lacks it, but when the singer was prepared to express emotion in the fullness of its integrity and import, how happy was the collaboration—as with Schumann-Heink in the gypsy's old airs, as with Mr Zenatello in the last scene of "Otello," which Verdi's motive of the kiss haunts like a specter; as with Mme Marcel and the tenor in the love music of the first act, and with Mr Scotti in his diversified narratives of the creed, and of Cassio's dream. Nor should Mr Weingartner's second act of "Tristan and Isolde" be forgotten and the music as Mr Urlus sang it last year. It is such an influence that refines and exalts the art of an opera house.

From TRIBUNE

Address: New York.

Date

THE BOSTON SYMPHONY

The Boston Symphony Orchestra makes its fourth visit to New York this week, giving its usual evening and afternoon concerts on Thursday evening, February 20th, and Saturday afternoon, February 22d, respectively, in Carnegie Hall. The feature of the Thursday night concert will be the first performance in New York of a symphony by the young Hungarian composer, Erwin Lendvai, which has just been played for the first times in America at the Boston concerts of yesterday and the day before. Comparatively little is known of Lendvai. He is a man in his early thirties and is a resident of Berlin. He has studied with Puccini and also in Paris and Germany. From all accounts he has had a very hard and desperate struggle to win recognition. This symphony in question was played for the first time at one of the big German festivals in Berlin last spring. The composer sent the score to Dr. Muck last summer and the latter was so impressed with it that it was one of the three works he announced at the beginning of the season he would play during the winter.

It is a work in four movements and is entirely modern in form and content. It employs the utmost resources of a modern orchestra and, like works of its kind, is of exceeding difficulty.

There will be no soloist at either concert. The full programme for Thursday evening is as follows:

Symphony in D major..............Lendvai.
Overture, "Der Freischütz"..........Weber
"Till Eulenspiegel's Merry Pranks"..Strauss
Overture, "Benvenuto Cellini"........Berlioz.

Saturday afternoon the programme, while not entirely classical in a strict sense, may be considered generally so. The symphony will be Mozart's in G minor. The programme is as follows:

Symphony in G minor..................Mozart
Suite in D major........................Bach
Variations on a theme by Haydn....Brahms
Overture, "Egmont"..............Beethoven

From SUN

Address: New York

Date [illegible]

The Boston Symphony Orchestra makes its fourth visit to New York this week, giving its usual evening and afternoon concerts on Thursday evening, February 20, and Saturday afternoon, February 22, respectively, in Carnegie Hall. The feature of the Thursday night concert will be the first performance in New York of a symphony by the young Hungarian composer, Erwin Lendvai, which has just been played for the first time in America at the Boston concerts of yesterday and the day before. Comparatively little is known of Lendvai. He is a man in his early thirties and is a resident of Berlin. He has studied with Puccini and also in Paris and Germany. From all accounts he has had a very hard and desperate struggle to win recognition. The symphony in question was played for the first time at one of the big German festivals in Berlin last spring. The composer sent the score to Dr. Muck last summer and the latter was so impressed with it that it was one of the three new works he announced at the beginning of the season he would play during the winter. It is a work in four movements and is entirely modern in form and content. It employs the utmost resources of a modern orchestra and like works of its kind is of exceeding difficulty. It is without a programme. There will be no soloist at either the Thursday night or Saturday afternoon concert. The full programme in its proper order for Thursday evening is as follows:

Symphony in D major..............Lendvai
Overture, "Der Freischütz"........Weber
"Till Eulenspiegel's Merry Pranks"..Strauss
Overture, "Benvenuto Cellini"......Berlioz

Saturday afternoon the programme, while not entirely classical in a strict sense, may be considered generally so. The symphony will be Mozart's in C minor. The programme, in its proper order, is as follows:

Symphony in C minor..............Mozart
Suite in D major......................Bach
Variations on a theme by Haydn...Brahms
Overture, "Egmont"..............Beethoven

From HERALD

Address: New York

Date FEB 16 1913

884

AN invasion by what might be called foreign orchestras will take place this week, for the Boston Symphony and the Minneapolis Symphony orchestras are coming. The Minneapolis Symphony will give its concert in Carnegie Hall Friday night, with Mr. Emil Oberhoffer conducting. The Tschaikowsky Sixth Symphony will be the principal offering of the musicians from the Northwest. The Beethoven overture "Rienzi" and the finale from "Das Rheingold" constitute the remainder of the orchestral programme. Miss Tina Lerner, pianist, will be the soloist.

* * *

Boston's orchestra will give two concerts in Carnegie Hall, Thursday evening and Saturday afternoon. The feature of the Thursday evening concert will be the first hearing of a symphony by the young Hungarian composer, Mr. Erwin Lendvai. The other numbers will be Dr. Strauss' "Till Eulenspiegel's Merry Pranks," Weber's overture to "Der Freischütz" and Berlioz's overture to "Benvenuto Cellini." For Saturday afternoon Dr. Muck has arranged a programme including Mozart's G minor symphony, Bach's suite in D major, Brahms' variations on a theme by Haydn and the Beethoven overture "Egmont."

* * *

From TIMES

Address: New York

1884

The Boston Symphony Orchestra makes its fourth visit to New York this week, giving its usual evening and afternoon concerts on Thursday evening, Feb. 20, and Saturday afternoon, Feb. 22, respectively, in Carnegie Hall. The feature of the Thursday night concert will be the first performance in New York of a symphony by the young Hungarian composer, Erwin Lendvai, which has just been played for the first time in America at the Boston concerts of yesterday and the day before. Comparatively little is known of Lendvai. He is a man in his early thirties, and is a resident of Berlin. He has studied with Puccini and also in Paris and Germany. From all accounts he has had a very hard and desperate struggle to win recognition. This symphony in question was played for the first time at one of the big German festivals in Berlin last Spring. The composer sent the score to Dr. Muck last Summer, and the latter was so impressed with it that it was one of the three new works he announced at the beginning of the season he would play during the Winter.

It is a work in four movements and is entirely modern in form and content. It employs the utmost resources of a modern orchestra, and like works of its kind is of exceeding difficulty. It is without a programme.

There will be no soloist at either the Thursday night or Saturday afternoon concerts. The full programme in its proper order for Thursday evening is as follows:

Symphony in D major................Lendvai
Overture, "Der Freischutz"............Weber
"'Till Eulenspiegel's Merry Pranks"..Strauss
Overture, "Benvenuto Callini"......Berlioz

Saturday afternoon the programme is as follows:

Symphony in G minor................Mozart
Suite in D major..........................Bach
Variations on a theme by Haydn......Brahms
Overture, "Egmont"..................Beethoven

* * *

From EAGLE

Address: Brooklyn, N. Y.

Date

The fourth and last but one concert of the Boston Symphony Orchestra of the current season will be given on Friday evening next in the Academy of Music at the usual hour of 8:15. Dr. Muck has quite recovered from the illness which has kept him a prisoner in the house for three weeks following the January concert here, and will doubtless be at his usual post. He has arranged an exceedingly interesting programme, the first half of which is modern classicism and the second half romantic. The symphony will be Brahms' in D Major No. 2, a work not unfamiliar to Brooklyn audiences, as the orchestra has played it several times. It displays Brahms in his brightest mood as a tonal melodist and occupies a place in Brahms' symphonies similar to that held by Beethoven's "Eighth Symphony" among the immortal nine. The second half of the programme will comprise Beethoven's overture, "Egmont"; Mendelssohn's "Concerto for Piano and Orchestra, in G Minor," and Strauss' "Till Eulenspiegel."

The soloist will be Max Pauer, the German pianist, who has recently been the sensation of the musical season in New York. His choice of Mendelssohn's "Concerto" is a bold one, for this work has for many years been relegated to conservatory pupils. His success with it is only another illustration of how often great works are neglected for the lack of the right artist to interpret them. The programme in its proper order is as follows:

Symphony, in D Major No 2............Brahms
Overture, "Egmont" ....Beethoven
Concerto for piano and orchestra.Mendelssohn
"Till Eulenspiegel's Merry Prank"...Strauss

SHOWTHROUGH

From STAATS-ZEITUNG
Address: New York.
Date

Esta 84

Symphonie-Konzerte.

Im erſten der kommenden Konzerte des Boſtoner Symphonie-Orcheſters, die am 20. reſp. 22. d. M. unter Leitung von Dr. Muck ſtattfinden, wird der Dirigent eine neue Symphonie des ungariſchen Komponiſten Herrn Lendvai vorführen. Es folgen die „Freiſchütz"-Ouverture, „Till Eulenſpiegel" und die Berlioz'ſche „Benvenuto Cellini"-Ouverture. Das Samstag-Konzert bringt Mozart's G-Moll-Symphonie, Bach's Suite in D-Dur, Brahms' „Variationen über ein Haydn'ſches Thema" und die „Egmont"-Ouverture.

From EVG. MAIL
Address: New York.
Date

E 1884

There was no soloist last night at the fourth Boston Symphony concert in Carnegie Hall, but Dr. Karl Muck gave at least two numbers of absorbing interest before the usual audience, which completely filled the house.

These were the symphony which opened the programme and Richard Strauss's ever fascinating "Till Eulenspiegel," the first being a novelty by a young composer, Erwin Lendvai, born in Budapest thirty years ago.

As a whole, this contained good melodic material, interesting rhythmic figures and an orchestration that is rich and effective. The work is bold and makes one feel that the writer had something to say without stepping out of the accepted harmonic paths to do so.

There are splendid climaxes cleverly massed, and although there may be moments when one feels too little thematic development and too much free fancy, it may be due to the fact that the usual sonata form is implied rather than put into execution.

Lendvai seems to have a wealth of imagination and knowledge of how to handle his material, and in the third movement especially there is much tenderness and a quaintness which leads the way into a finale in which there is more humor although less spontaneity than in the rest of the work. Dr. Muck conducted with spirit, and as usual carried his audience to a high degree of enthusiasm, particularly in the Strauss number. The rest of the programme consisted of Weber's "Der Freischutz" overture and Berlioz's "Benvenuto Cellini" overture.

From EVENING POST
Address: New York City
Date

E 384

Boston Orchestra Plays New Symphony

When Dr. Dvorák was director of the National Conservatory of Music in this city he wrote for the *Century Magazine* an article on Schubert, which Sir George Grove pronounced the best thing ever written on that composer. In course of that article, Dvorák made the important suggestion that no symphony should last more than half an hour. His own works are, to be sure, somewhat longer, though not excessively so. Since he wrote that article, however, the composers have been making their symphonies, as well as their symphonic poems, longer and longer. It is a great—often a suicidal—mistake, because, the longer a work, the more a conductor must hesitate to give it a place on one of his programmes.

Last night, in Carnegie Hall, the Boston Orchestra played a new symphony which comes up to Dvorák's ideal as to duration. It is in D major, and is the tenth opus of Erwin Lendvai, a pupil of Hans Koessler, of Budapest. Possibly Dr. Muck chose it for performance because of its brevity, since there seems to be little else to commend about it, unless it be an occasional patch of glowing orchestral coloring, and some agreable melodic pages in the third movement. As a whole it is singularly deficient in content, in ideas, in structural interest. For the most part it just maunders on and on without any obvious plan or pattern. Some of the brass climaxes are rather coarse, and in the first movement, mingled with the harmonies, there are bitter dissonances that are as agreeable as a pinch of quinine would be on a plate of ice cream.

The Lendvai symphony gave the Boston Orchestra a good chance to show off its brilliant virtuosity, and the same was the case with the "Till Eulenspiegel" of Strauss, and the concluding number, Berlioz's "Cellini" overture. Weber's "Freischütz" overture, however, which came after the symphony, is, as conducted by Dr. Muck and played by his men, enjoyable as music pure and simple, without any reference to orchestral virtuosity.

From GLOBE
Address: New York
Date FEB 21 1913

Establis

Once more the Boston Symphony Orchestra is with us and once more it gave a concert at Carnegie Hall last night. The programme comprised a symphony in D major by Erwin Lendvai, Weber's "Freischütz" overture, Richard Strauss's "Till Eulenspiegel," and Berlioz's overture to "Benvenuto Cellini." Erwin Lendvai is a young Hungarian composer and his symphony had not previously been played in New York. If it ever be played here again, that will be time enough to enter into a discussion of its qualities. For the moment, ungracious as such a proceeding may seem, it is enough to say that both for the orchestra that subjected and for the audience that submitted the symphony seemed a waste of time.

The real feature of the concert was the splendid performance of the Strauss piece, one of Dr. Muck's battle horses, though the Berlioz overture also went with great brilliancy. The overture to "Der Freischütz" was on the whole less satisfactory. For one thing, Dr. Muck takes the introduction so slowly that it can hardly be played at all. The audience was as large as the hall could hold and it received the Strauss piece with particular enthusiasm.

From EVG. WORLD
Address: New York
Date

Estal 884

BOSTON ORCHESTRA PLAYS NEW SYMPHONY BY LENDVAI.

Dr. Karl Muck, at the fourth concert of the season by the Boston Symphony Orchestra at Carnegie Hall last night, presented a programme that may well be called brilliant, for, principally, it served to show the virtuosity of his distinguished band. A symphony in D major by Erwin Lendval, heard for the first time in New York, furnished a refreshing novelty. The composer is barely turned thirty and the symphony is only his opus 10. The work is chiefly remarkable for its wealth of color. In richness of orchestration Mr. Lendvai fairly vies with any modern composer. He presents a series of pictures skillfully blended into a harmonious whole. And he is not an imitator. The four movements are marked Andante religioso, Con moto, Mesto ed assai tranquillo and Vivace. At a first hearing the two middle ones seem to fascinate the most. The first is impressive and the last has infectious charm.

For the rest there were Weber's "Der Freischultz" overture, Strauss's "Till Eulenspiegel's Merry Pranks" and Berlioz's "Benvenuto Cellini" overture, each performed admirably and appreciated by the distinguished music lovers that subscribe to these concerts.

From WORLD
Address: New York
Date

Estal 884

FACTS OF INTEREST FOR MUSIC PATRONS.

A NEW symphony of sombre color and lacking in seeming unity of purpose, heard for the first time by New Yorkers on Thursday night, was that by Erwin Levendai, played for the first time here by the Boston Symphony Orchestra. The composer is only thirty-one years old, and his technical equipment appears considerable, but he has not accomplished much in the way of real creative musical worth in this product.

As originally produced, the four movements were given titles which did not appear on the score when it was printed in 1912. The first two sections of the symphony are religious in trend and are moulded on broad lines with numerous climaxes in which the brass instruments have much prominence. The third movement is comparatively tranquil, and here is found some material worth listening to, but, as in the concluding section, which furnishes abrupt and sudden rhythmic changes, there is a lack of definiteness of musical purpose.

Conductor Karl Muck is doing a fine service in presenting unheard compositions at the New York Boston Symphony Orchestra concerts, even though he cannot be expected invariably to provide works of exceptional value. The orchestra was at its best on Thursday, and under the fine leadership of Dr. Muck interpreted the overture to "Der Freischutz," "Till Eulenspiegel's Merry Pranks" and the overture to "Benvenuto Cellini."

* * *

From AMERICAN
Address: New York. FEB 23
Date

Est 1884

Boston Symphony Draws Large Crowd

Perfection of Interpretation Was Offset by Lack of Variety in Yesterday's Programme.

The Boston Symphony Orchestra stands for such perfection in the interpretation of symphonic music that it may be considered iconoclastic to say that the concert given at Carnegie Hall yesterday was a trifle too uniform—for uniformity, even in perfection, is apt to tire.

The concert began with Mozart's Symphony in G minor, then came Bach's Suite in D major, Brahms's Variations of the Haydn Theme, and Beethoven's "Egmont" overture—a congregation of music that is very much of a class. In fact, the Bach Suite and the Mozart Symphony are in many places so akin in tempo and motif that the one seems almost like the grand elaboration of the other.

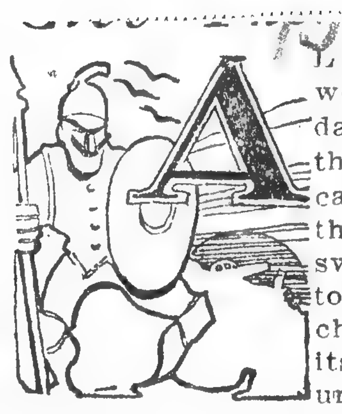
But other than this lack of variety, the whole concert was a triumph of the strings, and whether in the lightest and most delicate passages or the tremendous throbbing of the double-basses, the Boston Orchestra yesterday showed what a good thing it is to have well-drilled intelligence playing on perfect instruments.

The audience, as usual, was large, and devout in its appreciation.

884 Newspaper Cutting Bureau in the World

From EVENING TELEGRAM
Address: New York.
Date

Established



ALTHOUGH the weather of yesterday was trying in the extreme for vocal cords and strings, the opera was in full swing and the Boston Symphony Orchestra poured out its beautiful volumes of tone as if dampness and relaxing atmosphere had no menace for them.

The matinee performance at the Metropolitan Opera House was "The Barber of Seville," given with genuine holiday humor by the singers. Evidently in honor of the day, Miss Frieda Hempel, as Rosina, appeared for her singing lesson in the third act in a gown of blue with a white veil and with red roses displaying the national colors bravely. Had she sung the national anthem during her singing lesson the audience could scarcely have been more surprised.

As it was, this pretty red, white and blue Rosina sang Arditi's "Il Bacio" so well that the audience demanded a repetition of the brilliant waltz song.

Mr. Amato as the Barber, Mr. de Segurola as Basilio, Mr. Pini-Corsi as Dr. Bartolo and Mr. Umberto Macnez as the amorous Count, were familiar figures. They never sang better nor acted with more spontaneous comedy effects.

In the evening the popular performance of "Il Trovatore" was well attended. Mme. Gadski as Leonora, Mme. Homer as the remorseful Azucena, Mr. Martin as the troubadour and Mr. Gilly as the Count, carried the burden of the opera easily and sang the familiar but always beautiful arias of this most famous of Italian operas.

Music that has withstood the blighting hand of time and is to-day as appealing and melodic as when it first came from the inspired masters constituted the programme of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon.

As always, the visiting players from the Hub attracted an audience of discriminating listeners, who filled the big auditorium to overflowing, and expressed its pleasure with unmistakable enthusiasm. Dr. Muck and his players gave their best, and there is no better in symphonic music in this country.

Mozart's Symphony in G minor, a suite by Bach, variations on a theme of Haydn's by the modern Brahms and Beethoven's overture to "Egmont" were the full list of offerings. No modern harsh tonalities broke in on all this wealth of golden music.

14

SHOWTHROUGH

From STAATS-ZEITUNG
Address: New York.
Date FEB 28 1913
Establi

Boſtoner Symphonie-Konzert.

Ein gänzlich ausverkauftes Haus, ein begeiſtertes Publikum, ein voller Erfolg und wundervolle Leiſtungen — das war die Signatur des geſtrigen Nachmittags-Konzerts der Boſtoner. Dr. Muck hatte ein klaſſiſches Programm aufgeſtellt, das mit Ausnahme von Mozart (auch keine ſchlechte Firma) nur Kompoſitionen der drei großen „B“ enthielt. Mozarts G-Moll-Symphonie No. 2 (Köchel 550) wurde mit einem erleſenen Klangreiz und einer Duftigkeit ausgeführt, die entzücken mußte. Es folgte Bachs D-Dur-Suite No. 3, deren einzelne Theile ſich in dieſer meiſterhaften Darbietung zu einem vollen Genuß zuſammenſchloſſen. Brahms' „Variationen über ein Haydn'ſches Thema“ und Beethovens „Egmont“-Ouvertüre bildeten den Beſchluß der gelungenen Darbietung, die den wahren Enthuſiasmus des Publikums erregte. Nach der Bachſchen Suite mußte das geſammte Orcheſter aufſtehen und für den reichen Beifall danken. Es fiel auf, daß der Konzertmeiſter hiebei ſitzen blieb.

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From TRIBUNE
Address: New York.
Date
Est 884

OLD GRACE AND OLD MUSIC

And the Boston Orchestra as Their Exponents.

Dr. Muck has liberal views touching the mission of his Boston Orchestra, and a somewhat startling manner of proclaiming them. On Thursday evening he permitted a young symphonist of to-day to utter what he conceived to be a serious proclamation in the largest form of absolute music. Yesterday afternoon, by way of contrast, he made his orchestra speak the speech of Mozart, Bach, Brahms and Beethoven—and of them only. In every composition there might have been found a special preachment, but united they conveyed the one large, beautiful and apposite lesson of the beauty of sanity in interpretation and of the uplifting influence of the euphony which is rapidly disappearing from our concert rooms and the gracefulness which has been banished from the dance. It is passing strange that a performance of Mozart's G minor symphony should at this day demand praise, not only because it was made to sound beautiful, but because it was allowed to retain the beauty which is native to it—permitted to be its own sweet self instead of being tortured into the semblance of something else. Yet audiences in Carnegie Hall have heard it in something like motley under two conductors of recent years. And when its minuet was followed yesterday by the full-throated air, the gavottes, the bourrée and gigue of Bach's suite in D major, one could but wonder if not only an æsthetic but also a moral reform might not be promoted by a musical revolution which should send to the guillotine of into temporary banishment at least all of the dances which have been introduced within the last 150 years. The vulgar taste of to-day would not long prevail against the minuet, the saraband and the pavan as they were danced in the eighteenth century.

After the Mozart symphony and the Bach suite came Brahms's variations on a theme by Haydn and Beethoven's overture to "Egmont." H. E. K.

Newspaper Cutting Bureau in the World

From EVENING TELEGRAM
Address: New York.
Date
Estal 4

With Dr. Carl Muck restored to health and conducting as usual, the Boston Symphony appeared in Carnegie Hall last night, and as usual played to the most genuinely musical audience in the city.

A symphony by a modern German composer, Lendvai, presented for the first time here proved to be a superb work written with a wealth of orchestral color, alluring rhythms and with original chord combinations.

From MORNING TELEGRA..
Address: New York.
Date ..b 1 191
Estal 4

Boston Symphony Concert.

A new symphony by Edwin Lendavi, a Hungarian composer, was the feature of the first of the February concerts given by the Boston Symphony Orchestra in Carnegie Hall last night. Weber's overture to "Der Freischutz," Berlioz's "Benvenuto Cellini" overture, and "The Merry Pranks of Till Eulenspiegel" (Richard Strauss) were the other numbers rendered under the direction of Dr. Karl Muck.

From SUN
Address: New York
Date FEB 21 1913
Establi

THE BOSTON ORCHESTRA.

First Performance of a New Symphony by Lendvai.

The Boston Symphony Orchestra gave its fourth evening concert at Carnegie Hall last night, and the conductor, Dr. Carl Muck, introduced to his audience another novelty. This was a symphony in [illegible] major by Erwin Lendvai, a Hungarian who studied for a time at the con[illegible] of Budapest and was also for [illegible] under the instruction of no less [illegible] than Puccini. The symphony [illegible] played for the first time in [illegible] in Boston last Friday afternoon.

Dr. [illegible] undoubtedly approached this symphony with a conviction that it was an important work, but it is unlikely that his belief will be supported by the general public. The work has a certain value and it shows talent, and there are moments when it rises to vigorous utterance, [illegible] its final impression is of incomp[illegible]ss in the expansion of the comp[illegible]ly thin ideas upon which it is built.

There are four movements, but they are not distributed or constructed according to the classic conventions. The first is an andante religioso, the second is called con moto, the third mesto ed assai tranquillo and the last vivace. The fundamental thematic subject of the first movement is made to dominate much of the symphony as a whole, and if the theme had been developed with masterly inventive power the work might have benefited by the plan. But organic unity is not really attained because the lines of development are continually broken up and new beginnings spasmodically attempted.

Thus the symphony appears to lack broad melodic curves. It moves laboriously and its contrapuntal devices, often promising in their inception, come to no grand issue. The orchestration is greatly overladen. This is a common fault among recent composers, especially those who have little to say. Want of original idea, lack of clear and purposeful drawing, are lamely replaced by immense outpour of color. Mr. Lendvai's orchestration embraces not only the use of a large array of instruments, but also divisions of all sorts, solo passages, breaking up of the string choir into several small bodies and other contrivances familiar to students of modern orchestral music. The brass is employed altogether too heavily and there is too much empty sound. The most effective and really beautiful passage of instrumentation is that in the close of the third movement, where the simplest means are used. The composition was splendidly played.

The other works on the programme were the overture to "Der Freischutz," Strauss's "Til Eulenspiegel" and Berlioz's "Benvenuto Cellini" overture. The orchestra has played all of these compositions so often in New York that comment is unneccessary.

From TRIBUNE
Address: New York.
Date
Esta 84

NEW MUSIC FROM BOSTON

Much Cry and Little Wool in a Symphony.

When the Symphony Orchestra which makes a monthly visit to the metropolis from Boston elects to begin its concert with a novelty it lightens the labors and as a rule, heightens the pleasures of all its listeners. In the first place, it takes a load of apprehension early in the evening off the minds of its patrons, who from long years of experience have been taught to fear new offerings; in the next, it leaves them free to the enjoyment which the playing of the men from Boston never fails to bring. For this reason last night's concert was a season of more perfect delight than its predecessor, which was marked by the production of an unfamiliar work. After the first number of the programme, a new symphony by an unknown composer was disposed of—happily for the present and presumably for all future time—there was nothing to do but to enjoy Weber's "Freischütz" overture, Strauss's "Till Eulenspiegel" and Berlioz's overture to "Benvenuto Cellini," music which calls for no comment when played perfectly, for the same reason that good wine needs no bush. Concerning the new symphony something of course must be said. It is a work by Lendvai, concerning whom even the industrious Mr. Philip Hale, the most generous purveyor of musical information whom the world knows, could tell us but little in his programme notes. Yet that little was quite sufficient to satisfy the curiosity of those who heard the music. The large world can scarcely be profoundly interested in one who has so little to say in so pompous a proclamation as his Symphony in D, even though it be a tenth numbered work to which Dr. Muck has given his interest and affection. As a rule modern symphonists adopt an extremely complicated method of reiterating small thoughts and trying to make them significant by great variety of orchestral coloring, and reintroducing them and fragments of them in the different sections of their composition. In this method, which has always much smell of the midnight oil about it, there is at least the semblance of sequence if not of logic. But the new composer seems to care little for either sequence or logic. His scheme in the new symphony reminds us

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From AMERICAN
Address: New York
Date FEB 21 1913
Estal 84

NEW SYMPHONY BY BOSTON ORCHESTRA

Modern Work of Hungarian Composer Lendvai Performed by Dr. Muck's Players.

The fourth visit of the Boston Symphony Orchestra was made noteworthy at Carnegie Hall last evening by the performance of a new work by the Hungarian composer, Erwin Lendvai. Neither the composer nor his writings are well-known except, perhaps, by the limited circle of his friends and associates.

Though a Hungarian, Mr. Lendvai lives in Germany and has studied under French and Italian masters. His symphony, which Dr. Muck conducted so ably last evening, is a combination of modern ideas depicting the unquestionable influence of the latest German and French trend in musical composition. The auditor gets an occasional but fleeting suggestion of peaceful melody, but, generally speaking, each of the four movements is an example of the extraordinary resources of an orchestra.

"'Till Eulenspiegel's Merry Pranks," that orchestral joke of Richard Strauss's, sounded almost like a continuation of the symphony in that the same strange lack of continuity obtained. However, the magnificent tone quality secured by the members of the Boston Orchestra would enhance a less scholarly work and the Strauss number last evening was worth hearing if only for the manner of its presentation.

The other numbers on the programme were the overture to "Der Freischutz" by Weber, and the overture to "Benvenuto Cellini," by Berlioz.

The customary large and fashionable audience was present and many were content to stand and enjoy the delightful efforts of Dr. Muck and his men. At to-morrow afternoon's concert works by Mozart, Bach, Brahms and Beethoven will be given.

From HE.
Address: New York
Date

Established: London, 1881; phony

Young Hungarian Composer, Presented by Dr. Muck, Is Well Received.

Length being no criterion in the case of a concert, the appearance of the Boston Symphony Orchestra in Carnegie Hall last night presented a nice illustration of inverse proportions. Beginning at twenty minutes after eight, the concert occupied just one hour and a half, and experienced Boston Symphony devotees showed by their applause that it was one of the most enjoyable concerts the organization has given this season.

There was no soloist, but that vacancy was amply filled by a symphony which was introduced to New York. It is the work of Mr. Edwin Lendvai, a young Hungarian, of Italian tendencies from study with Mr. Puccini, who lives in Berlin. It could not have been heard in better circumstances.

Mr. Lendvai has used his brasses lavishly and many times with telling effect. In the first two movements the orchestral coloring was such as to elicit great applause, for the instrumentation was never monotonous and it showed a facile hand. The tranquillo was the part which made the greatest appeal, for in it there were more melodic freedom and a wealth of "atmosphere."

The vivace was a repetition of the spirit of the first two movements, blatant in places and lacking in melody. From the symphony's reception neither Mr. Lendvai nor Dr. Muck can have any regret over its submission to a New York audience.

With its wealth of melody, Weber's overture to "Der Freischütz" was doubly acceptable to the audience, and Dr. Muck's interpretation was warmly received. Then came "Till Eulenspiegel's Merry Pranks," which, from the enjoyment they took in playing it, must be a prime favorite with the musicians.

Berlioz's overture to "Benvenuto Cellini" concluded the programme at twelve minutes before ten o'clock.

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From EVG. JOURNAL
Address: New York
Date ....

Estal 384

Muck Introduces Lendvai Symphony in Masterly Style

In the course of the monthly pilgrimakes the Boston Symphony Orchestra makes to this town, Dr. Karl Muck, its conductor, has set before New Yorkers music to startle their aplomb, to make them open their ears, and New York is fortunate in having both the pilgrimages and the musical stimulants—and it is doubly lucky to have Dr. Muck twice each month. Last night, at Carnegie Hall, he offered the usual Boston Symphony-goers the veritable spirit of youth, and so much of that spirit as was still get-at-able in this audience responded.

One refers in this wise to the First Symphony of Erwin Lendvai, a Hungarian who is still but thirty-one, and one uses the capitalization in referring to this symphony because there will unquestionably be others. This was the first presentation of the work in New York, and it is not often that so interesting a piece of music has a first hearing in this city of much music and many premieres.

The symphony is Mr. Lendvai's opus 10 and is in D major. It hardly bespeaks much industry on the part of the pianists now hereabouts, some of whom are on the lookout for novelties, that none of them has brought before the public this young composer's five "pictures" for piano, written since the symphony, and sofe of the chamber music organizations might vary their monotony of programme-making by attempting the trio of Lendvai, also written after the symphony.

The symphony is scored for the great modern orchestra, with most of the rarely used instruments drawn upon by Richard Strauss. It displays great freedom as to form, which is bent throughout to the composer's expressive intent, and this has the splendid vigor, the reckless daring and the grandiose ideas that come to a man generally only before the battering process of the years has made his mental and emotional inwards pulpy with caution.

When the symphony was first produced at Bonn, four years ago, its four movements were entitled, "Invocation," "Fantasie," "Naenie" and "Bacchanal." Roughly, some such classification might still be appended to the several parts of the work in its revised form, which was the one played last night.

The symphony is chiefly remarkable because it reflects with fidelity the spirit of contemporary feeling and also of contemporary habit of thought. It is far from the bland and smug apotheoses of the musical philosophy of Richard Strauss, whose modernity is one of musical mechanics, without art substance.

This is a symphony that shouts the futility of things, and without the sensitively gentle, yearning obviousness of Tschaikowsky. Aspiration is clouded by the experience of things as they are, and the pathos and struggle and weariness of life are flung aside in a fierce desire to seize upon whatever joy there may be.

To say these things in music, with the complexities they hold in modern life, requires complexities of means and it also requires harmonic and melodic expression that is not always—indeed, not even often—beautiful in tself. There are shrieking discords and chromatic distortions of themes, ut there is a determined and firmly eld method in all the madness of ound that reveals great originality nd ingenuity of orchestration, subtle effect.

From STAATS-ZEITUNG
Address: New Yor .
Date ....

Es 1884

oſtoner Symphonie-Konzert.

…n geſtrigen Konzert am Abend in …egie Hall beſcherten uns die Boſto= …eine Novität, die D-Dur-Symphonie …ungen ungariſchen Komponiſten Lend= …op. 10. Ein reſpektables Werk, das …en zwei erſten Sätzen und theilweiſe … im dritten Hoffnungen erweckt, welche … Finale, ein „Viv[illegible]" nicht erfüllt. …eſer letzte Satz iſt [illegible]lich, nachdem die …en eine bemerkenswerthe reiche, dabei …er feine und durchſichtige Inſtrumenti= …ung gezeigt hatten, reichlich dick inſtrumentirt, ja, geradezu überladen, wodurch der Charakter des Leichten und Witzigen, den das „Vivace" doch angedeutet hatte, verloren geht. Anerkennenswerth iſt das thematiſche Material, das durchweg ſolid und wandlungsfähig iſt und durch prächtige harmoniſche und rhythmiſche Einfälle gehoben wird.

Das Ganze iſt ſymphoniſch gut durchgearbeitet. Alles in allem ſomit ein intereſſantes Werk, das den modernen Errungenſchaft nur ſo viel giebt, als ihnen zukommt, und auf das bewährte Aeltere nicht verzichtet. Geſpielt wurde das Werk einfach vollendet; Dr. Muck ging mit offenſichtlicher Liebe und einem Eifer zu Werk, welche die ſchönſten Wirkungen zeitigten. Der Beifall hielt ſich in mäßigen Grenzen.

Das Programm brachte ferner eine ein=

Newspaper Cutting Bureau in the World

From EVG. SUN
Address: New York FEB 18 1913
Date ....

Es 1884

ERWIN LENDVAI, a young Hungarian, sent a symphony to Karl Muck last summer, which so impressed the Boston Orchestra leader that he announced it last week as one three prime novelties of the year in Boston, and will bring it this Thursday to New York Lendvai lives in Berlin and is a man just past thirty years old. A student with Puccini and also in Paris, he had a hard struggle for recognition. His symphony was played at one of the big German festivals in Berlin last spring.

W. B. CHASE.

Newspaper Cutting Bureau in the World

From HERALD
Address: New York
Date ....

Establisl

Orchestra from Boston Plays Under Handicap

Stringed Instruments Suffer from Dampness, but Dr. Muck's Players Are in Brilliant Form.

Fickle weather yesterday played havoc with violin strings at the Boston Symphony matinee in Carnegie Hall, but it did not dampen the enthusiasm of the audience. It was the last but one of the season's afternoon concerts to be given by the famous Boston orchestra, and the programme was made up of, as a veteran concertgoer expressed it, "Three B's and one M," meaning Bach, Brahms, Beethoven and Mozart.

The course of the concert was punctuated from time to time by popping sounds as violin and 'cello strings gave way to the effects of damp weather and snapped. Apart from these unavoidable incidents and the tiny slip of one of the violins the playing of the orchestra was again impeccable. Dr. Muck, entirely recovered from his recent attack of grip and tonsillitis, conducted with the decisive force and authority that stamps his leading.

Mozart's G minor symphony opened the concert, and Dr. Muck refrained from trying to make Mozart sound modern or sensational. Instead he gave a fine, virile, clean cut reading of the masterpiece and won the admiration and applause of every one that heard it. Then came Bach's D major Suite, in which the famous Air was played with exquisite tone quality. Brahms' variations on Haydn's St. Anthony Chorale was beautifully played, particularly the sixth variation, taken at a remarkable pace. For the finale Beethoven's Egmont Overture was dramatically given and the audience remained to applaud and call out Dr. Muck several times.

Newspaper Cutting Bureau in the

From SUN
Address: New York
Date ....

Es 1884

THE BOSTON ORCHESTRA.

A Matinee Programme of Fine Music Well Performed.

The fourth afternoon concert of the Boston Symphony Orchestra which took place at Carnegie Hall yesterday, gave unalloyed pleasure to a large audience. The programme was almost entirely classic, and indeed might, without stretching a somewhat elastic term, be regarded as entirely so.

The numbers were Haydn's symphony in C minor, the Bach suite in D major, the Brahms variations on the "Chorale St. Anthoni" and Beethoven's "Egmont" overture.

A more restful list of compositions it would be hard to arrange. The symphony is one of those which exhibit in the clearest light Haydn's lovely simplicity of melodic idea, his firm and compact symphonic form, his beautiful clarity and logic of development and his sunny lucidity of instrumentation. The qualities of the music were perfectly disclosed in a performance which was marked by the unfailing suavity of style, balance and aristocracy of tone and finish of nuance characteristic of the playing of the Bostonians.

The Bach suite is an old and much loved friend of concertgoers, who long ago gave themselves to the spell of its marvellously beautiful air and to the daintiness of its gentle humor. The performance of this number sustained the high level reached in the first. If anything attracted special attention it was the certainty and delicacy of the trumpets and the purity of the style with which the concertmeister, Anton Witek, played the violin solo.

The Brahms variations have had a rest and they came with renewed freshness of charm. The wide range of character in them makes them thoroughly interesting from beginning to end, and the brilliant summary in the closing measures leaves the hearer with a feeling of full satisfaction. After this number the music of Beethoven rounded to a climax a skilfully planned programme. The af[illegible]

[162]

From PRESS
Address: New York
Date ....

Es 1884

BOSTON SYMPHONY DRAWS BIG CROWD

Dr. Muck and Virtuosi Bring New Composition to Town.

A E WELCOMED BY OLD FRIENDS

W… Young Hungarian Compo… ndvai, Received with …usiastic Applause.

T… on Symphony Orchestra retu… town last night minus a soloist, … provided instead wit… new composition—new, at leas… local concertgoers. The absence of a stellar attraction made no apparent difference in the size of the crowd which flocked to Carnegie Hall to welcome back Dr. Karl Muck and his ban… of virtuosi. The big auditorium wa… completely filled, and the novelty of the evening, which came first on the programme, aroused almost as much approval as the familiar contributions offered later, comprising Weber's "Freischuetz" overture, Strauss's tone-poem, "Till Eulenspiegel's Merry Pranks" and the overture to Berlioz's "Benvenuto Cellini."

It may be, however, that the applause which followed every one of the four movements of Erwin Lendvai's symphony in D major, and redoubled at the close of that extraordinary work, was intended more as a compliment to Dr. Muck and his valiant men, who stood up to share honors with their great leader, than as a tribute of admiration for the young Hungarian composer thus introduced for the first time to New York music lovers.

It is well-nigh impossible to pass final judgment after a single hearing on so elaborate and unusual a composition as Lendvai's opus 10. A symphony in the traditional sense it can hardly be called despite its four movements. Yet though the development is unconventional and is influenced, no doubt, by the poetic scheme the author had originally in mind, the thematic design of the music is by no means vague and nebulous.

As a matter of fact Lendvai's melodic ideas are clearly defined, trenchant and persistent and the various metamorphoses through which they pass under the composer's deft and vigorous manipulation do not conceal their emotional substance entirely, even from the uninitiated ear.

The second movement, in D minor, made perhaps the most striking impression. Yet the poetic beauties of the third movement, "Mesto ed assai tranquillo," with its peculiarly effective Andante Mysterioso, were by no means lost upon the appreciative listener.

The work as a whole is pitched on an exceedingly high dynamic plane. There are successions of extremely sharp contrasts and many—perhaps too many—elaborately prepared crescendos. The idiom, melodic and harmonic, is distinctly original. Oecidedly Lendvai's future looks bright. His ideas seem to gush forth spontaneously and assume individual form and outline. His artistic progress will be watched with interest.

The performance the "Symphony" received at the hands of Dr. Muck and his men represented an orchestral tour de force.

From **TIMES**
Address: **New York**
Date FEB 21 1913

THE BOSTON ORCHESTRA.

A New Symphony by Lendvai Heard at the Fourth Evening Concert.

On the fourth visit of the Boston Symphony Orchestra Dr. Muck exemplifies again his ideas of style in the making of programmes. The concert last evening in Carnegie Hall was devoted to works of the modern and romantic schools. The symphony was new and unfamiliar, by a composer whose music has not previously been heard here—Erwin Lendvai, a young Hungarian composer, whose rise is recent and whose compositions are as yet few.

Whatever else it is, the symphony is an individual and original utterance, and bears few obvious traces of derivation from the influences that are most familiar in productions of the present day. It makes little immediate or obvious appeal to the listener. Many of the themes are long and not easily impressed upon the listening ear at a first hearing, and for this reason, though the composer has made use of the device known as "community of theme," by which the motives of one movement reappear in others, in combination or in transformation, the relationship established thereby is not easily followed.

The symphony is made up of the four movements that are the established components of a symphony; but the formal structure of these movements departs widely from the traditional models; the "sonata form" is little observed. There is no great sensuous beauty in this music, either in its thematic substance or in the orchestral garb in which it is presented. A few episodical passages have charm in both respects, but it is not the prevailing character of the symphony. There is a certain severity of outline and of color in it throughout; and this impression is enhanced by the character of its harmony, in which the composer has not hesitated at hard dissonances. Yet he follows none of the fashionable harmonic formulas of the day.

The most engaging moments were found in a contrasting section of the second movement and in another in the third movement, where a "melancholy song" of the English horn appears, of seizing beauty; and the orchestral coloring that is given to this passage is of a mellower quality than much that appears in the work. While this symphony has on the whole a stern aspect that is not likely to win it many friends on a first hearing, it is clearly the work of a musician of original and individual power, who has command of his material, who does not over-elaborate it—for the symphony differs from many of recent composition in its brevity—and who goes his own way. It was played with great devotion and complete mastery by the orchestra, and all that the composer has to say was presented in the most favorable light. There was applause at the end, and Dr. Muck had the players rise to share it with him.

The rest of the programme comprised Weber's overture to "Der Freischütz," in which the slow introduction was taken at a surprisingly slow tempo; Strauss's brilliant and incredibly clever "Till Eulenspiegel," and Berlioz's overture to "Benvenuto Cellini." The performance of "Till Eulenspiegel" was an astonishing tour de force.

Newspaper Cutting Bureau in the World

From **PRESS**
Address: **New York**
Date

Est 1884

TOSCANINI CONFERS WITH DR. CARL MUCK

Two Famous Leaders Meet at Boston Symphony Concert.

DISCUSS NUMBER WRITTEN BY MOZART

Conductor of Visiting Organization Is Congratulated by Other Musicians.

If any inquisitive person among the many concertgoers who attended yesterday's matinee of the Boston Symphony Orchestra in Carnegie Hall had managed to penetrate into the intimacy of the greenroom in the intermission following Mozart's Symphony in G minor (K. 550) he would have seen an interesting picture. For fully ten minutes Arturo Toscanini, who had left his seat in the parquet after the opening selection, stood there in quiet conversation with the distinguished conductor of Colonel Higginson's famous organization, while a small group of other visitors stood at a respectful distance waiting their turn to shake hands with Dr. Karl Muck.

"What an opportunity for a snapshot," remarked Karl Braun, the Metropolitan Opera Company's youthful German basso, whose height was matched only by one other man in the room—Max Pauer, the tall-towering pianist. "Behold, the two great living wielders of the baton, the one a German, the other an Italian, are two of the smallest men in the world artistic."

Arturo Toscanini does not often show himself in public. He is rarely seen outside the Metropolitan Opera House. When he does venture forth, however, he chooses well, and evidently he enjoyed yesterday to the full the Boston Symphony Orchestra's dignified, well-balanced, and finely chiseled performance of the Mozart Symphony—a work he himself has so often conducted from memory—even though two false entrances, the one by an oboe, the other by a first violin, marred slightly the transparent perfection of Dr. Muck's musicianly interpretation.

It was an afternoon of classic delights unruffled by stellar persuasions, for after the chat with his famous Italian colleague, Dr. Muck gave Bach's suite in D major, No. 3, with its thrice familiar air, following up that immortal composition with Brahms's variations on a theme of Josef Hayden, opus 56A and bringing the programme to an impressive close with Beethoven's "Egmont" Overture.

MAX SMITH.

From **CITIZEN**
Address: **Brooklyn, N. Y.** FEB 21 1913
Date

Est 1884

LECTURE RECITAL ON ORCHESTRA PROGRAMME

In the lecture hall of the Academy of Music, yesterday afternoon, the programme which the Boston Symphony Orchestra is to play in the opera house of that building to-night, was set forth in a lecture-recital by Louis C. Elson, of Boston, with Alfred De Voto, piano, as assisting artist. The compositions are the Symphony No. 2, in D major, opus 73, by Brahms; the overture to Goethe's "Egmont," opus 84, by Beethoven; the Concerto, No. 1, in G minor, for pianoforte, opus 26, by Mendelssohn, and "Till Eulenspiegel's Merry Pranks," by Richard Strauss.

"The 'Egmont' of Beethoven must not be considered as an opera, but more as a suite written for the play," he said. "The music was written for the classical orchestra and is without trombones, for that instrument had not then come into the symphonic orchestra. The opening chords represent the crushing power and brutality of Spain and the saraband form is chosen as typically Spanish. Mr. De Voto played the music up to the entrance of the 'cello, after which the motifs of the heroine and of Spain appear in contrast. Just before the 'postscript'—the Coda, the saraband form and the feminine voice again are heard, then the lament and the voice of liberty."

Mr. Elson bade his hearers observe to-night the shriek of the piccolo at the end of the Coda, used to express the joy of the people of Holland over their triumph. Mr. De Voto gave exerpts very acceptably on the piano, although Mr. Elson said that it is impossible for a piano to adequately present this orchestral music.

From **CITIZEN**
Address: **Brooklyn, N. Y.** FEB 22 1913
Date

Esta 1884

Max Pauer was soloist with the Boston Symphony Orchestra last night at the Academy of Music. Next week he will be playing with the Minneapolis Orchestra, at Minneapolis, and will give several recitals at St. Paul, Duluth, etc., returning in time for his second recital, which will be given at Aeolian Hall, on Saturday afternoon, March 8. On this occasion Mr. Pauer will playing the following programme:

A major, Op. 120, No. 1 (Schub[illegible]); Two Variations, F minor (Haydn); Two Studies, A major and C major (Scarlatti); Andante, F major (Beethoven); Scherzo, E flat minor, Op. 4 (Brahms); Romance, D minor, Op. 32 (Schumann); Romance, F sharp major, Op. 28 (Schumann); Toccata, Op. 7, C major (Schumann); "Nuit d'ete" (Liapounow); Prelude, F minor, Op. 23 (Rachmaninoff); Sonate de Petrarca, No 123 (Liszt); Scherzo, E flat (Bernhard Koehler).

Newspaper Cutting Bureau in the World

From **STANDARD UNION**
Address: **Brooklyn, N. Y.**
Date FEB 22 1913

Estal 1884

PAUER PLAYS WITH BOSTON SYMPHONY

Max Pauer, the English violinist, made his Brooklyn debut with the Boston Symphony Orchestra at its fourth concert of the season in the Academy of Music last night. He was billed to play the Mendelssohn Concerto in G minor, the number in which he made his American debut with the Philharmonic Society on Jan. 16, but an announcement was made that the Liszt Concerto in E flat major, would be substituted "owing to the large number of requests."

Mr. Pauer was accorded an enthusiastic welcome, being recalled nearly a dozen times after he had finished playing. He is a splendid artist, and justified the high esteem in which he is held abroad. His reading of the concerto was brilliant, displaying a facile technique and power coupled with a keen perception of musical values and subleties of interpretation.

The symphony which opened the concert was the Brahms "second symphony" in D major. Beethoven's overtures to Goethe's "Egmont" followed, and, after the Liszt concerto, the programme closed with Strauss' "Till Eulenspiegel's Merry Pranks, after the old-fashioned, roguish manner, in rondo form."

The Strauss number provoked the most interest. It has been played so infrequently that it was practically a novelty. The extent to which the composer has wandered from "absolute music" was strikingly contrasted with the Brahms number. In his endeavor to get away from the beaten paths in music Strauss here has wandered so far afield it is hard to recognize the piece as music in its generally accepted sense.

Although it is admittedly "programme music," Strauss has not even supplied a story of the pranks of the thirteenth century rogue whose history he is depicting. In reply to one who asked for an explanation, he said: "Let them guess at the musical joke which the rogue has offered them." In defense of his reticence he added that he could not explain the incidents, as his explanation "might give rise to offense."

Once more the composer, of undoubted genius, has debased his gifts by speaking in a loud and interesting manner that which had better be left unsaid. Yet it is all done with brilliant effect and with humor of a Rabelaisian sort which vividly illustrates the subject. It is the subject, not the music, which is unworthy.

Dr. Muck's reading was admirable throughout and the orchestra played with its accustomed finesse and power.

From **CITIZEN** FEB 22 1913
Address: **Brooklyn, N.Y.**
Date

1884

PIANIST PAUER IN B'KLYN DEBUT

Appears With Dr. Muck's Orchestra.

GERMAN ARTIST WINS UNQUALIFIED SUCCESS

Liszt E-flat Major Concerto Is Finely [illegible]—Famous Boston Symphony Society Is Heard in Brilliant Interpretations.

Some of the finest playing the Boston Symphony Orchestra has exhibited here this season was greatly enjoyed last evening by a capacity audience at the Academy of Music. Interest in the concert was the greater in that Max Pauer, the German pianist, who has been winning high praise in Manhattan, made his first appearance in this borough. It was an eminently successful debut, too. Mr. Pauer was recalled time and again and forced to bow acknowledgement of applause that was evidently spontaneously enthusiastic.

Mr. Pauer was to have played the Mendelssohn Concerto in G minor, which he resurrected and revivified as none had deemed possible in Manhattan. However, before the concert began it was announced from the stage that, in response to numerous requests, Mr. Pauer would substitute the Liszt Concerto in E-flat major. The substitution was more than acceptable, judging from the applause.

In addition Dr. Muck offered the Brahms Symphony. No. 2, in D major; the Beethoven "Egmont" Overture, and Strauss' "Till Eulenspiegel's Merry Pranks."

The orchestra was at its best, especially as regards tone, which was luscious and satisfying throughout. The blending of tones was particularly effective in the second movement of the Brahms Symphony and in the "Egmont" overture, while the allegretto gracioso movement of the symphony was delightfully played. The interpretation of the overture was noble and eloquent. The mocking [illegible] of "Till Eulenspiegel" was well developed, and the entire reading was brilliant to a degree.

Mr. Pauer is director of the Stuttgart Conservatory, but his playing is anything but pedantic or merely scholarly, while as a concert personality he is unusually human and likable.

Splendidly equipped in technique, he has a singing tone of much beauty, while his pedal work at times is exquisite. His reading of the concerto last evening was marked by poetic insight and an admirable sense of balance. There was power, too, at command, and withal he mo[illegible] than justified the high reputation w[illegible] preceded him here, and was incr[illegible] by his appearances in Manhattan. [illegible] was no doubt that he scored an [illegible] ified success last night, and h[illegible] warmly welcomed here again.

Last night's concert was th[illegible] the Boston Symphony Orc[illegible] of five at the Academy.

From **EAGLE**
Address: **Brooklyn, N. Y.**
Date FEB 22 1913

[illegible] BOSTON SYMPHONY.

[illegible] Finely Played Programme, Pauer Substitutes Liszt for Mendelssohn.

[illegible] pianist new to Brooklyn was introduced at the fourth concert of the Boston Symphony Orchestra under Institute auspices at the Academy of Music last night, and he played his w y to the unreserved admiration of the crowded house. Apart from this fact the concert was noteworthy for making possible the renewal of acquaintance under the most favorable conditions with three orchestral compositions pretty well known among the standard works drawn upon for concerts of this class. Max Pauer was the soloist, but he did not play the concerto for which he was programmed. He was to have given Mendelssohn's "Concerto No. 1 in G Minor," which he played at his first appearance in this country, a few weeks ago. It was announced from the stage last night that in response to several requests the Liszt's "Concerto in E Flat" would be substituted. It was brilliantly performed. Mr. Pauer has more the appearance and manner of an active business man than of a musical artist and his playing has the engaging quality of manly frankness. His interpretation of the Liszt music was forcefully direct, without, however, the breadth of style which has often been identified with this composition. It was fine, wholesome piano work in which a keen sense of touch, accuracy and executive finish were manifest. The approving plaudits of the audience recalled the pianist many times.

There is not much in common, musically, between Brahms' "Second Symphony," Beethoven's "Egmont" overture, and the "Till Eulenspiegel's Merry Pranks," by the whimsical Mr. Strauss, which were the orchestral numbers of the programme. The symphony shows the most agreeable side of Brahms whose characteristic trait is discursive dalliance with incidental musical material so that his principal ideas do not always stand out as they should. There is evidence of this more particularly in the second movement of the symphony played last night, but in most respects it has absolute musical worth of a high order. The charming qualities of the graceful third movement were happily disclosed and the audience was alert in showing appreciation.

The customary conservatism of Dr. Muck's quiet authority as a conductor offered a surprise in the treatment of the noble "Egmont" overture which was taken at greater speed and with more rhythmic fervor that the performance it has usually received. There was less feeling for the majestic dignity of the music than we have been accustomed to. Of course, the correct treatment of Beethoven's music is an open question, subject to the individual opinions of conductors, but Dr. Muck's interpretation of the overture, while it was altogether admirable from his viewpoint, hardly puts the emphasis exactly where it belongs in revealing the musical character. The power of his hand was made plain enough however, in the interpretation of the Strauss piece as a finale to the concert. The ingenious cleverness of this quaintly extravagant musical tale is now generally recognized and it is becoming a familiar story.

At each concert of this series the persistent use of the green paneled parlor scene as a stage setting for the players is the subject of more and more criticism, and it suggests the question of how much right the audience has to expect consideration of its wishes in the matter of stage settings. Probably the continued use of the one scene is purposely arranged to avoid distracting the attention of the listener from the music itself. The management may feel that the surroundings of the orchestra should be of a negative character and make no appeal of itself to the interest of the audience. But the unchanging use of the one scene seems to be having the undesired effect of fixing the attention of the concertgoers upon that which is not supposed to claim attention. It would hardly be wise to change the setting for each concert but it might be well to so far take account of public taste and peace of mind as to provide a new permanent scene as a background for the orchestra.

Est... 884

From **STANDARD UNION**
Address: **Brooklyn, N** FEB 21 1913
Date

LECTURE RECITAL ON BOSTON SYMPHONY

In the lecture hall of the Academy of Music yesterday afternoon the programme which the Boston Symphony Orchestra is to play in the opera house of that building to-night was set forth in lecture *recital* by Louis C. Elson, of Boston, with Alfred De Voto, piano, as assisting artist. The compositions are the Symphony No. 2, in D major, opus 73, by Brahms; the overture to Goethe's "Egmont," opus 84, by Beethoven; the concerto No. 1, in G minor, for pianoforte, opus 25, by Mendelssohn and "Till Eulenspiegel's Merry Pranks," by Richard Strauss.

These selections were not taken up in their order. Mr. Elson said that while Beethoven's "Leonore" overture, No. 3, is considered the greatest of his overture, yet he thinks this the best, because of the way in which it impresses the idea of liberty, "and when Beethoven wrote of liberty the word fired him to a flame, for he believed in the spirit of brotherhood of the equality of mankind." The "Egmont" of Beethoven must not be considered as an opera—more as a suite written for the play. The murder of Egmont united Holland for by it the people knew there would be no mercy for any one who was against Spain. The music was written for the classical orchestra and is without trombones, for that instrument had not then (1810) come into the symphonic orchestra. The opening chords represent the crushing power of brutality of Spain and the saraband form is chosen as typically Spanish. Mr. De Voto played the music up to the entrance of the 'cello, after which the motifs of the heroine and of Spain appear in contrast. Just before the "postscript"—the Coda—the saraband form and the feminine voice again are heard, then the lament and the voice of liberty.

When Beethoven was leading in the first rehearsal of "Egmont," the violinists rose in rebellion and said that no violin could play so high as that. Beethoven answered, "You must. It belongs in my picture." Now there is no difficulty with the violinists about such high notes. Mr. Elson bade his hearers observe tonight the shriek of the piccolo at the end of the Coda, used to express the joy of the people of Holland over their triumph. Mr. DeVoto gave excerpts very acceptably on the piano, although Mr. Elson said that it is impossible for a piano to adequately present this orchestral music.

"Till Eulenspiegel" was placed at the height of orchestral humor, withal is it medieval humor. Strauss was called "the greatest colorist in music." Mr. Elson said he could describe the Eulenspiegel figure only as "bobbing up in every part of the orchestra." In the end, the old German story is somewhat varied, and Till does not "cheat the hangman," but is hung, the one wild little squeak in the orchestra showing when this is accomplished.

The major portion of the concerto was played and formed a delightful interlude in the lecture recital. Mr. DeVoto had the solo instrument, while Mr. Elson took the orchestral score and the two pianos gave a definite and enjoyable interpretation. In his description, Mr. Elson spoke of Mendelssohn's mastery of the piano as an instrument. In closing, explanatory study was given to the Brahms number.

From
Address
Date

BOSTON SYMPHONY HERE FOR FOURTH CONCERT

Esta 84

The fourth and last but one of the season's concerts by the Boston Symphony Orchestra will be given in the Academy of Music Monday evening, at 8.15 o'clock. Since the orchestra was last here, Dr. Muck has been seriously ill; in fact, it was with difficulty thas he was able to get through the concert in Philadelphia a month ago, but he is entirely recovered now and has resumed his work.

The program he has arranged is half classic and partly romantic. The symphony is Mozart's "Jupiter" in C major. The second half of the program will comprise the "Siegfried Idyl," of Wagner; the concerto for piano and orchestra in G minor, by Mendelssohn, and Richard Straus' tone poem, "Till Eulenspiegel."

As already announced, the soloist will be Max Pauer, the German pianist, who has recently made such a sensation in New York.

From
Address
Date

Dr. Muck is rapidly recovering from the illness which prevented his going with the Boston Symphony Orchestra on its annual Western trip. He was a sick man when he was in New York in January, and after his return to Boston his condition caused a great deal of anxiety among his friends. He has had, however, a complete rest in the country for the past two weeks, and is quite himself again. At one of the next pair of concerts to be given in Carnegie Hall, New York, on February 20 and 22, he will introduce a Symphony by Lenval, which is shortly to have its first performance in America at a Boston Symphony concert in Boston.

E... rk, 1884

From **EVG. TELEGRAPH**
Address: **Philadelphia, Pa.**
Date FEB 18 1913

PAUER'S LOCAL DEBUT

German Pianist is Soloist at Fourth Boston Symphony Concert.

Dr. Karl Muck and the Boston Symphony Orchestra presented a program of rare beauty and musical balance at the fourth of the season's concerts of that organization in the Academy of Music last night. From the clear classicism of the Mozart C Major Symphony to the rollicking "Till Eulenspiegel's Merry Pranks" of Strauss, which is still so much Esperanto to the misunderstanding of many, the numbers chosen revealed the broad scope and the fine musicianship of this aggregation of men. Then, too, the evening served to introduce a new pianist in the person of Max Pauer, who came heralded by criticisms elsewhere as a distinct acquisition to the number of soloists appearing before the American public.

Pauer is a giant of a man with hands that look as though they might span the piano keyboard in two spreads, and with a suggestion of tremendous physical strength. He looks in no way like a musician, whatever that may mean, but rather sat at his instrument as a successful business man might sit at his desk, with no more mannerism and no more affectation, intent upon the work in hand and absolutely confident of his ability to see it through to a profitable conclusion. It was unfortunate that the medium which he chose—the Mendelssohn concerto—did not give him opportunity to reveal all his powers. He seems possessed of an almost limitless capacity for musical expression, his physical endowment leading naturally to tremendous climaxes while surprising at times, with the limpid delicacy of his pianissimos and the pearling clarity of his runs. He is an interpreter of the brain rather than of the emotion, yet there is no suggestion of pedantry in his work; it is, on the contrary, at times caressingly poetical and temperamental in the best sense of the word.

Dr. Muck's command of his orchestra grows more delightful with each appearance. It is, indeed, not a command; it is a playing with rather than a playing upon. There is a musical entente among them all that seems to make anything like directing unnecessary and the leader's work is more that of a man visualizing the sense of all than of one impressing his own personality by sheer force upon his organization. Perfection is, of course, unattainable, but the Boston Orchestra is coming gratifyingly close to the ideal.

k, 1884

Newspaper Cutting Bureau in the World

From **NORTH AMERICAN**
Address: **Philadelphia, Pa.**
Date

Max Pauer, the pianist, will make his first appearance in Philadelphia with the Boston Symphony Orchestra at its fourth concert in the Academy of Music tomorrow evening. Although he is a man in his mid-forties and has been held for years in highest esteem in England and throughout continental Europe, this is his first visit to America.

Moreover, he had the boldness to choose as the vehicle of his debut Mendelssohn's concerto in G minor, a work which, by common consent, had long since been relegated to conservatory students.

Mr. Pauer is really as much of an Englishman as he is German, for although he was born of German-Austrian parents, his father having been Ernst Pauer, the musical pedagogue, his birthplace was London and in London he lived for fifteen years when he went to Carlsruhe to devote himself to his musical studies.

Four years later he returned to England, matriculated at Oxford, whence he was graduated with high honors. For ten years he was the professor of piano in the Cologne conservatory and for the last four years he has been head of the conservatory in Stuttgart. His appearance here with the Boston Symphony is awaited with much interest. The symphony at this concert will be Mozart's "Jupiter." The "Siegfried Idyll" and Strauss' "Till Eutenspiegel" will be other numbers.

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Newspaper Cutting Bureau in the World

From **RECORD**
Address: **Philadelphia, Pa.**
Date

MAX PAUER AT PIANO

Plays Hackneyed Mendelssohn Concerto at Symphony Concert.

To be unique, and consequently conspicuous, musicians, as well as those in other walks of life, are driven to all sorts of extremes. The playing of Mendelssohn Concerto in G minor has come, in this advanced state of musical development, to appear almost an infringement on the artistic rights of the public. Consequently when Max Pauer effected his American debut in the Mendelssohn work in New York city the innovation was regarded with considerable surprise. That he emerged from a repetition of this daring feat with flying colors, when he made his Philadelphia debut with the Boston Symphony Orchestra in the Academy of Music last night, was due entirely to a musicianly ability that revealed new beauty in the hackneyed work. Perhaps, in his ignorance of conditions in this country, Pauer may be unaware of the threadbare quality of the G minor Concerto. At [illegible] rate, while he plays with a great deal of rhythmical precision, fine technique and an artistic appreciation of the possibilities for variety of style and expression inherent in this particular example of Mendelssohn's writing, it must be admitted that as an artistic offering the selection was a failure.

Every one knows Mendelssohn's ability and his limitations. There is much that is wonderfully beautiful and poetic in his music, but it is not of so compelling a character as to induce any public clamor on the subject of hearing it. Pauer is a giant in stature—a fact that made his trying with the Mendelssohn Concerto all the more absurd. Unsatisfactory as the medium for his debut was, he displayed such decided ability that we would like to hear him in a program of real music.

The orchestral portion of the program was given over to the Mozart C major Symphony, commonly called "Jupiter." It seems strange to call this the "Jupiter" Symphony. Not that symphonic names or programs have any definite or logical relation to the contents they aim to describe, but in this instance the name seems particularly inappropriate. A symphonic work utilizing so little of the powerful side of the orchestra (so little brass being employed) could scarcely be expected to convey any overwhelming or unusual impression, certainly nothing suggestive of "Jupiter."

Dr. Muck's playing of the "Liegfried Idyl" was a wonderfully expressive, beautiful piece of work, that brought an ovation to the distinguished leader so heartfelt that the musicians of the orchestra were obliged to share in the appreciation. The program was concluded with a [illegible] position of "Till Eutenspiegel's Merry Pranks."

E... k, 1884

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From NORTH AMERICAN

Address Philadelphia, Pa.

FEB 18 1

Date

MAX PAUER IS SOLOIST OF BOSTON SYMPHONY

rk, 18

Pianist Gives Brilliant Interpretation of Mendelssohn's Concerto No. 1

'JUPITER' BY ORCHESTRA

MOZART

MOZART and Mendelssohn engaged the attention of the Boston Symphony at its concert in the Academy of Music last evening, and there was also briefer consideration for Richard Wagner, represented by his "Siegfried Idyll," and for Richard Strauss in the mood of "Till Eulenspiegel."

The program was attractive and well-balanced, and there was novelty in its make-up in the first appearance here of a distinguished pianist. This virtuoso is Max Pauer, new to America until the current season. Reports of Mr. Pauer's fine gifts had preceded him here. Judging from last night's performance, the heralding was not over-fulsome. Mr. Pauer's art is solid and authoritative. His technique is superlatively brilliant. He is by no means deficient in poetic imagination and there was keen introspection as well as polish and expert proficiency displayed in his handling of Mendelssohn's concerto No. 1, which he had selected for his debut here.

The keynote of rich romantic beauty was sounded in his interpretation of the gracious andante, and there was an exhibition of dashing digital dexterity in the rondo of the final movement. Mr. Pauer's art suggests German training and environment. He is, however, although of Tuetonic origin, an Englishman, haying been born in London in 1866.

Karl Muck and his eloquent orchestra gave an exquisite reading of Mozart's "Jupiter" symphony, which was the chief instrumental number of the concert. Schumann ranked this work with eight symphonies of Beethoven, the immature No. 1 having been omitted, and he concluded his classification with the first symphony of Brahms. This is honorable company. It is a tribute also to the majesty and musicale importance of the "Jupiter." This title, by which Mozart's C minor is now best known, is further attestation of his noble and impressive significance. The delicacy and refinement of the Boston players was charmingly exemplified in the minuet, and the spirited finale glorified the spontaneous brilliancy of the composer's gayest manner in appealing style.

The conductor interpreted the "Sieg-fried Idyll" with requisite poetry and taste, while the resources of his orchestra were developed, but never for a moment taxed, in Strauss' whimsical "Till Eulenspiegel," which is beginning to rank as the most popular of the modern maestro's symphonic musical narratives.

From POST

Address: Washington, D. C.

Date

MUSICAL ATTRACTIONS

Boston Symphony Orchestra.

Max Pauer, the pianist, will make his first appearance in Washington with the Boston Symphony Orchestra, at its fourth concert, in the National Theater on Tuesday afternoon, February 18. Although he is a man in his midforties and has been held for years in highest esteem in England and throughout continental Europe, this is Pauer's first visit to America. Krehbiel, Henderson, Aldrich, Finck, and the other New York critics proclaim him as one of the greatest pianists who has ever come to America. Mr. Pauer is a man more than 6 feet in height, and is really as much of an Englishman as he is a German, for although he was born of German-Austrian parents, his father having been Ernst Pauer, the eminent musical pedagogue, his birthplace was London, and in London he lived for fifteen years, when he went to Carlsruhe to devote himself to his musical studies. Four years later he returned to England, matriculated at Oxford, whence he was graduated with high honors. For ten years he was the professor of piano in the Cologne Conservatory, and for the past four years he has been head of the famous conservatory in Stuttgart. His appearance here with the Boston Symphony is awaited with much interest. The symphony will be Brahms', in D major, No. 2.

1884

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From PRESS

Address: Philadelphia, Pa.

1912

Date

MAX PAUER WITH BOSTON SYMPHONY

Est 1884

Noted Pianist Is a Feature of the Fourth Philadelphia Concert.

PROGRAM.

Mozart—Symphony in C major, with Fugue Finale, "Jupiter" (K. 51).
Wagner.................."A Siegfried Idyl"
Mendelssohn—Concerto No 1, in G minor, for pianoforte, Op. 25.
Strauss—"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner—in Rondo Form," Op. 28.
Conductor........Dr. Karl Muck
Soloist—Max Pauer.

Max Pauer, pianist, was heard with the Boston Symphony Orchestra last night at the fourth concert of the season in the Academy of Music. He played Mendelssohn's Concerto No. 1, in G minor (Op. 25). His playing was, technically, a brilliant and eloquent exhibition, contrasting most favorably with the inartistic work of a number of recent soloists, but at the same time it failed to impress one as being in any sense inspired. Mr. Pauer's style might be described as black and white. As such it is delicate and interesting even to its smallest details. But it lacks color, absolutely. The concerto, to be sure, was but an indifferent vehicle for poetic expression, old-fashioned and almost childish as it is in its simplicity of thought; yet at moments such as are provided by the cantabile solo passages in the Andante movement one expects infinitely more in the way of poetry and color than Mr. Pauer provided. His playing was at its best in the delicate passages of the first movement, at its barest in the music-box-like Presto.

Without a doubt Wagner's "Siegfried Idyl" made the most profound impression on the audience. Dr. Muck's reading was masterly and the orchestra outdid itself—in a word the sort of unimpeachable rendition that leaves nothing to be said. Equally perfect was the playing of Mozart's "Jupiter" Symphony (C major), although it was easily seen that at many points the interpretation went over the heads of the hearers. This was of course most obvious, and rather to be expected, in the complicated "Fugue Finale" so called, which has been characterized as "one of the most learned and one of the most spontaneously briliant things Mozart ever wrote."

The Symphony as a whole was played as it should be; that is, in the clear, restrained classic style, with no undue straining after dramatic climaxes that are not part of the work of modern effects of color. It is in this scholarly and reverent spirit that such a masterpiece should be approached. One would like to praise at length the rendering of the Andante movement, with its solemn beauty, characteristic of Mozart absolutely and yet prophetic of the age that was to follow. The concert ended with Richard Strauss' "Till Eulenspiegel." The evident zest of the players did not, however, redeem the work from the spirit of low comedy in which it is conceived.

From HERALD

Address: Washington, D. C.

FEB

Date

The New National Theater was crowded to its capacity yesterday afternoon when all the music-lovers in Washington turned out en masse to hear the concert of the Boston Symphony Orchestra. A most representative and brilliant audience was present.

Mrs. Taft, who never misses one of these concerts, occupied a stage box, and she was accompanied by Mrs. Marshall Field, Mrs. Nathaniel Francis, and Mrs. A. Garrison McClintock.

Among the distinguished gathering present were the French Ambassador and Mme. Jusserand, the German Ambassador and Countess von Bernstorff, the Minister of the Netherlands and Mme. Loudon, the Attorney General and Mrs. Wickersham, Mrs. Thomas F. Walsh, Mrs. Leonard Wood, Mrs. Rufus Peckham, Mr. and Mrs. Arnold Hague, Mrs. Livingston Hunt, the Misses Sedgely, Mr. and Mrs. Christian Hemmick, Mrs. Hitt, Mrs. Aleshire, Mrs. Hichborn, Mr. and Mrs. Gaillard Hunt, Rear Admiral O'Neil, U. S. N., retired; Mrs. Richard Wainwright, Mrs. Matthew T. Scott, Mrs. John M. Biddle, Mrs. John McGowan, Miss Anna McGowan, Dr. and Mrs. Ralph Jenkins, Mr. and Mrs. Clarence Wilson, Mrs. Frank Noyes, the Misses Noyes, Mr. Emile Montgomery, Miss Montgomery, Mr. and Mrs. Perry Johnson, Mrs. Spencer Wood, Mrs. John Magruder, Miss Natalie Magruder, Mrs. Philip Sheridan, Mrs. Nathaniel Wilson, Miss Wilson, Miss Stanton, Mrs. J. Mandeville Carlisle, Mr. and Mrs. Walter Howe, Mrs. Wilmer, Mrs. Marion Butler, Mrs. Thomas Bayard, Mrs. George Mayre, Mrs. B. H. Buckingham, Miss Freeman, the Misses Card, Mrs. Thomas H. Carter, Miss Lee, Miss Flora Wilson, Miss Gwynn, Mrs. C. B. Howry, and Miss Virginia Miller.

1884

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From PUBLIC LEDGER

Address: Philadelphia, Pa.

FEB 1912

Date

THE BOSTON SYMPHONY

Max Pauer Plays the First Piano Concerto of Mendelssohn.

PROGRAMME.

Symphony, C major, "Jupiter"......Mozart
Siegfried Idyl ....Wagner
Concerto No. 1, in G minor ....Mendelssohn
Piano and orchestra.
"Till Eulenspiegel" ....Strauss

Est 884

It is sometimes held that the men of the Boston orchestra incline with particular avidity toward the "new thought' in music, and find it most fun to play the things that show off their skill in the solution of tantalizing problems of fingering, bowing and blowing. The programme of last evening at the Academy, beneath Doctor Muck's scholarly dictatorship, was a rebuke to the notion that the players from the Hub do not interpret the patriarch with affection and sincerity The dear old "Jupiter" symphony was played as though they loved it, and in every segment of the big band of 100 members infinite care was taken to lose none of the precise and delicate phraseology by any misplaced accent or any bungling or blurring.

What an admirable corps of second violins it is that so resonantly and buoyantly supported the uppermost choir in the charming minuet; and with what pure and limpid fluency all the voices together took up the lyric strains of the andante cantabile! This was a reading in which nobody was trying to do anything out of the way to attract attention from the matter to the manner thereof; it was so sane, so well poised and normal, and withal, so eminently Mozartian.

At the other end of the programme, however, was the irrepressible Till eulenspiegel with his bag of tricks, and here was the chance for every instrument to enjoy its rollicking, unrestrained holiday. Those who had comported themselves with such demure sobriety in the forepart of the evening were now as schoolboys released and leapfrogging it homeward.

The full sub-title of the work is "Merry Pranks After the Old-Fashioned Roguish Manner," and surely this Rondo is to symphonic music what Burn's Tam-o'-Shanter is to poetry in the wild and wanton, diabolic gleefulness of its uncurbed horseplay.

The Siegfried idyl was set forth in the restrained and appropriate temper of house music, even the brazen climaxes were not unduly blatant and deafening. and the prevailing spirit was that of the peaceful felicity of a heart and a home at peace. It was beautifully done, and as devoutly as though it were the utterance of a prayer. The applause was especially fervent after the exquisite decresendo had tapered away into silence, and no auditor seemed more generously pleased than our own Mr. Stokowski.

The splendid freshness and animation of Max Pauer puts one in mind of the best type of amateur oarsman, or some such blithe and breezy personality. The rousing, abounding vigor in the performance lifted the work itself above the plane of plausible mediocrity to which at times it is dangerously near. Mr. Pauer's playing exploited the poetry and the sentiment without lapsing into sentimentality. The confident ease with which he did everything—whirling through the runs of the presto-like Kohlemainen at the Olympic games—moved universal admiration. When at last the herculean frame rose from the piano stool, after the four movements in one, there was a prolonged storm of applause that meant many journeys from the wings to the conductor's dais, but there was not the irritating and mannerless scattering fusillade of handclapping that there used to be. This was partly because the piano was promptly shoved away, and chiefly because it is realized that the rule of no encores at these concerts is not to be infringed. Mr. Pauer after his effort seemed as fresh as a Killarney rosebud; he is a physical as well as a pianistic miracle.

From TIMES
Address: Washington, D. C.
Date FEB 18 1913

Esta 1884

Society to Attend Concert By Boston Symphony Orchestra at the New National.

A crowded house, including the music lovers and society people of Washington, will fill the New National this afternoon for the Boston Symphony Orchestra concert.

Mrs. Taft will occupy the box next to the stage and will have with her, Mrs. Marshall Field, of Chicago and Washington, and Mrs. Nathaniel Francis.

In boxes and in the audience will be the French Ambassador and Mme Jusserand, the Netherlands Minister and Mme. Loudon, Mrs. Wickersham, the Swedish Minister, Norwegian Minister and Mme. Bryn, and others from the Diplomatic Corps, and from resident and official society.

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The dinner given at the French embassy last night by the Ambassador and Madame Jusserand, for the President and Mrs. Taft, was truly a notable event. In contrast to the rich splendor of the jewels worn by the women present, was the simplicity of table decoration, and that of the drawing rooms throughout.

The group of marble statuettes representing classic figures and mounted upon bases of black marble were used upon the table, and alternated with clusters of flowers in vases.

Invited to meet the President and Mrs. Taft were the Russian Ambassador and Madame Bakhmeteff, the Japanese ambassador, Senator and Mrs. Francis G. Newlands, Senator and Mrs. George Peabody Wetmore, Senator Augustus O. Bacon, Congressman and Mrs. James R. Mann, Congressman Gillett, Mrs. L. Z. Leiter, Mrs. Richard H. Townsend, Mrs. Thomas F. Walsh, Brigadier General Crozier, the Assistant Secretary of the Navy and Mrs. Beekman Winthrop; Major Rhodes, aide to the President; Mr. and Mrs. Charles Francis Adams, Miss Boardman, Miss Patten, the French Counselor and Madame de Peretti de la Rocca; the French Military Attache and Countess de Chambrun, and Louis de Sartiges, third French secretary.

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m HERALD
Address: Washington, D. C.
Date

Est 8

BRAHMS' SYMPHONY PLAYED BY ORCHESTRA

Boston Symphony, with Max Pauer as Soloist, Appears at National Theater.

The Boston Symphony Orchestra gave the fourth of its series of five concerts for Washington yesterday afternoon at the National Theater. The music lover could be afforded no greater pleasure than to hear Brahm's D major symphony given by an orchestra of such high excellence as the Boston Symphony, conducted by an artist of such power as Dr. Muck.

Dr. Muck showed yesterday not only the fullest sympathy for the work in accuracy of detail—phrasing, balance of parts and dynamic niceties—but he gave the composition emotional life and vigor. Dr. Muck can always be counted upon in his performances to reflect the composer as faithfully as possible. This is not to say that his interpretation is not subjective—that he does not infuse his personality into the interpretation. He is, however, a too scholarly musician not to master thoroughly the composer's intent. He keeps to the nice line between exaggerated temperamental or emotional emphases and cold intellectual accuracy.

In this symphony Brahms gives us glympses of melodic possibilities rather than long sustained melodies. He also employs, largely, the device of antiphonal melodies. Themes answer themes as birds in a forest; or the same theme is tossed from one instrument to another receiving a richly varied coloring. It is chiefly in a cheerful vein and with the exception of the andante movement, about which there hangs a spirit of mystery, the themes are clearly marked. Listened to closely it would be an education in masterly contrapuntal writing.

That the Brahms symphony was put along side of the Beethoven overture to Egmont was doubtless not intended to point any contrasts between these two masters, who are spoken of together in these days as of equal greatness. But it must be felt that while Brahms is structurally and perhaps th[illegible]atically Beethoven's equal that in emotional depth and passionate human quality Beethoven is immeasurably above the other.

Mr. Max Pauer raised a veritable storm of applause over his masterly piano work in Mendelssohn's G minor concerto. Mr. Pauer carried off the difficult presto movement with the ease of the perfect technician. The beautiful andante movement, in which the concerted work falls chiefly between the piano and the lower strings, was played with great warmth of feeling by Mr. Pauer. Although in a concerto the opportunity for individualizing the solo work is limited, it could not fail to be evident to all listeners that Mr. Pauer is an artist of the highest rank. His exquisite

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From HERALD
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The fourth concert of the Boston Symphony Orchestra of the current season will be given next Tuesday afternoon in the New National Theater at 4:30. Dr. Muck has quite recoverel from the illness which prevented his conducting at the January concert and which kept him a prisoner in the house for nearly three weeks after that. He will be at his usual post.

He has arranged an exceedingly interesting programme, the first half of which is modern classicism and the second half romantic. The symphony will be Brahms' in D major No. 2, a work not unfamiliar to Washington audiences, as the orchestra has played it several times in past years. It displays Brahms in his brightest mood as a tonal melodist and occupies a place in Brahms' symphonies similar to that held by Beethoven's eighth symphony among the immortal nine.

The second half of the programme will comprise Beethoven's "Egmont" overture and Mendelssohn's concerto for piano and orchestra in C minor, and Weber's "Euryanthe" overture.

The solist, as already announced, will be Max Pauer, the German pianist, who has recently been the sensation of the musical season in New York. His choice of the Mendelssohn concerto is a bold one, for this work has for many years been relegated to conservatory pupils. His success with it is only another illustration of how often great works are neglected for the lack of the right artist to interpret them. The programme in its proper order is as follows:

Brahms' symphony in D major, No. 2; Beethoven's overture, "Egmont;" Mendelssohn's concerto for piano and orchestra in G minor; Weber's overture. "Euryanthe."

Mr.

From POST
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Date FEB 19 1913

1884

An unusually brilliant audience attended the Boston Symphony concert yesterday afternoon at the New National Theater. Mrs. Taft entertained in her box Mrs. Marshall Field, Mrs. Nathaniel Francis, and Mrs. A. Garrison McClintock.

The German Ambassador entertained, among others, in his box, Representative and Mrs. Longworth, and the counselor of the embassy and Mme. Haniel.

Mrs. Calderon Carlisle entertained in her box the Netherlands Minister and Mme. Loudon, Mrs. Leonard Wood, Mrs. Mandeville Carlisle, and Mrs. Walter Bruce Howe.

With Miss Williams, among others, were Mrs. Nagel, wife of the Secretary of Commerce and Labor, and Mrs. Hitt.

Mrs. I. T. Mann entertained Mrs. Talmage, Mrs. Rogers, Miss Pendleton, Mrs. Rixey, and Mrs. Duff.

In Mrs. McMillan's box Mrs. Preston Gibson entertained, among others, Mme. von Herwarth and Mrs. Clarence Wilson.

Mr. and Mrs. Lisner entertained in their box Dr. and Mrs. Foote, Mrs. Robb, and Miss Hartman.

Others in the audience were Mrs. Wickersham, Mr. Henry White, Countess Scherr Thoss, Mrs. Samuel Emmons, Mrs. Robert Hinckley, Mr. and Mrs. Arnold Hague, Mrs. John McGowan, Miss McGowan, Mrs. Hichborn, Mrs. Lurton, Mrs. Matthew T. Scott, Mrs. Peckham, Mrs. J. B. Aleshire, Mrs. Ten Eyck Wendell, Mrs. Thomas Carter, Miss Card, Miss Freeman, Mrs. George Howard, Viscountess de Sibour, Mrs. Thomas F. Bayard, Mrs. Raymond Patterson, Mrs. Spencer Wood, Mrs. Samuel Spencer, Mrs. Nicholas Anderson, Mrs. Buckner Randolph, Mrs. Wilmer, Miss Wilmer, Miss Nathalie Magruder, Mrs. John Magruder, Dr. and Mrs. Chatard, Miss Aileen Bell, Mrs. Emile Montgomery, Mrs. George T. Marye, Mrs. Perry Johnson, Mr. Christian Hemmick, Miss Marion Stevens, Mrs. Beale Howard, Miss Letterman, Dr. and Mrs. Ralph Jenkins, Mrs. Charles Fairfax, Mr. Schmolck, Mrs. Hennen Jennings, Miss Catherine Jennings, Mrs. Alexander Magruder, Mrs. Peyton Russell, Miss Lee, Mrs. James Pinchot, Mrs. George McLean, Mrs. Ely, Mrs. Frank B. Noyes, Miss Oge, Mr. and Mrs. William F. Dennis, Mrs. George Bettis.

From EVG. STAR
Address: Baltimore, Md.
Date

E 1884

GREAT TRIUMPH FOR MAX PAUER

Boston Symphony, Under the Direction of Dr. Muck, at Lyric.

Another great concert by the Boston Symphony Orchestra was the fourth of the present season, given last evening at the Lyric by Dr. Karl Muck and his 100 superb musicians. The program, as announced, included the Mendelssohn piano-concerto in G minor, but this was replaced by the Schumann piano-concerto in A minor.

The opening number of the program placed by the Schumann piano-concerto was the Brahms Symphony No. 2 in D. It was performed splendidly and so heard at its best. The Beethoven overture to Goethe's tragedy Egmont followed, and its massiveness and power put the whole performance on the Beethoven plane of the best in musical art.

Then came the wonderful Schumann piano-concerto, which was first made familiar to Baltimoreans by Madame Nannette Falk-Auerbach, and then by the musical renditions of Karl Faeltor, now of Boston. It was given a perfect rendition last evening by Max Pauer, the brother of Emil Pauer, the well-known orchestral director.

This concerto itself is at once a gem and a marvel in concerted music for piano and orchestra. After a modest beginning it immediately begins to tell its beautiful musical story, employing the lyric and dramatic elements in repeated contrasts and combinations, showing its great variety, making special and novel use of the unexpected, as well as the expected, in the fine syncopation for which this concert is so well remembered by musical natures.

Mr. Pauer's playing of the work was a great triumph in every respect. He has, to begin with, a noble and dignified stage presence, which captures an audience at his entrance, and even afterward continues to hold it for him. Powerful playing is naturally expected from him, but he is as tender, delicate and noncompelling as he is noble and powerful. His technique is splendid, but never forced or pushed forward. All he does is easily done and never for effect. He is simply a giant in music, entirely capable of doing any work worthy of such an artistic personage. It goes for the saying that he was repeatedly and enthusiastically recalled.

The closing of the concert with the Berlioz Roman Carnival overture, after hearing the Egmont overture and the Schumann piano concerto, almost transported the musical listeners to the times of the old Peabody Orchestra, which actually suffered in the minds of the general public for giving those great works so often to the exclusion of trite and commonplace favorites.

Altogether, the concert proved another rare opportunity to musical students now in the city of forming lines of concert musical taste.

From EVG. NEWS
Address: Baltimore, Md.
Date

Estab 1884

MAX PAUER TO BE GUEST AT SUPPER

Boston Symphony Soloist Will Be Entertained At Florestan Club.

Max Pauer, German pianist, will make his first appearance in Baltimore this evening, when he will be the soloist at the fourth Boston Symphony Orchestra concert of the season at the Lyric.

Mr. Pauer only recently came to America. He made a deep impression at his initial performance on this side of the water and this success he has duplicated at all his subsequent appearances. His number tonight will be the G minor concerto of Mendelssohn. After the concert, he will be entertained at a buffet supper by members of the Florestan Club at Club headquarters on North Charles street.

Dr. Karl Muck, director of the Orchestra, has selected a program which it is thought will prove unusually attractive. It will include Brahms' D major Symphony No. 2, Beethoven's "Egmont" Overture and Berlioz's highly-colored "Roman Carnival."

The Mendelssohn Concerto will be the real feature of the evening, not only because it will introduce Mr. Pauer locally, but also because it is seldom played by contemporaneous virtuosi.

From EVG. SUN
Address: Baltimore, Md.
Date FEB 20 1913

Esta 1884

MAX PAUER SCORES AT LYRIC CONCERT

Pianist Delights Large Audience In Interpretation Of Schumann.

DR. KARL MUCK DIRECTS

Boston Symphony Orchestra Gives Overtures In Striking Manner.

Max Pauer, the noted English pianist, who is visiting this country for the first time in the thorough maturity of his artistry, although for years he has been successful as a concert player in Europe, was the soloist at the fourth Boston Symphony Orchestra concert, which took place under the dircetion of Dr. Karl Muck at the Lyric last evening.

Although born in London, Mr. Pauer's recent traditions are entirely German, as much of his musical life has been spent in Cologne and Stuttgart. His performance last evening of the beautiful and extremely romantic Schumann piano concerto, which at the last moment was substituted for that of Mendelssohn, was one of the most entirely satisfying things that have been heard in Baltimore for years.

Plays With Quality.

This artist's playing has, for these more modern days of fiery technique and cold brittleness of attack, many very unusual qualities. It is essentially lyric playing, characterized by a noble sentiment and a deep appreciation of the exquisite *lieder* quality of the work he was interpreting.

The Schumann concerto is particularly grateful as far as the pianist is concerned, with melodies that suggest voices singing, lovely airs running through it that demand the softest possible touch as well as a sustained pianissimo, beautiful episodes on the strings and the wood and occasional passages for the horns, above which the piano seems to reach out yet complement at the same time, and in the playing of this work Mr. Pauer exhibited the most exquisite facility.

His touch is like velvet, but it is always essentially firm and ringing. Last evening the player seemed deeply impressed by the poetry and telling charm of the composition he was presenting. His performance was moving and brilliant, and while his work was so appealing and so filled with sentiment in the broader passages, it suggested certain hidden fires that would seem to indicate that in other works of a more compelling nature he might have all the forcefulness and power that the entirely lyric quality of the Schumann work offered no opportunity for him to display.

The second Brahms symphony, which was the principal number on what proved to be one of the most agreeable programs of the season, is a very important composition and showed a particular phase of the work of the Boston orchestra that was very striking. It is largely scored for the strings. There are especially beautiful episodes for the violoncellos, fine sweeping passages for the violins and the daintiest tipping melodies imaginable throughout nearly all of the movements. Strangely enough, the slow movement, often so vital in the Brahms compositions, while opening with a most charming melodic incident, seemed last evening the most rambling of the four, but both the presto and the allegro con spirito, with its stirring climax, made the deepest impression on the great audience.

The notable thing, however, about the performance lay in the fact that the greater portion of this symphony is played in "half voice," if one may so express it, in that perfectly subdued tone that requires such extreme skill on the part of the musicians in order that this tone may remain firm and pure and true. The perfection of the work of these many players in this regard made their rendition of the symphony especially striking.

Two overtures completed this entertainment, the "Egmont," by Beethoven, which was played before the concerto and given a very appreciative and accentuated interpretation by Dr. Muck, and the stirring "Roman Carnival," by Berlioz, one of the first composers to do very much with "scoring" as the term is understood today.

J. O. L.

Bureau in the World

From EVG. SUN
Address: Baltimore, Md.
Date

Esta 84

PIANIST ALSO AN OXFORD GRADUATE

Pauer, Known As Musician Of Distinction In Europe, On First Trip Here.

Max Pauer, the German pianist, will make his debut in Baltimore tonight at the Boston Symphony Orchestra concert in the Lyric Theatre. He will play Mendelssohn's G Minor Concerto. The orchestral numbers are Brahms' Second Symphony, Beethoven's "Egmont" overture and Berlioz's "Roman Carnival" overture.

Max Pauer, who, by the way, is over six feet tall, is a son of the celebrated pianist, composer and editor of music, Ernst Pauer. He was born in London in 1866 and lived there until he was 15. Then he went to Carlsruhe and began the systematic study of the piano and composition, his principal teacher being Vincenz Lachmer.

After four years in Carlsruhe he returned to England, matriculated at Oxford University, from which he graduated with honors, in the meantime continuing his piano studies with his father. He was engaged to be head of the piano department of the Cologne Conservatory in 1887, and there he remained 10 years, and in 1908 he was made director-general of the Stuttgart Conservatory.

In all of these years he did much concert work and is well known as a musician of distinction in Europe. Although he is well on in the forties, he is now visiting this country for the first time. His particular hobby is Mendelssohn.

Cutting Bureau in the World

From EVG. SUN
Address: Baltimore, Md.
Date

TO INTERPRET MENDELSSOHN

Establi 34

MAX PAUER

HE will be the soloist with the Boston Symphony Orchestra at the Lyric this evening, when he will play the Mendelssohn piano concerto. Mendelssohn is one of Mr. Pauer's hobbies.

From SUN
Address: Baltimore, Md.
Date

Establ , 1884

PAUER GIVES DELIGHT

Noted Pianist The Soloist With The Boston Symphony.

SCHUMANN CONCERTO

omposition Substituted For The Mendelssohn—Brahms' Symphony Given Pleasing Reading.

The fourth concert to be given by the Boston Symphony Orchestra this season, under the direction of Dr. Karl Muck, took place last evening at the Lyric Theatre, the soloist being the noted pianist, Max Pauer, who, in the maturity of his art, is visiting this country for the first time.

Mr. Pauer, though German in his traditions, is English by birth and proved to be one of the most delightful players that have been heard here in many years. At the last moment, and very fortunately, the Schumann concerto was substituted for the one of Mendelssohn which this artist was to play, and of this appealing and romantic and entirely grateful work he gave a most moving performance, playing with a lightness of touch, a surety and an appreciative and moving sentiment that were really admirable.

Mr. Pauer is an extremely facile player, with that velvety touch and that pure, sustained and ringing tone so rarely heard nowadays. It is quite a different thing from the thunderous playing so often m with at modern concerts, so that his re tion of the very romantic Schumann n ber, with its many graceful e gesting voices singing, was quite a re tion. It has been many years sinc have heard just this particular piano playing, which was charac a charm and an elegance that was en moving.

The symphony was the second Brahms, and this number showed the great orchestra in one of its happie If it is not permitted to say Brahms "at his best," it is sible to say that the second Brahms in one of his most appealing and agreeable moods, for this work is so full of delightful lieder passages, such charming phrases and such universal as to be a very real joy. It is scored ve heavily for the strings, which play a large part in presenting the various melo with which it is so replete, and it was given a very interesting and sympathetic reading by Dr. Muck last evening.

Preceding the concerto the Be ove "Egmont" overture was played with a modern spirit and with much accent, and the concert closed with the Berlioz "Roman Carnival" overture, always an interesting composition and one which shows the first beginnings of the more modern use of the various instruments in orchestral scoring.

J. O. L.

The First Esta
Newspaper Cutting Bureau in the wo

From EVG. NEWS
Address: Baltimore, Md.
Date

Es 1884

BOSTON SYMPHONY NEXT WEDNESDAY

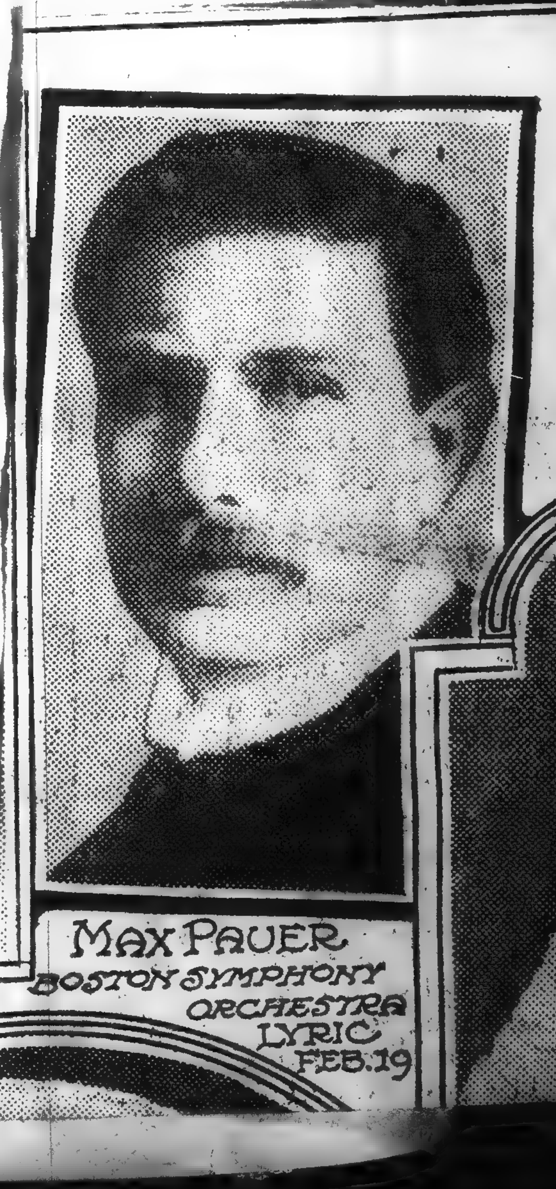
Orchestra To Give Good Program At The Lyric; Director Muck Well Again.

The fourth and last but one concert of the Boston Symphony Orchestra of the current season will be given next Wednesday in the Lyric Theater. Dr. Muck has recovered from the illness which has kept him a prisoner in the house for three weeks and will be at his usual post.

He has arranged an interesting program, the first half of which is modern classicism and the second half romantic. The symphony will be Brahms' in D-major No. 2, a work not unfamiliar to Baltimore audiences, as the Orchestra has played it several times in past years. It displays Brahms in his brightest mood as a total melodist and occupies a place in Brahms' symphonies similar to that held by Beethoven's eighth symphony among the immortal nine. The second half of the program will comprise Beethoven's overture, "Egmont," Mendelssohn's concerto for piano and orchestra in G-minor, and Berlioz's overture, "Roman Carnival."

The soloist, as already announced, will be Max Pauer, the German pianist, who has recently been the sensation of the musical season in New York. The program in its proper order is as follows:

Symphony in D-major No. 2, Brahms
Overture, "Egmont" .... Beethoven
Concerto for piano and orchestra in G-minor..... Mendelssohn
Overture, "Roman Carnival" .. Berlioz



Newspaper Cutting Bureau in the World

From EVG. SUN
Address: Baltimore, Md.
Date ....

BOSTON SYMPHONY ORCHESTRA TO COME

Next Wednesday's Recitals To Interpret Modern Classicism And Romanticism.

Of more than ordinary interest will be the program to be given at the Lyric next Wednesday evening by the Boston Symphony Orchestra at the fourth of its present series of five Baltimore concerts. The first half of the performance will be devoted to modern classicism and the second half to the romantic. The soloist will be Max Pauer, the German pianist, who recently has won many triumphs on this side of the Atlantic.

The symphony will be Brahms' D Major No. 2, which has been heard frequently here in recent years. This work shows Brahms in his brightest mood as a tonal melodist.

The other numbers will be Beethoven's overture, "Egmont," Mendelssohn's concerto for piano and orchestra in C minor, and Berlioz's overture, "Roman Carnival."

The playing of the concerto will be received with much interest because of the fact that this work in recent years has seldom been given on the public concert stage, having in that time been played mostly within the walls of conservato

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ADVERTISER,
MARCH 1, 1913

NO SOLOISTS AT THE SYMPHONY

CURRENT PROGRAMME ENTIRELY ORCHESTRAL

MacDowell's "Indian Suite" of Strong Calibre, a Worthy Number in American Orchestral Repertoire.

By Louis C. Elson.

PROGRAMME.

Debussy. "La Mer."
Dukas. "The Sorcerer's Apprentice."
MacDowell. Indian Suite.
Goldmark. "Spring" overture

We are always pleased when the symphony concert is entirely orchestral. Our great orchestra is attractive enough without the aid of either vocalist, or pianist, or violinist, although the last two fit in well enough in concertos. Yesterday afternoon the programme leaned somewhat towards the modern French school, although the two Gallic numbers which began the concert were very different from each other. Dukas gave a very graphic and intelligible picture. Debussy did not.

We have heard Debussy's sea-pictures now four times. We are not growing reconciled to his treatment of Father Neptune. Instead of finding here:—

> "The sea! the sea! the open sea!
> The ever-fresh, the ever-free."

we discover only what Shakespeare called "a sea of troubles," or possibly that sea, full of slimy things, that Coleridge pictured in his "Ancient Mariner." There are other composers who have written about the ocean, and it is but fair to compare them with Debussy. The majesty of the first movement of Rubinstein's "Ocean" symphony is far greater than anything to be found in this work, although Rubinstein gets rather tame before he spins off his seven movements. Mendelssohn suggests the torpid dullness of some of Debussy's work (intentionally) in the first part (introduction) of his "Becalmed at Sea," but he gives a joyous ocean trip in the succeeding "Happy Voyage." The first twenty measures of his "Hebrides" overture, with the ceaseless play of the waves upon the basaltic walls of Fingal's cave, upon the lonely island, are worth the whole of this affected picture. Max Bruch's Viking sailors, in "Frithjof," go far beyond the suffering passengers with Debussy. Wagner's "Flying Dutchman" overture causes this work to shrivel up altogether.

Possibly there is a nausea-motif, a steward-motif, a basin-motif, an emptiness-motif, and a few other figures of this kind, in the work, which we did not grasp, which might make the meaning clearer. Frenchmen are proverbially poor sailors, and Debussy proves this in his tone-picture. The constant use of the muted tones of the horn, and the everlasting plaints of the oboe may be understood at once if we but change the title of the work to "Mal de Mer!" No! Debussy is more at home in picturing stagnant pools under decaying castles (vide "Pelleas and Melisande") than in portraying the salt air and spindrift of the ocean.

The work is one movement short of the symphonic number. If this composition had come anywhere but at the beginning of the concert, many of the audience would have added the fourth movement of themselves. Yet, viewed purely as orchestral color, one cannot but commend the delicacy and or-

MacDowell's "Indian Suite" was of stronger calibre. The galloping warriors of the third movement are graphic enough and the brooding of the Dirge is a good contrast in the varied picture. It is evident at times that these Indians have pitched their wigwams in Bayreuth; they belong to the Wagnerian tribe, and are ready to discharge muted horn figures at the unwary traveler, or to scalp him with a clarinette, on the slightest provocation.

The work is a worthy number in the American orchestral repertoire. We are glad that Dr. Muck has revived it, and the audience seemed glad also. Yet one criticism must be made. It is folly to expect a national opera of American Music to be founded upon Indian themes. These themes are too local, or tribal, to mean anything definite to the American auditor. If we heard an unknown Irish, or Scottish, or Hungarian folk-theme, we would probably be able to identify its nationality on a first acquaintance, but when Puccini allowed the home-sick miner in the first act of "The Girl of the Golden West" to sing a strange tune, we, in common with all the other American critics, needed to be told that it was an Indian theme. That is not the material from which folk-songs or national music are made.

The first movement of the Indian Suite seemed very noble, but there was inequality in the other movements. The Dirge seemed a trifle too long for its rather simple and unrelieved lamenting.

The war-dance and portions of the village festival were read in so fiery a manner that Dr. Muck might have been brandishing a tomahawk instead of a mere baton. The Suite won much applause.

Dukas's "L'Apprenti Sorcier" was something very different from Debussy's "Ocean." Here one could follow at ease every part of the picture. It was good fun to hear the broom-stick coming to life, to watch its ceaseless coming and going with pails of water, to hear the apprentice sawing it in two, to note the two halves starting, contrapuntally, for more water, to finally hear the master sorcerer breaking the charm and causing the broomsticks to become inanimate again.

The larger part of this is done upon the bassoons, and they deserve hearty commendation for the manner in which they were played. The piccolo also gave its proper spice to the picture. It was a piquant and refreshing bit of programme-music that belongs with "Till Eulenspiegel" in the scant repertoire of comical orchestral music. Yet all the great masters have contributed something, in some form or other, to the school of humor in music.

Goldmark's "Spring" overture was given over to sweet melodies, to pipings and warblings, to a general feeling of comfort and happiness. We can only say that we know of no such Spring in Boston. If the composer wishes to write a Spring overture for this climate he must use bass tubas, bassoon, bass-clarinette, trombones and other dark-toned or threatening instruments. He must have figures descriptive of foot-baths, mustard plasters, chest-protectors, troches, rubber boots, umbrellas, etc. We found none of these things portrayed in Goldmark's suave and pleasant overture.

BOSTON HERALD,
MARCH 1,

DEBUSSY'S "LA MER" HEARD

Brilliant Performance by Symphony Orchestra at 16th Public Rehearsal.

GOLDMARK'S 'IN THE SPRING'

MacDowell's "Indian" Suite and Dukas's "The Sorcerer's Apprentice" Given.

By PHILIP HALE.

The 16th Public Rehearsal of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

"La Mer." Three Orchestral Sketches..Debussy
"The Sorcerer's Apprentice"..............Dukas
"Indian" Suite..........................MacDowell
Overture "In the Spring"...........Goldmark

This was an exceedingly interesting concert and the performance was brilliant throughout. The absence of a soloist was not felt. In these symphony concerts the orchestra is the great soloist, even when it accompanies some pianist, violinist or singer, that is, when Dr. Muck is the conductor.

We are told that the Emperor Caligula was "scared with strange illusions and fantastical imaginations: as who among the rest, dreamed upon a time that he saw the very form and resemblance of the sea talking with him." There were moments yesterday when the hearer was convinced that the sea had talked with Debussy. In the first sketch there was the suggestion of the "ample, smiling face, dash'd with the sparkling dimples of the sun"; also of the loneliness of the ocean: "something thou ever seek'st and seek'st, yet never gain'st." In the third sketch "Dialogue of Wing and Sea," there are a few overpowering effects, and the hearer is shaken by the "serpent hiss, and savage peals of laughter and undertones of dis-

ace to "Leaves of Grass": "The spasms of the sky and the shatter of the sea." Rimsky-Korsakoff, the sailor, puts us on board of Sinband's tossing ship in "Scheherazade" and finally wrecks us. There is a fine seascape in the same composer's "Sadko," and there is pictorial music in Paul Gilson's "La Mer," which was played here many years ago.

Debussy's impressions are too many; or variations of a few impressions. The monotony of the ocean, calm or enraged, is its greatest fascination, but the ear is tired quicker than the eye. There is no reason why any one of these three sketches should not be longer or shorter. The form admits of extension or curtailment.

The sketches are chiefly interesting as remarkable achievements in color. There are expressive motives, but as a rule they owe their expressiveness to blends of timbres. The perpetual dynamic swelling and falling, the frequent anticipation of a close that does not come, the stretches of preparation that lead to nothing and the relaxation that reminds one of a pugilist sparring for wind, must surely irritate the man that insists on something definite and determined. Judged by his own methods—and no sane person disputes the sincerity of them—Debussy has not succeeded in "La Mer" as in the "Nocturnes," "Iberia," or "L'Apres Midi d'un Faune." And yet, after all the objections are made, the hearer remembers a few pages that are of rare poetic charm and some that are wildly powerful. How far we are from Mendelssohn's "Sea Calm and Prosperous Voyage" with its ending that reminds one of the joyous arrival of a Nantasket boat bringing hungry husbands from the city! This same Mendelssohn in his "Hebrides," however, gives certain impressions of a seascape that are as vivid as any related by Debussy.

When "The Sorcerer's Apprentice" was first played here nearly 10 years ago—Alas, my Posthumus, the fleeting years!—it was characterized by everybody as a "clever" composition. It is clever, but it no longer surprises, and when music is first of all clever, it soon loses its freshness and seems old. The Scherzo may already be classed among "amusing" pieces, and some may find pleasure in trying to find a close, interlinear connection between the music and Goethe's poem. The brilliance of the performance was worth a journey.

MacDowell thought that the occasional similarity of Indian melodies, which served him for thematic material in his Suite, to Northern European themes bore direct testimony in corroboration of Thorfinn Karlsefni's Saga. Hence, possibly, the apparent Scandinavian mood of this or that page in the "Indian" Suite. Here and there is a reminder of MacDowell's Scottish ancestry, for a man cannot wholly escape from himself even when in imagination he becomes a member of another race.

All this is of secondary, indeed, of trifling importance. The Suite is picturesque, imaginative, beautiful and noble. Many new voices, since it was composed, have clamored for recognition. Composers have arisen and been hailed by excitable persons as path-breakers and prophets. Already some of the path-breakers are seen plodding on worn old dusty roads, and there are prophets who have lost the gift and seem like any clairvoyant on the third floor (Don't ring"). MacDowell's suite has gained with the years. Its spell is stronger than before. In structure, melodic and harmonic appeal, orchestral expression; by its directness, artistic simplicity and restraint, and convincing sincerity, it holds commanding position in the literature of music.

The overture of Goldmark abounds in conventional joyousness that is associated with spring in more favored lands than New England. Birds chirp and twitter. There are hints at the natural phenomena appropriate to the season. Everything is smoothly expressed in an orthodox and Viennese manner.

The program of the concerts next week will include Sinding's Symphony in D minor and Loeffler's "Pagan Poem." Mr. Ysaye will play a concerto by Vivaldi and Saint-Saens's concerto in B minor.

BOSTON GLOBE—
MARCH 1, 1913.

DEBUSSY'S "LA MER" IS FINELY PLAYED

Contains Some Elements of Impressionism.

"The Sorcerer's Apprentice" and MacDowell's Suite Given.

Dr Muck's choice of music at the 16th Symphony rehearsal yesterday afternoon was in the nature of an exposition upon the use of a "program" in composition. Debussy's three orhcestral sketches, "The Sea," were played for the first time since Dr Muck introduced them here five years ago. The titles, "From Dawn Till Noon on the Ocean," "Frolic of the Waves," "Dialogue of the Wind and Sea," are given merely as hints to the hearer of what is impressionistic treatment. Dukas' "The Sorcerer's Apprentice" is after Goethe's ballad. MacDowell's Indian suite No. 2 is based upon Indian themes which had definite emotional significance to those who sang them, and finally Goldmark's overture, "In Spring."

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To compare Debussy's music of the sea with that of Mendelssohn, Rubinstein, Rimsky-Korsakoff or Paul Gilson, and to say that only this or that work penetrates and reveals the spirit of the deep is to express an individual preference. In how far the memory of Debussy's sub-titles may aid the imagination in coordinating the sounds of the orchestra with the remembered pictures of the ocean's moods may again be a matter for debate. Had the first number read instead: "From Noon to Night Upon the Sea," would the incongruity have been apparent to many, or would it have existed at all. Or would the second number fall of all illusion if it were named frolics of the winds instead of the waves, or if it bore the title of the third: "Dialogue of Wind and Sea?"

In his volume of essays called "Akkorde," Felix Weingartner has pointed out the truth that an orchestra of the most complicated and monstrous apparatus cannot reach the goal of the programmatic composer, and define for us in music the things which can be defined only by a more concrete medium, as by language, painting or sculpture.

Approval, indifference or aversion to Debussy's music—and there are some whom it inspires to a deadly, a choleric repugnance—cannot find an origin so much in its degree of graphic depiction of the sea, as in its power as sheer sound to induce pleasurable nervous stimuli to a majority of hearers, and for a minority, to appeal also to the intellect with some semblance of form. But the general public is not grievously concerned in this.

As sheer music Debussy has the most to say in the second movement. The lines of his development of material are clearer and firmer; his imagination has more plasticity, a greater versatility and more of the fugitive and intangible charm in subtle invention, in the contrast of novel, piquant, ravishing color tints which make the score of his "Pelleas" and of certain orchestral works imperishable.

Because Debussy speaks through a tonality built upon the augmented tread, and hears the voices of stopped trumpets and horns, does not necessarily assign him to outer darkness and the gnashing of teeth. There are moments when in his idiom he conjures up to the hearer mysteries beyond the dross of a world weighed and measured by the senses, such as passages upon a diatonic scale stop short of doing. Yet to others the creed of the elect demands a half step between the third and fourth and seventh and eighth degrees.

It is possible to hear this music and to feel the vastness, the eternal solitude, the terror and fury and the thousand caprices of the waters of the great deep, that have been through the ages, and shall be. And it is equally possible to find here an expression of the mind which, ever weary and baffled at the things of artifice, of convention and of the visible, searches within for the mystery of the unknown. It may be music of the sea. Part of it is not the speech of the most imaginative Debussy, but there are pages, particularly in the first and second movements, that have the power to transport, in and of themselves.

Dr Muck played the work with a fine sense of balance between the actual and the ideal. The outlines were never too obvious, but were drawn by a sensitive hand. There was perspective and proportion, and, above all, imagination.

Dukas' scherzo was played with surpassing virtuosity. MacDowell's beautifully romantic suite reflected its varying moods, and the overture made a spirited conclusion.

BOSTON POST,
MARCH 1,

POTENT WORKS BY SYMPHONY

Brilliant Performance of Vigorous Music

BY OLIN DOWNES

Dr. Muck has arranged few more interesting programmes than that which he offered at the public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. There were exceptionally brilliant performances of Debussy's "La Mer," Dukas' orchestral humoresque, "The Sorcerer's Apprentice", after the fantastical poem of Goethe; MacDowell's Indian Suite; Goldmark's "Spring" overture. The effect of these same performances was also very interesting.

Ten years ago the scherzo of Dukas was wonderful. Today it is already aging. Goldmark's music was fresh and captivating in its vigor, beauty, and simplicity, just a very few years ago. It has commenced to retreat in the perspective of time. Debussy's "La Mer" is still new. It is at least unusual enough for audiences to be only now at the place where they commence to grasp its plan and its substance. How much longer will this music last, when the machinery of Debussy, a new patent of his own profitable manufacture, shall have been exploited far and wide on the market? It is a pleasant thing to be able to say that the youngest music heard yesterday afternoon was the poetic suite of MacDowell. And certainly all of the music was heard at its just value, so far as performance was concerned. The orchestral performances, one and all, were admirable in the highest degree. The compositions themselves have been accounted during the last decade as exceptionally effective items of the modern orchestral repertoire.

Elusive but Not Convincing

The most amazing music was that of Debussy. This music is the limit of impressionism. You may listen, and imagine that you hear the vague and marvelous murmuring of the sea, "from dawn till noon on the ocean," "frolics of the waves," "dialogue of wind and sea," but you can fancy a hundred things as the accompaniment of these vague and delightful sounds you may immerse yourself pleasurably in the exquisite and strangely shifting rythms and orchestral colors. None more subtle. So far, no music has been invented—and we use this word with deliberate intent—no music has yet been invented that is more elusive, more of the gossamer stuff that dreams are made of. And yet this music does not, at this day, wholly convince. It may do so tomorrow, but we believe that even irreckonable posterity will rather give the prize for sea music to the last part of Debussy's "Nocturnes" for orchestra—"Les Sirenes." There is indeed the mysterious, the terribly beautiful song of the sea. But as an example of con mmate individual skill, as an in [illegible] of Debussy's peculiar idiom [illegible] to the utmost possible extent, [illegible] therefore, perhaps, as an argument directly against Debussy's present tendencies, "La Mer" stands supreme. The composer has done nothing more remarkable, so far as style is concerned. But the reason we distrust him is that he is so uncannily master of his means. We can believe him to be transcribing a dream, an discover that every single note is carefully prearranged as the vario elements of a tale by Edgar Allan P And we fear that there is more of finite subtlety in the adjustment colors and values than of authentic spiration, in this masterpiece of pr ent day musical craft. But if only a virtuoso piece for modern orches and for the superbly perfected imaginative reading given the m by Dr. Muck, this performance wo have been worth travelling a long tance to hear.

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BOSTON JOURNAL-

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MAIL,

Address New York City.

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From EVG. JOURNAL

Address: New York

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Mr. Pauer made a very strong impression in his number, the beautiful Schumann Concerto, which was substituted at the last moment for that of Mendelssohn, and he was given a half dozen enthusiastic calls after its completion.

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Mr. Pauer, indeed, may well be considered an ideal pianist for such a work as the Schumann Concerto, his reading of it having shown full appreciation of its characteristic poetry and deep insight into the subtleties with which it is rife. He did not, however, allow these to become obtrusive enough to injure the salient features of the piece, as so often happens when a man is gifted with subjective powers of expression.

The orchestral program in its entirety was one of the most satisfying Dr. Karl Muck, the director, has presented this year. The symphony, the Brahms No. 2 in D major, was the opening number, a fact for which the audience seemed grateful. It was mag tly done.

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ITEM

From

Address PHILADELPHIA, PA.

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Date

The Boston Symphony Orchestra performed a new symphony at Carnegie Hall, New York City, yesterday afternoon. It was the work of a young Hungarian composer, Erwin Lendvai, of whom comparatively little is known. He is a man in his early thirties, and is a resident of Berlin. He has studied with Puccini and also in Paris and Germany. From all accounts, he has had a very hard and desperate struggle to win recognition. This symphony in question was played for the first time at one of the big German festivals in Berlin last Spring. The composer sent the score to Dr. Muck last Summer and the latter was so impressed with it that it was one of the three new works he announced at the beginning of the season he would play during the Winter. It is a work in four movements, and is entirely modern in form and content. It employs the utmost resources of a modern orchestra, and like works of its kind is of exceeding difficulty.

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From INTER OCEAN

Address: Chicago, Ill.

Date FEB 1913

Brief Paragraphs In the Musical News Budget.

Maggie Teyte, the energetic, sailed yesterday for England and will begin a concert tour on March 3. Her engagements include recitals in Birmingham, Manchester, Liverpool, Newcastle, Glasgow, Edinburgh, London, Paris and Amsterdam. Opera will claim her attention the latter half of the month.

Young Lendvai, concerning whom the reference works are completely out of breath, was represented at one of the latter Boston symphony orchestra's concerts by a symphony, unorthodox, as the reviewer pointed out, in that it was only thirty-five minutes in length. Mr. Parker of the Transcript considers the new work with enthusiasm. Says he: "Lendvai, so far as his music and a single hearing of it disclosed him, is a thorough-going modernist. Like most of his generation, he cannot or he will not invent intrinsically beautiful or strikingly emotional melodic thoughts. His themes exist less for themselves than for the play of his imagination upon them. On the other hand, the chief melody of the symphony is as long-breathed as if Mahler had shaped it. He derives subsidiary motives from it, but his liking for brevity seems to check any tendency in him to worry scraps of them in purely cerebral music as many a young and old composer of our generation likes to do. Lendvai is an archmodernist in his reliance upon rhythm as an expressive and diversifying means and in his ingenuity and imagination with it. Half the difficulty in the arduous preparation of the piece must have lain in the constant and abrupt changes of rhythm and counter-rhythm curiously interwoven. Lendvai is modernist also in the range and freedom, the imagination and the individuality of his harmony. He does not reap imitatively where others have sown daringly; but he is familiar with the harmonic progress of the last twenty years that has widened and deepened so variously the expressive range of music. He has individuality and imagination in his harmonic backgrounds and no little resource with them. He is capable of harmonies so delicate and tingling that Debussy might have spun them; and he can be as stout-voiced and rich harmonically as any contemporary German. Fearing no harmony, he fears no dissonance either. When his imaginative purpose demands a biting progression or a jangling juxtaposition, he is not timid with it. He can lay unrelated chords beside each other that rasp-and also thrill."

Of a tone-poem written by Victor Kolar, a violinist in the ranks of the New York symphony orchestra, and played recently by them, Mr. Henderson of the Sun says: "The composition itself is melodious and pleasing. It shows that the young writer has a firm grip on the basic principles of form and that he is thoroughly acquainted with the idioms of orchestral speech. His music sounds always rich and closely woven. Mr. Kolar has a real talent."

The Post, however, opines that "while there is nothing especially noteworthy about this music aside from the command of orchestral resources, which it displays, it is not without an element of promise. It is beautifully colored, and contains one or two well built climaxes. But Mr. Kolar will find it more profitable in the long run to invent some really significant and original melodic phrases than assiduously to reproduce Debussian effects."

Erwin Lendvai

N. Y. Evening Sun

Feb. 21, 1913

BOSTON'S good old Dr. Oliver Wendell Holmes wrote a poem once to tell why he never dared to be as funny as he could. Dr. Karl Muck is a bolder man. He dared to play a new symphony in Carnegie Hall last night with two mad, modern scherzos, the first a pure "Fantasie" of savage dissonances in horns, bassoons and kettledrums, the other a brazen "Bacchanale" of grotesque comicality carried in distorted rhythms through the whole exultant band. And after laughing with the new composer, Erwin Lendvai, so to speak, the man at the baton turned the laugh in the other direction by showing how Richard Strauss had played the same pranks with the musical scale in "Till Eulenspiegel," and how Berlioz blazed the way in a "Benvenuto Cellini" overture for all the youngsters since who delight to hurl thunderbolts of brass into the seething caldron of the orchestral "cubists" of this latter day.

Lendvai at least achieved a favorable introduction of his name to this public by his opening "Invocation," an andante religioso reenforced by harps and organ. In spite of some mysterious "empty fifths," the imposing largo lifted the solemn themes over a long organ-point to a peaceful ending. The third part of the symphony was called "Naenie," after a lady likewise celebrated by Brahms. Lendvai waxed lengthy here and rather lost the thread of his discourse between deep-toned violas and 'cellos, while he rang in the interrupting voices of English horn and Glockenspiel. The Hungarian pupil of Puccini has found ways indeed to make the orchestra speak. He does not yet make it sing.

Those listeners in the sold-out house who sighed for the elder days of art, when men could paint idealized trees without stripping the mottled sunlit leaves of a whole forest, welcomed one simple classic last night. It was Weber's hymn-like overture to "Freischuetz," played ever so quietly midway in the bill. To-morrow there is a complete matinee of Mozart, Bach, Beethoven and Brahms, to show the Boston Symphony men on their own familiar ground. Two more visits, March 20 and 22, end their New York season.

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BOSTON ORCHESTRA PLAYS.

Enjoyable Concert of Numbers from Mozart, Bach, and Beethoven.

The Boston Symphony Orchestra has introduced many novelties to New York, some of which have not proved as palatable as others. At any rate, the programme of yesterday afternoon's concert of the orchestra at Carnegie Hall, on which no novelties at all appeared, was of a sort to be thoroughly enjoyed.

The programme was made up of numbers which may justly be deemed "classic." But four names appeared on it—Mozart, Bach, Beethoven, and Brahms. Mozart was represented by the G minor Symphony, of which the band gave a noble performance; Bach by the Suite in D major, the most popular of the Bach Suites, which includes the famous air which violinists play upon the G string; Brahms by his Variations on a theme by Hadyn, the "Chorale St. Anthony," and Beethoven by the overture to "Egmont."

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ADVERTISER,

MARCH 6, 1913

DR. MUCK TO REMAIN WITH SYMPHONY

Various Reports That Conductor Is to Leave Boston in Fall Are Officially Denied.

Rumor and gossip have been so busy for several weeks making and announcing plans for Dr. Karl Muck, the conductor of the Boston Symphony orchestra, that the management has been compelled to issue a flat denial that he was to leave Boston before the expiration of his contract with the Symphony orchestra.

There have been some variations regarding just where in Europe Dr. Muck was going next fall, but all the reports seemed to be unanimous concerning his leaving Boston and the Boston Symphony orchestra at the end of the present season. The gossips have even named Felix Weingartner as his successor.

These reports have caused much annoyance to those vitally interested in the Boston Symphony orchestra. Dr. Muck's present contract with the orchestra has four years to run, it is officially declared, and there is no shadow of truth in the report that he has any intention whatever of asking a release. In other words, there has been absolutely no foundation for any of these reports which have caused so much comment.

Since Dr. Muck arrived in America last fall, he has been besieged with requests to take various important posts in Europe. As long ago as last spring great influence was brought to bear on him to take the post left vacant in Munich by the death of Felix Mottl. Efforts of every kind have been made to secure him for the head of the Vienna opera. Nor is it violating confidence to say that Berlin would be only too happy to have him back.

In addition to these offers, Dr. Muck has been requested to lead special performances of opera in Darmstadt and other German cities, and within the last week he received a most urgent call to conduct the performance of Parsifal in January, 1914, in the new Champs Elysees Opera house in Paris. All these offers he has positively declined.

Dr. Muck will be in Boston at least until the end of season of 1916-1917.

BOSTON POST,

MARCH 6, 1913

DR. MUCK WILL NOT LEAVE HUB

Declare Report He Sought Release Fake

Rumor and gossip have been busy for several weeks past making plans for Dr. Karl Muck, the conductor of the Boston Symphony Orchestra.

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BOSTON JOURNAL—FRIDAY, MARCH 7,

Deny Dr. Karl Muck Is to Leave Symphony Orchestra

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Dr. Muck will be in Boston at least until the end of the season of 1916-1917.

TRAVELER HERALD,
MARCH 6, 1913.

SYMPHONY HEAD NOT TO RESIGN

Dr. Muck Will Remain with the Orchestra Until 1917.

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MONITOR,
MARCH 6, 1913

KARL MUCK WILL STAY IN BOSTON

Karl Muck will direct the concerts of the Boston Symphony orchestra at least until the end of the season of 1916-17, according to an announcement made today by Charles A. Ellis, manager of the orchestra.

Mr. Ellis, in his statement, says that he gives the public this assurance because of rumors that Dr. Muck has accepted engagements that would conflict with his conductorship in Boston. It is understood that Dr. Muck has been invited to take the post of director of the Vienna opera and of the Munich opera, and to conduct at the Champs Elysees theater in Paris in 1914, but that he has declined all inducements to leave his present position.

THE BOSTON AMERICAN
—THURSDAY, MARCH 6,

DR. MUCK TO REMAI WITH THE SYMPHON

Dr. Karl Muck will be conductor of Symphony Orchestra in Boston at le until the end of the season of 1916-19 So many rumored plans for Dr. Muck h been made that the management has b compelled to issue a flat denial that was to leave Boston before the expira of his contract.

BOSTON HERALD.
MARCH 8. 1913.

YSAYE PLAYS AT SYMPHONY

Loeffler's Pagan Poem and Sinding's Symphony in D Minor Heard.

By PHILIP HALE.

The 17th Public Rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted. Mr. Ysaye was the soloist. The program was as follows:

Symphony in D minor, No. 1	Sinding
Concerto in G minor for violin	Vivaldi
Pagan Poem (after Virgil)	Loeffler
Concerto in B minor for violin	Saint-Saens

This concert was a long one, much too long, and the program was poorly balanced. Why should Mr. Ysaye have been allowed to play two concertos, when other violinists have been refused? One concerto is enough, and sometimes one too many.

The first movement of Sinding's symphony is imposing by reason of its ruggedness, its vigorous rhythms, its epic strength. The landscape that this Norwegian's Muse delights in is bleak and forbidding. Her song is of the old gods and a Valhalla where warriors fight, their wounds are immediately healed, and huge cups of mead are drained with voices roari[illegible] with clangor of harps.

There is hardly a page that has sensuous beauty, and the lyrical passages are thematically the least important, but there is a virility in subject matter and the expression and the treatment are authoritative.

The other movements are inferior in fancy. The second may be taken for a lamentation with a few effective passages after a long and dreary stretch. In the Scherzo there is an excursion into Siegfried's forest, and there are other pages that show the influence of Wagner. In the finale the change to the major is dramatically contrived.

The symphony suffers as a whole from monotony in mood and in coloring. The instrumentation is generally thick and drab.

Mr. Loeffler's "Pagan Poem" is thus far his ripest orchestral work. It is based, as many know, on verses in the eighth Eclogue of Virgil, who borrowed liberally from "The Sorceress" of Theocritus. A girl by the aid of incantations strives to bring back her truant lover. Jules Combarieu in his curious book "La Musique et la Magie" remarks that the refrain in the Eclogue, "Draw from the city, my songs, draw Daphnis home," bears witness of the previous existence of chanted poetry, in which the musical rhythm was so important, that the pert, although a man of taste, deeply versed in literature, and writing to be read, could not resist taking the refrain as the foundation of his work.

The composer, however, did not make the mistake of attempting to translate literally Virgil into music. He has stated that his chief themes, with perhaps one exception, are not typical and have only musical significance. Of course, the old question comes up: "If the hearer were not told that the music was inspired by Virgil's lines, would thoughts of incantation, magic spells, a lover drawn from a distance come into his mind?" There might be this answer: "That depends largely on the mind of the hearer." In music that has a literary or a determined subject of any kind, music that has a title or argument, the hearer must meet the composer half way. An unimaginative person will not easily enjoy such music unless it soothes his nerves or stimulates his nervous system. If Coriolanus is no more than Hecuba to a hearer, he will fail to perceive the tragic force of Beethoven's overture.

Mr. Loeffler's music can be enjoyed without any effort to keep the eclogue in mind. There is no need of wondering whether this passage illustrates the melting of a waxen image or that passage the flinging of ashes into a running brook. What matters it, after all, whether the strangely beautiful song of the trumpets behind the scenes is the refrain of the sorceress? The pleasure in speculating concerning the "meaning" of these measures is more to be desired than the confidence in definite information.

The music of this "Pagan Poem" is highly imaginative. Its pages are pages of beauty and passion. The strangeness of the opening is not forced and experimental. The composer himself first saw in his mind's eye the scene and heard the sorcerer's chant. And here is no love song of familiar type given to caterwauling 'cellos. There is no conventional lament of approved crape and tears. A dolorous theme, broadly and nobly thought, is sung by the English horn. The spell works. Daphnis now hastens toward the long-empty and expectant arms. There is frantic and amorous exultation.

In this instance a rich and rare orchestral dress covers a well shaped and vigorous body.

Mr. Ysaye was not in the vein, and it was not easy to recognize in him the Ysaye of the recent recitals. Too often in technique and in aesthetic expression he fell below his own extraordinarily high standard. Vivaldi's concerto, with the exception of the slow movements, was not worth the doing, and one of these movements might well have been spared. The effect of a violin cantilena against either the voix celeste, or the vox humana, of an organ quickly cloys.

The program of next week is as follows: Mraczek, Symphonic Burleske, "Max und Moritz"; Liszt, Mephisto Waltz; Charpentier, Impressions of Italy.

BOSTON GLOBE—
MARCH 8, 1913.

YSAYE PLAYS ONCE MORE LIKE A MASTER

Authoritive in Vivaldi as in Saint-Saens.

Mr Loeffler's "Pagan Poem" Played Superbly.

The 17th Symphony rehearsal. Dr Muck conducted. Ysaye was the soloist. The program was as follows:

Sinding...Symphony in D minor, No. 1, op. 21
Vivaldi—Concerto in G minor for violin, with organ and string orchestra.
Loeffler—Pagan Poem (after Virgil), op. 14, for orchestra, pianoforte (Mr Gebhard), English [illegible] Mr Longy) and three trumpets.
Saint-Saens—Concerto in B minor for violin and orchestra.

The concert was two hours and a quarter long, so that the audience was too tired and too hurried after the Saint-Saens concerto to give Ysaye the tribute he deserved. If he plays tonight as he did yesterday afternoon, and perchance never should visit America again, the distinguished violinist will have left indissolubly linked with these concerts the memory of a great art; not necessarily that of the violin, nor the physical problems of its mechanism, but the art of interpretation, even of a new creation, which molds images of beauty in the forms of this epoch, and with no less understanding and discernment in those of two centuries ago.

Comment upon the poise and repose of bowing such as that which revived the Vivaldi concerto would be trite. Ysaye has demonstrated at each appearance here the wonderous versatility of his bow, a command over an astonishing range of musical articulation. He gives it the varied accent, and to a degree the color, of the human voice. It is no longer musical "effects" which he discloses, but the spiritual import of the composer's thought that lies beneath.

Vivaldi was a virtuoso in his day, and was discredited as a composer. It was said he wrote for effect, and that his mastery of form exceeded the fertility of his invention. And yet how well this mellow old music bears the light. Bach thought well of his concertos, and they were studied in Germany, although there were learned Englishmen who decried their merit.

The two slow movements have a noble purity of profile. The proud patrician features cannot wholly conceal the grave tenderness within the eyes, the quiet tears, or the gallantry and polished elegance of manner. This is something more than respectable music vitalized by the art of a great interpreter. How filled with the grace of an old picture in a stately ancestral gallery Ysaye made the slow movements. It was a pity that the organ refused to respond to the vigorous tempi of the others.

It is a performance such as this by Ysaye—performance is a perfunctory, an impertinent word—that every interpretative musician should hear and heed—violinists, pianists and, above all, singers. What a master of operatic schools Ysaye would have been had he had a voice.

There was authority in his mastery of the sustained line, the external artifice, the aloofness of the old time concerto. There was equal authority in that of Saint-Saens, but now in the guise of romantic ardor, of intimacy, of superb rhythmic daring. He took the Sicilian melody more slowly than is customary, but he kept its rhythmic integrity. What sensuous beauty in his delivery of the theme upon the G string in the first movement. What abandon in the brilliant figure in the last.

Dr Muck deserves thanks for the sympathetic and brilliant performance of Mr Loeffler's "Pagan Poem." It is a work of peculiar distinction, saturated with poetic beauty, the product at once of a delicate and an opulent imagination. The hearer listens in vain for a measure which trenches upon the commonplace, one which appears to mark a rift in the composer's inspiration.

The plasticity of form and idea is ever leagues from the obvious and the commonplace. It is as though a dozen other crystallizations of the thought crowded for utterance, but this was the inevitable, the chosen one. How admirable the scheme of emotional values upon which it is laid, the contrast between periods of stress and repose

There are the rich colors and the emotional suggestion of Orientalism, but there is also the feeling that the author might have shown the same spiritual penetration, the same cunning of craftsmanship—as in the individual and poetic eloquence of the piano, of the English horn and the echoing trumpets—in the expression of some other cast of thought or form of life. Summoned by the continued applause of the audience, Mr Loeffler acknowledged its appreciation from his seat.

Sinding's symphony is sane, if often conventional music. He has listened to Wagner and he also shows kinship to Puccini. The dynamics sometimes exceed in loudness the proportions of the musical thought, but there is a beautiful illustration of the sonata form, and this is now something.

ADVERTISER,
MARCH 8, 1913

EUGENE YSAYE IS AT HIS BEST

CHIEF ATTRACTION AT SYMPHONY CONCERT

Appeared in Two Different Schools of Playing, and Was Great in Both.

By Louis C. Elson.

PROGRAMME.

Sinding—Symphony in D minor, No. 1.
Vivaldi—Concerto for Violin and Orchestra.
Soloist, Eugene Ysaye.
Loeffler—"Pagan Poem" for Orchestra.
St. Saens—Violin Concerto, No. 3, B minor
Soloist, M. Ysaye.

Once in a while the tail wags the dog and the soloist becomes the chief attraction in the symphony concert. When it is a great vocalist we feel that the triumph would fit better upon the operatic stage than upon the symphonic platform. But when it is a great classical player, in legitimate orchestral works, the success of the soloist does not seem out of place, for he has united with the orchestra and joined his success with theirs. Thus it was yesterday afternoon in the case of Ysaye.

M. Ysaye has the divine right of genius to be unequal. If he is in the best mood one hears something superlatively good. If he is in a temporary grouch one may hear occasional blurring or slurring. It was exactly the same with Rubinstein. "I could give another concert with the notes I dropped," he said after one of his indifferent days. The present reviewer has heard him give the "Moonlight Sonata," with the moon varying from a crescent to full. "When a musician can always achieve the same perfect result he ceases to be an artist and becomes a manufacturer," once said Herkomer to the present writer.

All this as preamble to the statement that Ysaye was at his best. He must have been inspired by the great orchestra and its great conductor. For to compare his playing yesterday with his previous Boston appearance with orchestra would have been the comparison of two different men

He appeared in two different schools of playing at this concert, and was great in both. We are glad that he is bringing Vivaldi back to the concert-platform. This composer of the first half of the 18th century has a refreshing beauty that goes beyond the technical tricks that have come in since his time. Not long ago M. Ysaye made a great sensation with a chaconne by this composer. Yesterday the old-fashioned concerto was not quite as striking, yet very interesting in its beginning and end. Of course it is not in the classical concerto-form which Mozart established later on, but is more like a short suite. It is the pure old style of contrapuntal treatment with a grace of melody that exerts a peculiar fascination. Its first movement and its finale were the best two movements, and the Adagio was somewhat too repressed, and was whispered at the audience.

The work was for string orchestra and organ, with the solo instrument, and the support was excellent. Only in the finale did the accompaniment seem to drag a trifle when M. Ysaye endeavored to whip up the pace. The finale was, of course, somewhat jovial. All the old cycle forms affected the jolly mood in their endings. There was, of course, great enthusiasm at the end.

The St. Saens Concerto was in vivid contrast to the Vivaldi work. It was in good classical form, with three separate movements. The breadth of M. Ysaye in the first and last, and the delicacy displayed in the second movement were wonderful. The harmonics were the most clear and bird-like that we have heard since Wie-

The Sinding symphony is an inspiring work. It has the earnestness of the Northern school. There is seldom much lightheartedness in the Scandinavian symphonies, but there is a virility that removes them very far from the sickly pulings of the modern distressed composers, and beauty of theme is almost always present. It is not a work that the public will get frantic over, but it is a symphony which will certainly grow upon them with repeated hearing. That is the real pity of it; such dignified works cannot be grasped at once, and the pressure of many "novelties" too often prevents their repetition.

After the earnestness of the first movement came the tender brooding of the andante. Any poetic traveler who has ever been in Norway will understand that pensive sadness

> "That resembles Sorrow only
> As the Mist resembles Rain."

Clarinette in the deeper register (the chalumeau) and the romantic tones of the French Horn were often prominent in this andante, and both were very well played. The first movement, by the way, had explosions violent enough to suggest that Norway is an earthquake country—which it is not. But there were strong and characteristic figures, and fine development.

The finale is somewhat too long. It has a fierce brutality that suggests Viking force. The ponderous bass tuba becomes as ferocious as Frithjof himself. The bassoons also had some characteristic work which was well done. But it is by no means all impressionism. Good counterpoint is not lacking; there is some striking canonic work in the movement, made from a theme that is as melodic as a folk-song. An Dr. Muck read it all with proper appreciation of its content. He was pensive and dreamy with the blue-eyed Norse poet and he was ferocious with the Viking, making the symphony full of effective contrast and leading to a grand climax.

The Loeffler work seemed powerful in its tone coloring, even in such a strong programme. We cannot always sympathize with the morbid vein of this composer, but even in this (in the death of Tintagiles, for example) he has achieved great things. And in matters of orchestral color, he is a master, as great as any America has ever produced. But this poem does not lean to the morbid side. There are, to be sure, a few weird touches connected with the spells of the sorceress, but they were overtopped by the tender yearning for the absent Daphnis, and the return of that party was made the occasion of a very grand climax of triumph.

In this work the composer is not as ascetic as usual, he even gives graceful melodic touches, and the picture is a poetic one in which the music is evidently sincerely inspired by Virgil's verse, which it fits closely.

The playing of the English horn, by M. Longy, and the work of the trumpets, was worthy of enthusiastic praise. These performers shared with Mr. Loeffler the success of the work. And the piano obbligato, played by Mr. Gebhardt, was really eloquent in its shading and most artistic in its attention to ensemble.

The climax of the work when Daphnis comes home from the lodge, in Rome, with three trumpeters, a piccolo, a pianist and a brass band, taking both sides of the road (does the final crash indicate that he kicks the door in?) was exciting enough to arouse the audience, and Mr. Loeffler was obliged to rise twice and bow his acknowledgments to the applauding audience.

JOURNAL—
MARCH 8, 1913.

YSAYE SOLOIST OF SYMPHONY CONCERT

Celebrated Belgian Violinist Accorded Splendid Tribute.

GIVEN CONCESSION

Plays Two Concertos, and Audience Is Given Full Measure of Music.

By E. F. Harkins

Eugene Ysaye, the celebrated Belgian violinist, who is touring the country under a guarantee of 100 concerts at $1000 a concert, is this week's Symphony soloist. On his account the rule against two concertos at one concert has been waived, permitting him to play the old early eighteenth century Vivaldi concerto in G minor, for violin with organ and string orchestra accompaniment and the Saint-Saens concerto in B minor; and this concession to the great violinist of the times helps to make the longest Symphony concert of the season.

The Sinding symphony in D minor, which introduces the program, is of moderate length; but in addition to these three numbers, which would fill out the average concert time, there is the Loeffler fantasy, "A Pagan

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Regrets Over Program

Dr. Muck has indeed given the Symphony patrons full measure this week, but there must have been some regrets yesterday concerning the arrangement of the program. The Saint-Saens concerto, which shows Ysaye at his best, comes last. This position does not affect the Saturday night concert, but yesterday the earlygoers, of whom many attend the matinee, had to leave either before the Saint-Saens number began or before it was finished.

The Vivaldi concerto is not so appealing to the average music-lover as the one by Saint-Saens, yet yesterday the audience applauded most vigorously the third movement, which is showy and nothing more, and which is interesting principally on account of its technical difficulties. There was more of the real Ysaye art in the lyric andante and the rather pompous final movements.

The appearance of the Vivaldi number gave the violinists in the audience an opportunity to compare Ysaye with Kreisler, who played the concerto at one of the Sunday concerts in Symphony Hall a few months ago. Mr. Marshall again was the organ accompanist.

It was in the Saint-Saens concerto that Ysaye made his first appearance as a Symphony soloist during the season of '94-5, and though others played it before him and after him, no one has ever matched the great Belgian artist in it. He has completely mastered, not only its technical side which was written under the guidance of Sarasate, but its very soul. It is generally admitted that since Sarasate, to whom it is dedicated, ceased to play it the concerto has had no interpreter quite worthy of comparison with Ysaye.

Tribute to Ysaye

The audience paid a splendid tribute to the violinist yesterday, but a still greater triumph may be expected tonight, when the work will be performed under more favorable circumstances.

But Ysaye's presence is only one enjoyable feature of this seventeenth pair of concerts. Dr. Muck and the orchestra have never been in more brilliant form this season than they were yesterday in the Sinding and Loeffler numbers. The applause following "A Pagan Poem" brought Heinrich Gebhard, the piano soloist, back to the stage, and then brought the composer to his feet. Mr. Loeffler, who was formerly second concert-master of the orchestra, came in from Medfield to attend the concert.

There will be no soloist at next weeks' concerts, but a striking novelty will be on the program in the form of a fantastic tone poem called "Max and Moritz," dealing with the adventures of two youngsters who have figured as heroes in one of the German comic papers. The work is by the Czechish composer, Mrazek. The other numbers on the program will be Liszt's "Mephisto Waltz," and Charpentier's suite, "Impressions of Italy."

BOSTON POST,
MARCH 8,

SUPERB MUSIC SINKS SOLOIST

Ysaye at Disadvantage on Symphony Programme

BY OLIN DOWNES

Eugene Ysaye was the soloist at the public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. He played Vivaldi's concerto in G minor, with the accompaniment of strings and organ and the violin concerto of Saint-Saens in B minor. He was not in the vein, and he played under especial difficulties. He had not arrived in Boston at the time agreed upon for rehearsal; he was evidently not thoroughly at ease; but most disadvantageous of all was the superb orchestral music which Mr. Ysaye was compelled to play against. Never was the disturbing element furnished by the intrusion of a soloist on an orchestral programme more evident, and we say this without disrespect and with the warmest appreciation of the greatness of Mr. Ysaye's art. The orchestral pieces were Sinding's Symphony in D minor, a modern epic, and Charles M. Loeffler's Pagan Poem, which grows greater with every hearing. Few other compositions would have been so distinctive after Sinding's work.

In the symphony Sinding shows an unexpected mastery of the style of composition which is far more of an accustomed thing today than it was in 1890, when the D minor symphony was first performed. We mean, the splendid centralizing of the entire work upon one single idea. This musical and emotional idea is furnished by a tragic motive in the old minor scale with the flatted seventh. We mention this technical detail only because the somewhat archaic or mediaval character of the natural scale greatly enhances the force and the elemental appeal of the theme. This wild phrase, heard at once, and given to the strings and the wood wind instru-

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poser who dares to adopt this phrase not only as his watchword, but as his entire subject matter? Technical analysis is not here in place, but it is true that this symphony is practically one theme; with its variants and transformations it emphasizes but one key—that of D minor, which is adhered to with extraordinary obstinacy and effect throughout the work, with passing departures into its relative and tonic majors; it is almost in one rhythm—at the most, in two closely related rhythms; it is of a dark and forbidden color until the very last, when there is a marvellous flooding of light with the sudden change to the major mode. And the effect of this last is overwhelming, past all speech. It is as though the gleaming gates of Walhalla had suddenly opened wide.

The symphony is open to two strong objections. Its Wagnerian idioms and its heavy instrumentation. Sinding is more than an ardent Wagnerite. He is personally a representative of the Scandinavian spirit, impregnated with modern thought—the Scandinavian spirit, as well as the Scandinavian scenery. There is more than naturalism, which in itself is so impressive when it comes from the North in this work. Nor must the heaviness of the instrumentation be supposed entirely unintentional on the part of the composer. It surely conduces much to the impression conveyed, of great, broad brush-strokes, of austere and gigantic strength and of colossal gloom. It is music armed cap-a-pie.

But the only adequate description of music is music. The symphony, and the performance, for which the symphony audiences owe Dr. Muck a debt of thanks, should be repeated, and that very soon. After this performance Dr. Muck was recalled three times.

Loeffler's "Pagan Poem"

Mr. Loeffler's "Pagan Poem" was also admirably interpreted, and as repeated hearings bring more understanding of the work, it is seen to be perhaps the finest score of his later period. The enchantress, in the Eclogue of Vergils, calls her beloved from the city by means of her spells. The tone-poem is a free fantasy, and its ideas, which are unusually potent, are worked out with the rarest interest. It is unnecessary to speak here of Mr. Loeffler's technical mastery, but the strange beauty of his workmanship is another matter. It is individual with him. It is the man himself, his ideas forcing their own channels of expression. The hearer's imagination is left free to wander as it will. The imagination need not be stretched, surely, to sense a mood of magic, passion, incantation, and for the emotional effect of the successive themes to make an indelible impression.

There is to us, in this work and in many other compositions of Mr. Loeffler, a classic harmony, a studied simplicity of outline bringing with it a cooling suggestion of the antique. There s in this music infinite sensuousness, and yet a cerebral quality peculiar, we believe, to the composer, which is as refreshing as it is distinguished.

Mr. Gebhard took the piano part in this performance. He and Mr. Longy, the player of the English horn, made the performance the more memorable by their art. As for Mr. Ysaye, he remains a great artist, whatever his mood, but there is little literature for the violin which stands successfully against great orchestral music, and neither the old and uneven concerto of Vivaldi, or the popular concerto of Saint-Saens, including in its measures everything from a ballet dance to a hyman of praise, could compare for an instant with the eloquence of that incomparable instrument, the modern orchestra.

BOSTON HERALD.
MARCH 10.

PENSION FUND CONCERT GIVEN

Great Audience Hears Symphony Orchestra in Memorable Performance.

Symphony Hall was crowded in every part with many standing along the side walls yesterday afternoon at the second and last Pension Fund concert of the season. Dr. Muck conducted. The program was:

Wagner..........Overture, "Tannhaeuser"
Wagner................"A Siegfried Idyl"
Richard Strauss...............Tone-Poem
"Don Juan" (after N. Lenau), Op. 20.
Tschaikowsky.Symphony No. 6 in B minor
"Pathetic," Op. 74.

The giving of this concert in the afternoon, instead of at night, as has been customary, furnished an opportunity to hear the orchestra to a large part of the public that could not otherwise do so, and the chance was seized with avidity. Great was the reward of those who took advantage of the change in plan, for, owing to the character and arrangement of the program, they heard what was practically a Symphony concert, and they listened to playing by the orchestra that was exceptionally inspiring, even for that superb organization of artists.

Never were the players more sensitively responsive to the subtle, powerful, wonderful leadership of Dr. Muck. He always makes of this collection of nearly 100 men a single instrument to

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MONITOR,
MARCH 10, 1913

TSCHAIKOWSKY INTERPRETED

Presenting Wagner's "Tannheuser" overture, and "Siegfried Idyl," Strauss' "Don Juan" tone poem and Tschaikowsky's "Pathetic" symphony, the Boston symphony orchestra, Karl Muck conductor, gave its second pension fund concert of the season in Symphony hall Sunday afternoon. An audience that filled the hall listened critically and appreciatively to the distinguished conductor's eadings of the familiar works. The house, the program and the performers represented the musical art of the city at its best. They summed up a quarter of a century of orchestral endeavor in the community, a generation of that interchange of idea between artists and public which results in the product we call musical interpretation.

The numbers which developed points of especial individuality and originality were the overture and the symphony. "Tannheuser" was read with a slower beat than is usual, with the good result that its constituent melodic voices sounded out freely and clearly. The effects of gradual diminishing of tone and of contrasting gradual increase were extraordinary in themselves as mechanical accomplishments and were applied to the larger phrasing of the musical thought in a most telling manner. Freshness was given to the close of the piece by a happy easing-up on the customary emphasis. The final return of the pilgrim theme instead of being made a proclamation in the full shout of the brasses was made a comparatively soft-toned chant that sang of repose and release from conflict rather than onrushing triumph.

The strength of the interpretation of the Tschaikowsky symphony was in two middle movements. Never did Dr. Muck succeed more brilliantly in his two specialties of orchestral expression, delicate sentiment and rugged humor, than here. He brought out the graciousness of the famous melody in five-quarter time as no one else has done it. He got at the vivacity of the theme of the third movement as only a conductor with a brittle staccato beat like his could do it.

Who knows how to compress a full-voiced orchestral note into a briefer moment of sound than Dr. Muck?

A great piece of music like the "Pathetic" symphony, a work which alone of all the orchestral compositions of the late nineteenth century can stand in company with Beethoven's fifth symphony, should probably have two or three conductors to interpret it adequately. We should want Dr. Muck for the second and third movements. We should want Nikisch for the first movement, because nobody can compare with him in exposition of the great opening theme for strings and the accompanying harmonies of the brass choir. Whom should we choose for the final movement? Perhaps there is no conductor wholly competent to read this section of the symphony today. If there is anybody who has a mastery of such long contour of phrase as used to sing out from the Symphony orchestra strings under the baton of Gericke, such a one would be the man to read Tschaikowsky's wonderful adagio.

In the "Tannhaeuser" overture not a note failed to get the light touch of expression or the emphasis required to produce the fluent beauties of the work. The "Siegfried Idyl" came shining forth in all its alluring loveliness. The "Don Juan" tone poem, played for the only time this season, was terrific in its great, gusty sweeps of passion and thrilling in its tender lyrical passages.

The Tschaikowsky symphony from the beautiful opening adagio with the marvellous song that might be called a hymn of resignation, through the graceful allegro of the second movement and the daring defiance of the third to the inexpressibly pathetic lamentation of the finale was produced with a vital intensity and a glowing fire that will cause it to live long in the memories of those who heard it.

TRANSCRIPT,
[illegible]RCH 10, 1913

THE MASTERFUL MUCK

A REMARKABLE CONCERT FOR THE PENSION FUND

As Usual the Occasion Stirs Orchestra and Conductor—From Power to Finesse in Wagner's Music—Strauss's "Don Juan" in All Its Sweep and Magnificence—The "Pathetic" Symphony Lifted from Nervous Frenzies Into Tragedy

ALMOST always in the concerts of the Symphony Orchestra for its Pension Fund the band and the conductor are on their mettle. They are occasional concerts, and not the regular series running its regular course. They are concerts for an audience quite different from those which assemble on the twenty-four Fridays and the twenty-four Saturdays of "the season"—an audience that does not take the virtues of the orchestra for granted and that thrills eagerly and openly to the music and the playing that it hears. The cynics may be left to say that the orchestra usually outdoes itself at these Pension Fund concerts, because it is playing the receipts thereof into its own pockets. Be the impelling cause and the attendant circumstance what they may, the fact remains out of long experience. Moreover, the conductor usually makes an interesting programme for these same concerts. It is not above the head of anyone who cares for symphonic music; yet it does not consist of pieces aimed indiscriminately at average ears and emotions. Oftenest the chosen items have the virtue of familiarity in themselves and of novelty in the interpretation that they receive. Now and again more or less of them are music that has not recently been heard at the regular Symphony Concerts and will not for the current season be heard there. Thus for the first time since Dr. Muck's return the orchestra played yesterday afternoon Strauss's tone-poem, "Don Juan," and Tschaikowsky's "Pathetic" symphony. Wagner, in this Wagner-starved town, is almost as essential at a Pension Fund concert, and out of his music came the other two pieces on the programme—the overture to "Tannhäuser" and the "Siegfried Idyl."

The orchestra was on its mettle and the conductor, too. They had not gone far into the overture to "Tannhäuser" before the long, steadily moving, steadily glowing sweep of the cumulating Pilgrims' Chorus was clear proof of it. The proof waxed in the nervous bite with which the strings and the rest accented the music of the Venusberg. It was clearest of all for Dr. Muck when he made the song in praise of Venus move like a richly colored thread drawn across this background, and when the horns clearly added their intoning voices to the proclaiming sonorities of the finale. The brass choir of the orchestra is one thing under Dr. Muck and another under all his predecessors. He never lets his trumpets, his trombones and his tuba make a din for the din's sake; yet never once does he strip them of their characteristic clanging or deepening voices. He never reduces them to an epicene suavity; he keeps them mellow but not strident, save only where the music bids them be so. As they are now—and the horns yesterday with them, they are thrilling to hear in the breadth, the depth, the glowing warmth of their power. They are as expressive as are the strings or even, almost, the clarinets.

The playing of the "Siegfried Idyl" proved, in turn, how wide-ranging is this virtuosity, though that finicking word seems sometimes to belittle the supple power that it would designate. For even when a big orchestra in a big concert-room plays Wagner's music for the woman who was the mother of his son, it is still music in miniature that must run in the finest of proportionings, the most delicate of shadings, the brightest and yet the gentlest threads of curving and recurving melody. The whole piece is soft musical rapture to be released in the softest of tones. The transitions in it are the birth and the rebirth of this rapture. The little climaxes are more than the gathering and the swelling of the lines of the long-held melodics; their culminating trills are also the climax of the gently rapturous mood behind them. Wagner's heart sings within him and spontaneously his music sings with it. Yet there it is asking such feats of adroit shading, of delicate adjustment, of interwoven melody and arabesque as orchestra and conductor were accomplishing yesterday. They might have accomplished them with a dry and meticulous precision and perfection. They did accomplish them as though they were the spontaneous voice of the song sung to Cosima on that Christmas morning and as though they were all the Wagner who wrote it and set the little orchestra to singing out of the fulness of his own happiness. For it is the glory of Dr. Muck's conducting of the Symphony Orchestra that he persuades it in equal measure to flawless technical virtue, to endless suppleness, to euphony and beauty of tone, and yet keeps that tone and all these attributes the expression of the mood and the movement, the passion or the play of the music. The orchestra under his hand becomes a more beautiful and thrilling instrument because it is so expressive; and a more expressive instrument because its tone and all the rest of its songful qualities are so beautiful.

In little all these qualities were written across the playing of the "Siegfried Idyl." They flamed out of the performance of "Don Juan." And what music it is! Strauss wrote it in the golden prime of his youth when all his powers were still touched with young fire. There is the projecting power that at the very beginning flings Don Juan out of the music upon the imagination, more alive, more vivid than many a living figure of the theatre. There is the power to weave atmosphere that [illegible]akes the music of the Don move against [illegible]ot-blooded, passion-heated, glowing, [illegible]orld—a world in which men loved, dreamed [illegible] in a surfeit of their own passions. There, too, is the power to write the intensely sensuous and deep-voiced melody in which the Don woos. Side by side with it is the intellectual faculty that sets the orchestra whirling with his unachieved desires and makes the minds of those that listen whirl scarcely less with them. Strauss's and Lenau's Don is choked out of life by sheer excess of will to enjoy it to the dregs. He dies of a magnificent and heroic surfeit. He deserves such a magnificent and tireless music, driving itself forward with its own eloquence, saturated with the richness of its own colors. In it, too, is the Strauss that can make his momentary delineative strokes so that they cut the imagination as with a swift, sure thrust. Of such is the suggestion of Don Juan's death and the orchestra drove it home. Already it had projected him out of the puissance of Strauss's tones and their own; wrought the tonal tapestries against which he moves; caught the passionate life that is in every measure of the tone-poem and wooed as with his voice multiplied a hundred-fold in theirs. And through all the blaze and rush of all this passion, musical outline had stood out clear. Twenty different powers of an orchestra and a conductor had coalesced into one that vitalized and revealed.

The ordering of those powers was more remarkable than the powers themselves in the playing of the "Pathetic" symphony. Dr. Muck scaled the performance largely as though Tschaikowsky would write a tragedy of emotion in his music that ran deeper than nervous frenzies. He did not squeeze the last drop out of the songful melody of the first movement as though he would saturate orchestra and hearers with it. But he gave it true character as the music that might stir in a composer's imagination when he sees the face of dead pleasures peering into his. No more did Dr. Muck languish through the second movement. He took it indeed at a quicker pace than do many conductors; but so taken, when the syncopations came, it sounded like the music of life that is choked so bitter are its disillusions, the disillusions as many and reiterated as those recurring drum beats. It is one thing to make the march an orgy of suspending, titillating and finally unleashed orchestral sound. It is another to make the music sound as Dr. Muck made it sound, like the voice of a life whipped by its own passion for action yet finding and keeping no outlet. The music of the finale may seem like spent frenzy dying of its own exhaustion. Or it may seem like the blackness of despair closing in with each new measure until there is naught else in the music, until the end is a universal silence and a universal blackness—tragedy wrapped in the pall with which the poets liked to clothe her. In this way does Dr. Muck order and recreate the music until Tschaikowsky's moody imaginings and nervous frenzies seem vast and epic, less of one man than of a universe made in his image. It is then that a conductor becomes creator too.

H. T. P.

BOSTON POST,
M[illegible]CH 10,

DAY CONCERT FOR PENSION

First Sunday Matinee by Symphony

BY OLIN DOWNES

Yesterday afternoon, the second of the Pension Fund concerts of the Boston Symphony Orchestra to be given this season, Dr. Muck conducting, took place in Symphony Hall. The auditorium was crowded and many stood in the aisles. The programme was one of unusual interest and importance, including some music which was thought forbidding and iconoclastic even 10 years ago.

Without exception these compositions made a great popular appeal. The programme was as follows: Overture to "Tannhauser," Wagner; "Siegfried Idyl," Wagner; tone poem, "Don Juan," Richard Strauss; "Symphonie Pathetique," Tschaikowsky.

The list was worthy of the occasion and the occasion was an auspicious one. For the first time in the history of concerts which are given for the increase of the pension fund of the Boston Symphony, a Sunday afternoon audience was given the opportunity to hear this superb organization play great orchestral music.

No Soloist to Disturb

The arrangement is a commendable one on the part of the management, for many who could not attend a concert in the evening can do so easily in the afternoon, and yesterday there were present a number who probably heard the Boston Symphony Orchestra in all its glory for the first time. Nor was there the disturbing element of a soloist. A soloist, however great, is almost certain by his choice of a composition and his performance of it to interfere with the balance and the coherence of a good concert programme; and what player is there on any instrument who could match this splendid band? The public assembled to listen to the eloquent interpretation of orchestral masterpieces for their own sake. There was not the bait offered by the "person[illegible] of a bejewelled prima donna or

The pieces of W[illegible]er are well known and they certainly require no description at this time. The interpretation of the Siegfried Idyl was especially poetic, worthy of the music which Wagner wrote for his wife on the occasion of the birth of their son. The Tannhauser overture made again an overwhelming effect.

We may suppose that the "Don Juan" of Lenau was especially suggestive to Strauss. The "Don Juan" of any poet might well be. Nor is there necessity for the rather elaborate programme which certain followers of Strauss have attached to the work. The music, without a programme, tels us that Don Juan was of a knightly and reckless nature; that he was heroic as well as sensual; that he eagerly drained the cup of life to the dregs, and that when death came to him, life was bitter in his mouth. The force and the splendor of the music are superb. This art of Strauss, not so fine as that of Wagner, is yet incredibly vital, nervous, volcanic in its force; of today.

Tschaikowsky at His Best

But to many, the feature of the concert was the performance of Tschaikowsky's symphony. This symphony is played, perhaps, too often. Hearing it so often, the hardened concert goer is capable of forgetting what a masterpiece it is. It is in this work, after all, that the over-rich musical and emotional nature of Tschaikowsky found full vent. It is in this work that his technique is ripest and that he is most himself. And if two movements are a little greater than two others, they are the third movement—the wild march that is as the hosts of the earth gathering for the last battle—and the noble dirge, a lamentation so poignant and so beautiful that it places its composer in the highest ranks of those who have written symphonic music in the last 50 years. This threnody will live as long as any of the music that we know today endures. It is not the voice of an individual, or even of a nation.

It is the voice that sings the last song for perishing humanity. Dr. Muck's mastery of forces and his personal magnetism have never been displayed to better advantage. There had been little time for preparation, but in Strauss' piece, and even more in this gorgeous music of Tschaikowsky, it was as though every member of the orchestra were a part of the conductor, knowing his most secret thought, instinct with his creative will. This performance was a memora[illegible] one. No wonder that there was appla[illegible]. No wonder that Dr. Muck was recalled, and that after the Strauss piece his orchestra rose with him to acknowledge the homage of the people.

BOSTON [illegible]LOBE
[illegible]H 10, 1913.

SYMPHONY PENSION FUND CONCERT

Dr Muck and Orchestra Are the Soloists.

Tschaikowsky's "Pathetic" and Strauss' "Don Juan" Played.

Yesterday for the first time a concert for the pension fund of the Boston Symphony Orchestra was given in the afternoon instead of the evening. The extraordinary success with the public of the series of Sunday afternoon concerts at Symphony Hall remained unbroken, and an audience was present which filled the house and showed great enthusiasm.

Dr Muck wth the orchestra itself proved the soloist of the occasion, and made the name and presence of some eminent singer or instrumentalist unnecessary. The program was a popular one, beginning with the "Tannhauser" overture, followed by the "Siegfried Idyl," Strauss' "Don Juan" was given as the second of the tone poems Dr Muck has played this year, and was performed with spirit and virtuosity.

Tschaikowsky's "Pathetic" symphony occupied the latter half of the program, music which had great vogue a decade ago, it often seems built for a taste that revels in sobs and sentimentality. There are pages of power and emotional expressiveness as in the last movement and portions of the first, which Dr Muck and his players performed with just distinction. The concert next Sunday afternoon will be a joint recital by Julia Culp and Mr Godowsky.

TRAVELER H[illegible]ALD,
MARCH 8,

YSAYE SOLOIST AT SYMPHONY CONCERT

Great Violinist Heard in Two Concertos in a Fine Program.

By FRANK BE[illegible]WALL.

What a wealth of [illegible] Dr. Muck gave at yesterday aftern[illegible] public rehearsal of the Sympho[illegible] Orchest[illegible] There was Eugene Ysaye i[illegible] bers, Vilvaldi, concerto for [illegible] orchestr[illegible] Saint-Saens, violin concerto No. 3, B-minor; Sinding, symphony in D-minor, No. 1 and Loeffler, "Pagan Poem" for orchestra. Was there too much of it, not necessarily in the length of the concert but in its wealth of offering? Surely the Sinding symphony is a feast in itself.

Would that it was the custom to give more than one hearing of such a symphony in the same season so that the listner could properly appreciate its great merits and Dr. Muck's fine reading. As it is with one hearing its charms come so fast that one can scarcely begin to estimate one before another is crowding for attention.

So was it with Ysaye. Never has this great violinist played in this city before as he played the Valvaldi concerto. It was magnificent, and the accompaniment was in keeping with the excellence of the soloist, the strings and Mr. Marshal at the organ being noticeably fine. While the audience was congratulating itself on the treat, came the Loeffler number which was so artistically given that the audience would not be satisfied until the composer had twice bowed his acknowledgements, Mr. Gebhardt and answered several recalls and it had made a number of ineffectual attempts to get Mr. Longy to acknowledge its appreciation of his playing the English horn.

Then came the Saint-Saens concerto which Ysaye played as only he can play. Truly it was the concert of concerts.

ADVERTISER,
MARCH 10,

PENSION FUND CONCERT.

The final concert for the benefit of the Pension Fund of the Boston Symphony orchestra was given yesterday afternoon at Symphony hall. The programme was wholly orchestral; the Tannhauser Overture and the Siegfried Idyl (Wagner), the Strauss Tone-Poem "Don Juan," and Tschaikowsky's "Pathetic" symphony.

The two "Pension Fund" concerts always take rank among the finest and most inspiring concerts of the year. At these times the enthusiasm of conductor, players and audience carries all before it. The routine spirit, the blase air, the indifferent attitude of the regular symphony concerts is gone, while a fresh, eager audience awaits and greets them in no uncertain manner. Yesterday Dr. Muck, and the players too, shared in this whole-hearted enthusiasm which naturally resulted in an overwhelmingly powerful reading of the "Pathetic," an intensely dramatic portrayal of "Don Juan," an unrivaled performance of the "Siegfried" Idyl and a magnificently eloquent unfolding of the Tannhauser Overture.

Our orchestra has many times, and justly, gained laurels by its playing of these four works and it is safe to say that yesterday one of them approached as near to perfection as we can hope for, in an art so intangible, so elusive as is music. For excellence of ensemble, for euphony and beauty of tone, for dexterity in the delineation and exposition of the themes, it would be difficult to match Dr. Muck or our orchestra in its performance of the "Siegfried Idyl." Its finely-spun contrapuntal web has seldom been so carefully and minutely exhibited, its phrases seldom so exquisitely read, its proportion and its imaginative content seldom so sympathetically drawn. It was a masterful reading of a masterpiece.

We cannot help comparing Dr. Muck's "version" of the Sixth Tschaikowsky Symphony with Mr. Nikisch's powerful reading of the work last season. The latter found in it wild, turbulent phrases, untamed large-voiced music, climax upon climax, while the former takes a more temperate view preferring to adorn, polish and beautify his phrases, to soften the climaxes, to bind and to tie the music. If ever there was surging, roaring music, here it is. To tame it, to modify it is as wholly out of place as to permit the March of the third movement to be played as Dr. Muck ordered it. This march lost much of its majesty by this close adherence to a strict rhythm. The 5-4 movement, too, lost its usual sinister effect for the same reasons. This movement is certainly a shining example of a musical paradox,—with its pretty dance themes, its bright colors and its menacing foreboding atmosphere.

On the other hand it is very easy for an orchestra to become [illegible]erely [illegible] and for the effects to assum[illegible] a th[illegible], cheap garb as frequently [illegible]ppen[illegible] This was at all times avoided and in its stead we heard a perfectly-played, well-balanced, powerful symphony.

G. S. M.

From **TIMES**
Address: **New York.** MAR 9
Date

DR. MUCK TO STAY IN BOSTON

Conductor's Contract with Symphony Orchestra Has Four Years to Run.

The management of the Boston Symphony Orchestra has issued the following announcement:

"Rumor and gossip have been busy for several weeks past making plans for Dr. Karl Muck, the conductor of the Boston Symphony Orchestra.

"There have been some variations regarding just where in Europe he is going next Fall, but all the reports seem to be unanimous concerning his leaving Boston and the Boston Symphony Orchestra at the end of the present season. The gossips have even named Felix Weingartner as his successor.

"These reports have caused much annoyance to those vitally interested in the Boston Symphony Orchestra. Dr. Muck's present contract with the orchestra has four years to run, and there is no shadow of truth in the report that he has any intention whatever of asking a release. In other words, there has been absolutely no foundation for any of these reports which have caused so much comment.

"Since Dr. Muck arrived in America last Fall he has been besieged with requests to take various important posts in Europe. As long ago as last Spring great influence was brought to bear on him to take the post left vacant in Munich by the death of Felix Mottl. Efforts of every kind have been made to secure him for the head of the Vienna opera. Nor is it violating confidence to say that Berlin would be only too happy to have him back.

"In addition to these offers, Dr. Muck has been requested to lead special performances of opera in Darmstadt and other German cities, and within the last week he received a most urgent call to conduct the performances of "Parsifal" in January, 1914, in the new Champs Elysées Opera House in Paris. All these offers he has positively declined.

"Dr. Muck will be in Boston at least until the end of the season of 1916-1917."

From **EVG. SUN**
Address: **New York** MAR 7 1913
Date

NEIGHBOR Boston rises to remark with righteous indignation that humor and gossip have been busy for several weeks making plans for Dr. Karl Muck, conductor of the Boston Symphony Orchestra. There have been some variations regarding just where in Europe he is going next fall, but all the reports seem to be unanimous concerning his leaving Boston. The gossips named Felix Weingartner as his successor.

These reports have caused annoyance to those vitally interested in the Boston Symphony Orchestra. Dr. Muck's present contract has four years to run and there is no shadow of truth in the report that he has any intention whatever of asking a release.

Since Muck arrived in America he has been besieged with requests to take various posts in Europe at Munich, to succeed Felix Mottl; at Vienna, as head of the opera. Imperial Berlin would be only too happy to have him back.

In addition to these offers, Dr. Muck has been asked to lead special operas in Darmstadt and other German towns, and within the week he received a call to conduct "Parsifal" in January, 1914, at the new Champs Elysees Opera House in Paris.

All these offers he has positively declined. His address will be Boston until the end of the season of 1916-1917.

From **HERALD**
Address: **New York** MAR 7 - 1913
Date

DR. MUCK TO REMAIN.

Reports from various sources that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, would sever his connection with the organization at the close of the present season have caused so much annoyance to persons vitally interested in the orchestra that Mr. C. A. Ellis, its manager, has issued a statement concerning Dr. Muck's future.

Mr. Ellis says Dr. Muck is under a four year contract to the Boston Symphony, and has no intention of asking for a release from it, despite the fact that he has been besieged with requests to take i portant posts in Europe. All these off Dr. Muck has refused, Mr. Ellis says.

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Newspape ourge
From **N. Y. EVG. STAATSZEITUNG**
Address MAR 7 1913
Date

Dr. Muck bleibt.

Im Hinblick auf die Gerüchte, daß Dr. Karl Muck die Leitung des Boſton Symphonie-Orcheſters vorzeitig niederlegen würde, macht der Geſchäftsführer des Orcheſters, C. A. Ellis, bekannt, daß Dr. Muck ſeinen vierjährigen Kontrakt einhalten wird, obwohl er verlockende Angebote aus Europa erhalten hat.

Nettes Erlebnis.

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From **EVENING POST**
Address: **New York City** MAR 6 - 1913
Date

Concerning Dr. Karl Muck.

Rumor and gossip have been busy for several weeks past making plans for Dr. Karl Muck, the conductor of the Boston Symphony Orchestra. There have been some variations regarding just where in Europe he is going next fall, but all the reports seem to be unanimous concerning his leaving Boston, and the Boston Symphony Orchestra at the end of the present season. The gossips have even named Felix Weingartner as his successor. Mr. Ellis, manager of the Boston orchestra, writes: "These reports have caused much annoyance to those vitally interested in the Boston Symphony Orchestra. Dr. Muck's present contract with the orchestra has four years to run, and there is not a shadow of truth in the report that he has any intention whatever of asking a release. In other words there has been absolutely no foundation for any of these reports which have caused so much comment." Dr. Muck has received many offers from abroad, but has declined all of them.

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From **EVG. STAR**
Address: **Baltimore, Md.**
Date

DR. MUCK NOT TO QUIT ORCHESTRA

Boston Symphony Manager Brands All Rumors as Groundless.

Branding as groundless all rumors to the effect that Dr. Karl Muck will leave America and the Boston Symphony Orchestra, of which he is director, after the close of the current season, C. A. Ellis, manager of the Boston Symphony Orchestra, issued the following statement:

"Rumor and gossip have been busy for several weeks past making plans for Dr. Muck, the conductor of the Boston Symphony Orchestra. There have been some variations regarding just where in Europe he is going next fall, but all the reports seem to be unanimous concerning his leaving Boston and the Boston Symphony Orchestra at the end of the present season. The gossips even have named Felix Weingartner as his successor.

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"Since Dr. Muck arrived in America last fall he has been beseiged with requests to take important posts in Europe. As long ago as last spring great influence was brought to bear on him to take the post left vacant in Munich by the death of Felix Mottl. Efforts of every kind have been made to secure him for the head of the Vienna Opera. Nor is it violating confidence to say that Berlin would be only too happy to have him back.

"In addition to these offers, Dr. Muck has been requested to lead special performances of opera in Darmstadt and other German cities, and within the last week he received a most urgent call to conduct the performances of Parsifal in January, 1914, in the new Champs Elysees Opera House in Paris. All these offers he has positively declined.

"Dr. Muck will be in Boston at least until the end of the season of 1916-1917."

Es , 1884

Newspaper Cutting Bureau in the World

From **AMERICAN**
Address: **Baltimore, Md.**
Date

Boston Symphony Orchestra.

The fifth and last concert of the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening, March 19. The soloist announced is Otto Urack, who shares the first desk of the violoncello section with Heinrich Warnke and is the assistant conductor of the orchestra. Mr. Urack is one of the most talented and interesting musicians the Boston Symphony Orchestra has ever brought to America. He will play the D'Albert Conce

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From **HERALD**
Address: **Washington, D. C.**
Date MAR 9 1913

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Dr. Muck will be in Boston at least until the end of season of 1916-1917.

Piano pupils of Mr. Hopkins' at W

Establis

From
Address
Date

DR. KARL MUCK WILL NOT LEAVE POST IN BOSTON

Rumor and gossip have been busy for several weeks past making plans for Dr. Karl Muck, the conductor of the Boston Symphony orchestra. There have been some variations regarding just where in Europe he is going next fall, but all the reports seem to be unanimous concerning his leaving Boston and the Boston Symphony orchestra at the end of the present season. The gossips have even named Felix Weingartner as his successor.

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Esta 84

From
Address **Philadelphia, Pa.**
Date

Other Musical Events

Among the musical events of this week will be a violin recital by John A. Ciancarulo, assisted by Rafael Miany, pianist, in Musical Fund Hall, on Tuesday night; and a piano recital in the auditorium of the Central Branch of the Y. M. C. A., by Raymond Lewis Yeakel, assisted by Miss Marian Moyer, contralto; Miss Sara Lemer, violinist, and Frank E. Cresson, accompanist.

The management of the Boston Symphony categorically denies the reports recently circulated that Dr. Karl Muck would resign his post as director of the organization. Since Doctor Muck arrived in America last fall, he has been besieged with requests to take various important posts in Europe. As long ago as last spring great influence was brought to bear on him to take the post left vacant in Munich by the death of Felix Nottl. Efforts of every kind have been made to secure him for the head of the Vienna Opera.

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The Philadelphia Choral Society announces that it will present in the Academy on the night of April 17, Mendelssohn's "Elijah," in place of Wolf-Ferrari's "The New Life," originally scheduled. Herbert Witherspoon, basso of the New York Metropolitan Opera Company, will be one of the soloists. The Philadelphia Operatic Society's spring program includes the presentation in the Academy on the night of April 24 of Mascagni's "Cavalleria Rusticana" in English, and the Delibes ballet of "Coppelia."

Estal 84

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From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date

Establi

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From
Address PHILADELPHIA, PA.
Date

Es k, 1884

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PHILADELPHIA, PA.

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Estt 84

From EVG. WORLD
Address: New York
Date MAR 8 - 1913

C. A. Ellis, manager of the Boston Symphony Orchestra, writes that stories as to the defection of Dr. Karl Muck, the conductor, are entirely without foundation. His contract has four years to run and he has no intention of asking for a release, despite the tempting offers that he is getting from the most important music centres of Europe.

rk, 1884

From AMERICAN
Address: Baltimore, Md.
Date

Last Concert of Boston Symphony.

The fifth and last concert of the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening, March 19. The soloist announced is Otto Urack, who shares the first desk of the violincello section with Heinrich Warnke, and is the assistant conductor of the orchestra. Mr. Urack is one of the most talented and interesting musicians the Boston Symphony Orchestra has ever brought to America. He is one of the foremost cellists of the world, is a composer of no mean ability and has unquestionably before him a distinguished career as a conductor. In December and January during the illness of Dr. Muck Mr. Urack took his place with much success. He is a pupil of Hausmann in Berlin, has been principal cellist for several years of the Berlin Royal Opera and solo cellist of the Festival Orchestra at Bayreuth. He will play the d'Albert Concerto.

Estab 884

Address New York

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ork, 1884

From TIMES
Address: Washington, D. C.
Date MAR 9 - 1913

Sundry reports to the effect that Dr. Earl Muck would resign his position as conductor of the Boston Symphony Orchestra, have lately been circulated. Dr. Muck's present contract with the orchestra has four years to run and there is no shadow of truth in the report that he has any intention whatever of asking a release. In other words there has been absolutely no foundation for any of these reports which have caused so much comment.

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Establ 384

TRANSCRIPT.
MARCH 13, 1913

NEWS OF MUSIC

Warning

THE new orchestral burletta "Max and Moritz," will begin the Symphony Concert tomorrow afternoon and Saturday evening. The piece is twenty-five or thirty minutes' long, and, as the composer intended, it will be played without pause. Latecomers will, then, be subjected to a long and annoying delay in the corridors if they are tardy in taking their seats. Moreover, "Max and Moritz" is the most interesting item of the programme.

It is not too late to repair an oversight of yesterday and to acknowledge the obligations of the department and of P. G. C. to the programme books of the Chicago Orchestra and to Mr. Borowski, who edits them, for the running narrative of the adventures of Max and Moritz in the anticipatory article printed in this place. The exposition of the music, however, was not his

Comparative Programmes

The outstanding item in Dr. Muck's programme for the Symphony Concerts of Friday and Saturday is, of course, the new, noted or notorious burletta, "Max and Moritz"; but it is long since Charpentier's individual and pictorial "Impressions of Italy" have been played by the Symphony Orchestra. The full programme is:

Symphonic Burlesque, "Max and Moritz" Mraczek
Episode from Lenau's "Faust" (The Mephisto Waltz) .... Liszt
Impressions of Italy .... Charpentier

In Chicago, Mr. Stock has put on his programme Strauss's Suite for thirteen wind instruments, played here this season by the Longy Club. The other items are repertory pieces:

Overture, "Carnival" .... Dvoràk
Serenade for Strings in D minor, No. 3 . Volkmann
Suite in B-flat for 13 Wind Instruments . . Strauss
Symphony in B minor, No. 6, "The Pathetic" .... Tschaikowsky

For the Philadelphia Orchestra, Mr. Stokowski's programme is:

Symphony in C, No. 2 .... Schumann
Concerto for Violoncello .... Dvoràk
Love-Scene from "Feuersnot" .... Strauss
The Dance of Salome .... Strauss
Soloist: Mr. Sandby.

About Concerts

Next Sunday the Symphony Orchestra departs on its final journey of the season to New York and the other cities that it visits monthly. In Philadelphia, Mme. Culp will be the assisting singer. In Washington, Baltimore and Brooklyn, Mr. Urack will play Dvoràk's concerto for 'cello as the solo piece; and at one of the concerts in New York Mr. Witek will undertake Brahms's concerto for violin. He was to play it there last year, but illness disabled him. Mr. Loeffler's "Pagan Poem" and "Max and Moritz" both stand on the programmes for New York and "Max and Moritz" is to be played also in Philadelphia and Baltimore.

TRAVELER HERALD,
MARCH 15, 1913.

CHARPENTIER WORK CONCERT FEATURE

By FRANK BERTWALL.

The program of yesterday afternoon,s public rehearsal of the Symphony orchestra was: Mraczels, Symphonic Burlesque "Maxand Moritz;" Liszt, "Mephisto Waltz," and Charpentier, Orchestral Suite, "Impressions of Italy." It was a program making unusual demands upon the orchestra, and the masterly way in which these demands were met was far from being the least imporant feature of the afternoon.

Seldom, if ever, have so many opp[illegible]tunities been afforded in one concert [illegible] hearing the solo players of the orc[illegible]stra to such advantage. Mr. De Vot[illegible] at the piano was an added pleasure. S[illegible]cial mention is called for in the play[illegible] of the viola, harp, 'cello, flute and oboe.

Mraczek's burlesque was interesting, if not always convincing. The composer was rather more successful in demonstrating musical youngsters. When he tried to be funny he seemed to labor. Mracbek comes pretty close to employing every known musical instrument in his work and for the most part interestingly.

Liszt5s "Mephisto Waltz" falls far short of presenting the composer at his best, and the even number as played by the Symphony was not particularly interesting.

On the other hand, Charpentier's orchestral suite is wonderfully beautiful and was most charmingly given. It was easily the feature of the concert.

There are to be no concerts the coming week, as the orchestra starts tomorrow night on its last southern trip of the season.

BOSTON AMERICAN-
MARCH 15, 1913.

Symphony Gives "Max Und Moritz" as a Novelty

By FREDERICK JOHNS.

A Symphonic Burlesque for Grand Orchestra by Mraczek, one of the modern school of German composers, had the place of honor on the Symphony program yesterday afternoon. This work is entitled "Max und Moritz," two youngsters who correspond in Germany to our friends, the Katzenjammer Kids.

It is descriptive music gone mad. Whether the composer is making fun of the modern programists with his efforts to picture on an orchestra the two little boys climbing down a chimney, falling into a pan of dough, getting baked in an oven and eating their way out, sawing a plank in halves and precipitating a tailor into a river, and finally getting ground up in a saw mill, or whether he is seriously intending to describe these things in a humorous manner, I don't know. He is probably serious.

As description this work is utter rubbish. As music it is atrocious. It is compounded of racket and twaddle of uproar and dinkiness. Its themes are cheap as dirt and its only excuse for appearance upon a Symphony program is its pretentiousness. Not content with a grand orchestra, the composer dragged in an organ and pianoforte to make a show.

Admitting an orchestral dexterity that may appeal to students of cacophony, it is melodiously not half so meritorious as "Alexander's Rag-Time Band."

In marked contrast to this stuff was the suave, dignified and elegant "Impressions of Italy" by Charpentier; music that is a trifle too sentimental, but which makes its appeal without recourse to orchestral eccentricities, and which does suggest the scenes and incidents it purports to describe.

The marvelous "Dance in the Village Tavern" by Liszt, which is the second episode from Lenau's "Faust," is indeed descriptive music that is successful, for it requires little imagination to conceive of the Devil fiddling this wicked, passionate, diabolical waltz.

If we question the taste of performing "Max und Moritz," we must admire the brilliancy with which the thing was played. And the loveliness of the strings, and especially the fine qualities of the violincellos was never more evident than in the Charpentier number.

r. Muck's Symphonic Burlesque

ax and Moritz" Made Orchestral Fun

By P. G. C.

AMERICA perhaps is not acquainted with Max and Moritz, but Germany regards them as two of her best-known citizens. Their doings, as set forth in Fliegende r with the droll descriptions and still er drawings of Wilhelm Busch, have diately appealed to the broad humor he German people, so that today, h their creator has been dead only a years, the two urchins are almost as a part of the folklore of their country s Hänsel and Gretel.

ere now emerges from the wild and ly East—to be exact, from Bohemia violinist and composer who has used pranks of Max and Moritz as a basis a symphonic burletta to be played for first time in Boston at the Symphony certs of this week, and the first venture ne orchestra for long into such music. e is known of this composer, from h we may infer that he has written other pieces, since his name—Mraczek—is which when once thoroughly learned uld not be easily forgotten. He dwells Brünn in Bohemia, and he began his er as a player in the orchestra of the n Theatre, later becoming its second t master. He founded a string quar- Brünn, and is now a teacher in the school of the Brünn Musikverein and he newer Conservatory of Music, which first opened in 1900. Mraczek's pub- ed compositions comprise an opera, Er Traum," brought out at the Royal ra, Berlin, in the early part of 1912; uintet in E-flat for piano and strings; Nocturne for violin and piano; Three ces in Dance Form for pianoforte; and present Symphonic Burlesque. Mraczek also written incidental music to the y "Kismet."

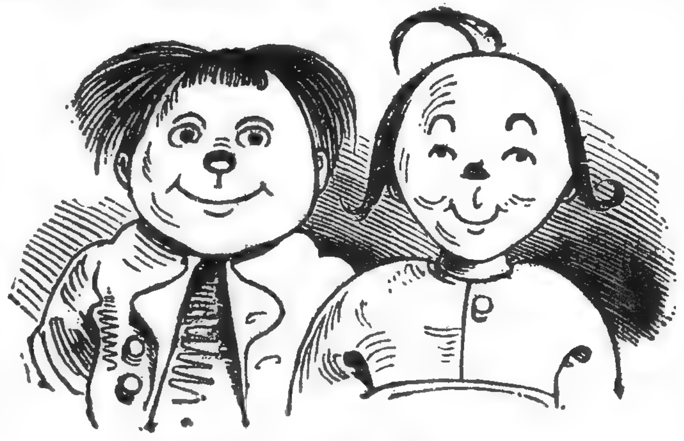
sity of Music

"Max and Moritz" presents to the eye a ll-executed score of considerable length, eadth, and thickness, in which the ole of a large orchestra is kept employed with the persistency born of fa- ity. There are no explanatory remarks, the hearer is, of course, expected to be eady familiar with the story. The nposition is a daring and brilliant r de force, and as such it is successful musically satisfactory. It reconciles purely musical and the descriptive elements of the piece with a felicity which alls "The Sorcerer's Apprentice." The ematic material is not distinguished, but is adequate and always apt; the development and treatment of this material are not agiaristically imitative of Strauss, but ey take the Strauss idiom for granted as established style and use it with easy liarity. There is nothing in the music d one to believe that Mraczek is a

accompanied by soft cackles of the woodwind and an occasional crow; here is a broad sub-climax. Then the typical theme of Max and Moritz gradually squirms into prominence; there is a confused, scuffling development, interspersed with crows and cackles, and finally a long-sustained climax in which the merriment of the Max and Moritz theme and the raging fury of the peaceful theme of the widow suggest the mental states and dynamic relationships of the characters.

Prank Two—The Cooking

The hens and the rooster having come to an untimely end, the sorrowing Mrs. Bolte—realizing with some agony of spirit that even dead chickens are not without their uses—determines to cook and eat them. With streaming eyes she trusses the birds, and puts them on the stove to fry. The pleasant odor of the cooking birds attracts the attention of Max and Moritz, and those two tormentors scramble to the roof of the widow's cottage, and with the assistance of a fishing rod and line pull the fowls up through the chimney. When the widow perceives that the frying pan is empty she belabors her dog Spitz—an innocent bystander—as the culprit who must have devoured the birds. Meanwhile Max and Moritz have eaten the chickens, and gorged with their booty, are lying asleep in a secluded place.


Max and Moritz

In the music there is, first, a doleful recitative for clarinet, to which a little later, other instruments are added; then instruments in the middle register begin a monotonous repeated figure, which from its use of certain tone colors, is ridiculously suggestive of what good New Englanders call "frizzling." The boys' theme reappears; a succession of upward scales in various instrumental groups suggests the ascent of the chickens through the chimney. The Max and Moritz theme romps with glee; then the consternation of widow Bolte gains the upper hand, and the movement ends with her lamentations.

Prank Three—The Bridge

Herein is related the doleful adventures of Mr. Böck, the tailor—a good-natured fellow, on friendly terms with everyone. Max and Moritz take unkind advantage of the tailor's estimable character, for they saw the plank that crosses the brook which flows before his house. The boys then inveigle forth Mr. Böck by shouting a nick-

pomposity opens the variation; then the Max and Moritz theme enters and is combined with it, at first quite in accord with the pedantic atmosphere. Soon, however, the mischief crops out again as a cessation of the fugue seems to indicate that the schoolmaster has left the room, and, after a gleeful sub-climax, the boys' theme gradually dies away. Over a "softly waving" accompaniment, the schoolmaster-theme is treated reflectively and peacefully at some length. There is a sudden explosion, a consequent frantic rushing about of the fugue theme, and derisive snatches of the boys' theme. The variation ends with variegated orchestral groans.

Prank Five—The June Bugs

The sad adventure of Uncle Fritz with the June bugs next occupies the poet. Max and Moritz pretend to no large interest in the fascinations of entomology, yet they sally forth to certain leafy districts that they know in order to collect those fat and unwieldy insects. The expedition is undertaken with the ulterior object of bringing discomfort to Uncle Fritz, who is paying a visit to the boys' parents. Having carried home a large and judicious selection of the beetles, Max and Moritz deposit them in Uncle Fritz's bed, and when that relative is tucked between the sheets and has sought and found his slumbers, he is disturbed in the small hours by the enthusiasm of the beetles for exploration. The remainder of the night he spends in persuading the insects that it is the privilege of human beings to sleep when they go to bed. Finally the floor is covered with defunct and dying June bugs, and Uncle Fritz again retires to rest.

In the music an idiotically bland theme suggests the uncle; a theme full of interweaving rapid figures suggests the June bugs; there is a gleeful dance. The theme of uncle Fritz is resumed, and is developed with increasing drowsiness; low woodwind instruments commence softly crawling scales, and the violins make use of the bounding bow to secure a series of flutters and soft thuds. The theme of Uncle Fritz becomes agitated, the crawling and fluttering increase, and there is a petulant climax. Then Uncle Fritz subsides with several yawns.

The Final Pranks

It is Eastertime, and, as is customary at that period in Germany, there is considerable activity in the bakers' shops. Max and Moritz view the village baker with interest. They determine to enter his shop too, but as the purveyor of cakes has closed the door behind him they make their way into the premises by a favorite route—the chimney. Black as ravens, they fall into the flour bin, but they emerge from that receptacle snow-white. Some pretzels on a shelf attract their attention. They climb on a convenient chair in order to obtain the coveted delicacy, but the chair overturns, and the boys tumble into a vat of dough. The baker comes in, catches the dough-covered urchins, rolls them and puts them into the oven to bake. When they are well browned, the baker withdraws his human pretzels and sets them up against the wall. Max and Moritz, who have been preserved by their thick covering of dough, eat themselves out of their coats, and escape while the baker's back is turned.

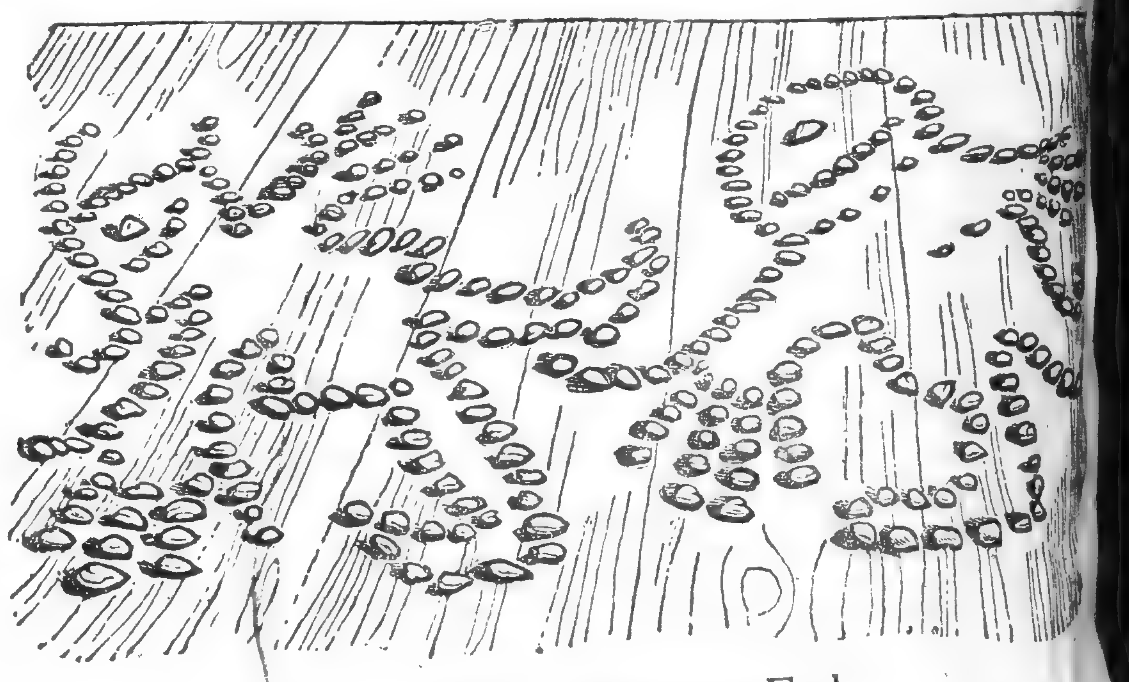
Then follows the last frolic and the sad end of Max and Moritz. They steal into farmer Mecke's barn, and, having provided themselves with a knife, cut slits in his sacks of corn. When the farmer shoulders one of the sacks in order to take it to the miller to have its contents ground, the burden grows unexpectedly light as he holds it. He perceives the hole in the sack with the corn running out, and perceives not less the crouching figures of the two boys who have tried to hide in a little mound of corn. Farmer Mecke pounces upon the lads, shovels them into a sack and marches off with them to the mill. There he has them shot into the hopper, and Max and Moritz emerge, no longer mischief-loving rascals, but ground-up particles of humanity and grain, which are gobbled by the miller's ducks.

Mraczek chooses to combine these two pranks in a single variation. It opens with the song of the bakers at work. This soon ceases, and Max and Moritz are again heard from. There is a downward slide, a splash and a scramble. The bakers' theme is now b for some time; then there is a suggest of conventional "fire music." A bassoon lugubriously croaks the first few notes of the Max and Moritz theme, and there is a pause. The theme of the boys is then heard in a dim and smothered manner; th suddenly brilliant conclusion, however, shows that they have eaten their way to freedom again. The English horn now solemnly intones the Max and Moritz theme, corresponding to the moral remarks which in the text precede the narration of the final adventure. There is development of the Max and Moritz theme; then there is the roaring of the water under the mill and the clatter of the machinery. The boys' theme is pitched violently downward by muted brass instruments, the clatter of the mill reaches a climax, and then silence.

Epilogue

A closing section of Wilhelm Busch's story describes the pathetic circumstance that the disappearance of the two boys evokes no sorrow in the village. The widow who lost her fowls declares that she expected as much. Mr. Böck, the tailor, reflects that wrong-doing should not be the aim of life. The schoolmaster takes advantage of the tragedy to point a moral. "Here we have an example," says he. Nor do the baker and Uncle Fritz and the farmer fail to add their expressions of regret—and relief.

Musically there is a reminiscence of the theme of the boys. The themes of Widow Bolte and Böck, the tailor, are heard together; they are discussing the sad end of the two scapegraces. The themes of the schoolmaster and Uncle Fritz are combined; they, too, must have their and, like the other two, they moralize sadly wag their heads. But the the village remember with envy the brilliant achievements of Max Moritz, and thus the piece ends à la "Till Eulenspiegel," with a restatement of the principal the


The Piteous End

BOSTON POST,
MARCH 15, 1913

FUNNY PRANKS BY SYMPHONY

First Performance of "Symphonic Burleske"

BY OLIN DOWNES

Yesterday afternoon the Boston Symphony Orchestra, Dr. Carl Muck conductor, performed for the first time in Boston the symphonic burleske of Joseph Mraczek, after the "Max and Moritz" sketches of Wilhelm Busch, which have long delighted German children, as they appeared in the pages of the "Fliegende Blatter" of Munich. The other items of the programme of the 18th public rehearsal and concert of the Symphony Orchestra were Liszt's "Mephisto Waltz," in the orchestral version, and Charpentier's suite, "Impressions of Italy."

Mraczek, whose music was heard in Boston for the first time, is a native of Brunn. He was born on the 12th of March, 1878. He began his studies with his father, a 'cellist of the orchestra of the Stadt Theatre, and he graduated at the Vienna Conservatory. He is the composer of two operas and of chamber music and smaller pieces for individual instruments. He now teaches in official positions in Brunn

Series of Pranks

The score of the Symphonic Burleske is dedicated, "with the utmost respect," to Dr. Richard Strauss. It may be said that the composer has gone farther than that, for every bar of his music bears testimony to his study and his reverence for Strauss' scores. The Burleske is a sort of rhapsody based on seven of the picture tales of Max and Moritz.

The prologue introduces a theme associated with the mischief-makers, and of this theme there is vigorous and humorous treatment. Prank I.: The boys attach crusts of bread to the end of pieces of thin strings, and the hens of the Widow Bolt swallow the crusts. The hens flop about in pain, until the string catches on a bough of a tree and they are hanged, dead.

Prank II.: The widow resolves to fry the dead hens, but the boys fish for them through an opening in the roof. There is a glissando of harp, celesta and pianoforte as the fowls ascend before the eyes of the astonished widow. The boys eat the chickens, to bacchanalian music in the orchestra; then they fall asleep and snore. Prank III.: The estimable tailor, Mr. Bock, is tormented by the boys, who shout nicknames at him until he steps upon a misleading plank and falls into the brook. And now Bock is a rheumatic. Prank IV.: They put powder in the pipe of the schoolmaster, which explodes. Prank V.: Max and Moritz collect June bugs in the woods and put them in their uncle's bed. Uncle Fritz emerges from retirement and kills the June bugs—as many as he can. Prank VI.: On Easter morning the boys fall into the baker's dough vat. The baker puts them with their dough covering into the oven. This covering saves them, and they eat their way out again. Prank VII.: Max and Moritz are put into a sack and ground up in the mill, to become food for ducks. Public rejoicing over their timely demise.

work of a master, in the poetical days of his youth.

Amusing, but Palls Quickly

Mrazcek's music is least interesting in those passages which are professedly and farcically humorous. The melody which is played during "Prank I.," while the hens cackle in the wind instruments, is of far more value and far more interest than the realistic depiction of the events of the anecdote. This melody takes the place of a second theme, and it is full of German folk-spirit and the charming naive character of German folk-melody. The folk-character of this composition is its finest quality. One often regrets that the composer felt obliged to write music which should illustrate with a club the events of a certain story, and one is curious to hear other works by Mrazcek. He has mastered the orchestral idioms of Strauss. His coloring is always rich and effective, and his melodic vein far from deficient. For such a composer there should be a future, but although there are truly humorous moments in this piece, such as the trudging of the tailor, the ghastly crawling voice of the June bugs, we find the humor often a little labored, and more often the fixed programme of the piece is a direct impediment to the free and spontaneous expression of the composer. And his orchestral box of tricks palls upon one quickly. For five minutes the thing is amusing. Then it commences to be stale and unprofitable. This piece was warmly applauded, and Dr. Muck recalled.

The performance of Liszt's waltz, with its amorous middle section, was all that could be desired. The performances of the burlesque of Mrazcek and of Charpentier's suite were equally sympathetic and brilliant.

Charpentier's Master Pen

The finest music on the programme was the joyous and beautiful music of Charpentier. Today and in days to come more than one composer may find himself able to write as Mrazcek has written in his burlesque, but among hundreds of composers there will arise few, indeed, who can open their heart to nature and sunshine as Charpentier has responded to the intoxication of Italy. Some composers portray nature and people through a highly colored lens furnished by their own nature. Charpentier has echoed marvellously the sun and the song of Italy herself.

With what skill and inspiration are the instruments employed, to weave a spell, to recreate atmosphere so wonderfully that for the moment one lives in a southern, sunny clime. There are

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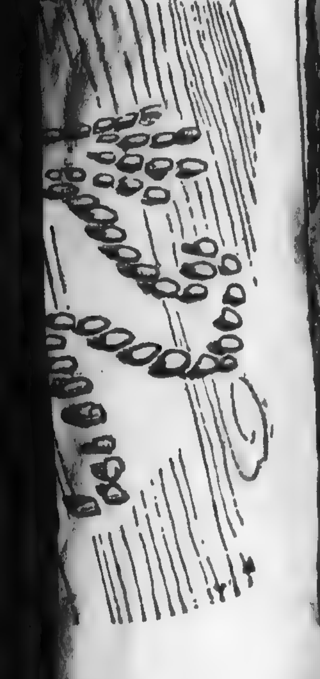

MONITOR, MARCH 15, 1913

SYMPHONY CONCERT

With a "Symphonic Burlesque" by Mraczek as the leading number, the Boston Symphony orchestra, Karl Muck, conductor, rehearsed its eighteenth program in Symphony hall Friday afternoon before an eager audience. The program was as follows: Mraczek, symphonic burlesque for grand orchestra after Wilhelm Busch's "Max und Moritz," first time in Boston; Liszt, second episode from Lenau's "Faust," "Mephisto Waltz"; Charpentier, "Impressions of Italy," orchestral suite.

The concert disclosed the talent of the conductor for interpreting that class of orchestral writing which goes by the name of program music. In every one of the three selections presented there was an attempt to narrate or to describe, or to do both. The chief trait of the first number relating to the two comical fellows, Max and Moritz, was incident. The chief trait of the Charpentier piece on Italy was scenery. In the "Mephisto" episode of Liszt, incident and scene were about equally combined.

Dr. Muck long ago proved himself a brilliant reader of the evanescent, impalpable type of expression we call program music. More than anybody else he has been able to persuade the community that the orchestra can narrate an event and describe a scene. His achievement with the Strauss "Domestic Symphony" during his first engagement in Boston was so memorable that enthusiastic believers in program formulas will hardly dare wish a revival of the work at his hands, apprehending that the picture of the composer's family and its day at home may have reverted with the lapse of time to mere instrumental sound and melodic geometry.

Dr. Muck in the first year of his second engagement in Boston has shown himself a captivating reader of the works of the orchestral humorists. Whoever the humorist is, whether Beethoven in his restrained expression of fun in the fifth symphony, Tschaikowsky in his delicate satire in the third movement of the "Pathetic" symphony, the rollicking Strauss in "Till," or the grotesque Dukas in the "Sorcerer's Apprentice," Dr. Muck finds the composer's point and gets into the composer's own vein every time.

The symphonic burlesque of the new composer, Mraczek, was a success from the moment it was announced as the leading number of the eighteenth pair of symphony concerts. The work is an out and out example of farce, and perhaps the best ever written. It certainly goes farther with its fun than any orchestral composition in the grand style has gone to date. The man who can bring frying pans and ducks into a symphony concert and keep the situation dignified is one of a generation. Of course Richard Strauss would permit such a master comedian to couple his name with his own on the playbill. The composer of "Till" is honored by having "Max and Moritz" dedicated to him.

The editor of the program book provided an excellent guide to the seven pranks of the boys who are the heroes of the drama. The fact that he could do this in paragraphs exactly proportioned to the time employed in the performance of the divisions is one of the most convincing proofs that the composer applied his narrative formulas with success.

How Mraczek on the program side of his enterprise made his point, can best be studied by those who actually hear the music played. His method of carrying out his ideas can be hinted at in a review.

The episodes of "Max and Moritz" are a sort of extension of the variation form of musical composition which Beethoven perfected along serious lines in many of his slow movements. In recent times the form has been used in the independent scherzo and in program forms which undertake to develop character or narrate incidents. Reger in his "Hiller" variations uses the form for binding a little book of orchestral essays into unity. Strauss has used an extension of the form to detail the chapters of a long romance in his "Don Quixote."

The new piece is probably more difficult of performance than it seemed, else the conductor would not have made it take up the usual place on the program of an entire symphony. The audience was enthusiastic over the music, and showed its appreciation by applauding at the close until Dr. Muck called on the men of the orchestra to stand.

The suite of Charpentier was next in interest to the burlesque of Mraczek, and it proved a most successful revival. Those who on former occasions have found Karl Muck an inexplicable program-maker certainly could have nothing to say against the choice of pieces for this concert.

The Charpentier work has mellowed wonderfully in its rest of 10 years on the library shelf. A more entrancing work of meditative description is not to be found in the orchestral repertory. A rare thing is it for a piece of music to make such an appeal to the rehearsal audience as the serenade with which the "Impressions of Italy" opens made on Friday. Emotion seldom gets away with the matinee listeners to such an extent that at the end of a number it surges over the hall in a murmur of approval.

TRANSCRIPT,

MARCH 15, 1913

THE SYMPHONY CONCERT

A PROGRAMME OF REALISTIC MUSIC

Charpentier's "Impressions of Italy" Revived After Ten Years of Undeserved Neglect — Their Unusual Interest and Quality—Max and Moritz in Tonal Burlesque—Wherein the Composer Has Not Quite Brought Off His Feat—Old-Fashioned Romantic Realism with Liszt

CHARPENTIER, ending the Symphony Concert yesterday afternoon with his twenty-year-old "Impressions of Italy," seemed more impressive and interesting than Mraczek who began it with his new and heralded symphonic burletta, "Max and Moritz." Yet the Frenchman's music must have sounded almost as novel to the applauding audience, since for ten years it has not been played at the Symphony Concerts. It has been overlooked far too long and more than once this season Dr. Muck has done deserving music good service and given fresh pleasure to his hearers by similar rediscoveries on the crowded shelves of the orchestra's library. Charpentier set down these Italian impressions at the end of the eighties when he was dwelling in Rome, and they made their way quickly into concert-rooms. In the years next succeeding he was busy with "Louise." His music-drama was produced in 1900; made him known in many quarters where he was ignored or obscured; and established his reputation and what the observant world now construes as his cast of thought and style of expression, since he has written little since to alter either. Spontaneously most of us refer all that Charpentier has written to the methods and the standards of "Louise." As it happens, the "Impressions of Italy" curiously accord with them. Charpentier was nearly thirty years old when he wrote the music. Naturally, he was beginning to have a clear and fairly stable individuality.

In the first place, the Italy of Charpentier is not the Italy of haloing poetry and romance or the Italy of the Cæsars or the Italy of the empurpled despots of the Renaissance. It is the Italy in which he dwelt and upon which he looked in the last years of the eighties. It fed and stimulated his imagination but that imagination had already its realistic quality and trend. The serenade of the first "impression" for example, is an unidealized Italian song such as he might have heard at midnight down some shadowy by-street on any evening in those years in Rome. It is ordinary Italian song, with its biting accent and its mounting sensuousness. Charpentier has glorified it little in the harmonic and the instrumental dress in which he has clothed it. His treatment of it is realistic and such poetic suggestion as there is in the ordinary sense of the words flows from the gradual dying of the serenade as the listener or the serenader goes his way. Yet that too is plausibly realistic. In the second "impression" Charpentier would have his music suggest in its insistent rhythm and in its quiet march, a train of girls, with their jugs upon their shoulders, seeking the waters of a stream that furnishes the village. And on the hillsides the shepherds are piping. In the third impression, the carts are returning up the hill-roads to the village. The mules keep their steady trot; the muleteers sing to themselves or else to the girls kneeling in the carts who answer them.

Now both these are impressions of the actual every-day Italy that Charpentier had seen and known. He makes them into tone-pictures by the virtues of his musical imagination but in this translation, they still keep their truth. Next he turns to the moods of landscape, not to landscape dotted with Roman ruins or crowned with some mediæval stronghold; but to the great hills outspread above Sorrento or Amalfi, where the wayfarer may lie in solitude between sky and sea and yet hear all the sounds of the nature around him and the human life below him mingling within his ears. Here again is realistic sensation of actual place and hour translated into music of mood. Finally stands the "impression" of Naples in which Charpentier would have tones yield to the hearer as much as they may of the din, tumultuous or rhythmed, with which the streets used to echo, of the ardent changeful life of the vivacious, noisy, passionate folk; of the glow and the glamor, the churning bustle, the intermittent languor that make Naples like a heady wine to the imagination. He would nd, he did find, sounds into which he could and concentrate these swarming im- For Naples yiel one, bu

It is easy to call the Suite the prose, the realistic prose of music, but it is no little achievement to write such well-ordered, eloquent and vivid musical prose. It is a still finer achievement to translate into music, be it prose or poetry, the actualities of the Italy of these days of ours, to turn resolutely from the easy Italy of conventional imagination, poetry and romance, and to try courageously to make music mirror and express the things of life as it is lived here and now, as well as the things of dream and vision, passion and reflection. For that life has its emotions and its sensations that music may bear and intensify. So has Charpentier wrought in this Suite even as he wrought in "Louise"; while in another respect the two musics are akin. With all his realistic temperament and achievement, Charpentier is the born rhetorician in tones. His passion for rhetoric in music is the other side of the exuberant temperament that makes him so ardent for truth and actuality, but not careful in the choice and the invention of the means by which he would express them. There are passages in "Louise" that the detractors of the music-drama call bombastic and that those who admire it are content to find rhetorical and of the big commonplace of opera.

Similar passages recur in the "Impressions of Italy." The tone-picturing of the landscape in the long rise and fall of the strings and in the songful upswellings of the melodies is big musical rhetoric and not much else. There are "effects" a-plenty in the music of Naples with all its vividness, vivacity and sustained power of sharp imagination. Charpentier does not hesitate over the obvious contrast of the shepherd's bright and running piping against the slow march of the girls. He lets clear French melody written for the sake of the mood tell against clear Italian melody written in the faith of actuality. These are the devices of the rhetorician in music; but they do not much lessen the vividness of the tone-picturing, the truth of mood and vision, the sensation of an actual Italy glamored by an imagination living in the present that make these Italian impressions remarkable in their kind and almost a strange thing in descriptive music. And they tickle the merely sensuous ear as well. O! cunning Charpentier, alive with Gallic prudence as well as Gallic exuberance more.

Possibly Mraczek is overmuch the realist in the music in while he would suggest the pranks of Max and Moritz, and make us who listen merry over them and over the composer, too. His symphonic burletta is not in the least spontaneous in impression. Plainly he has "toiled terribly" over it, and knows not the means to hide his labors. How patiently and arduously he must have experimented and imaginted with timbres before he found just the instrumental suggestion that he believed would impart this or that episode in the urchins' tricks. How diligently he must have exercised his composing thews and sinews in the swinging of the huge orchestra that he employs, with all sorts of accessory instruments besides. Even so, he is not always artful in his handling of it en masse, in its separate choirs or its individual voices. He raises needless difficulties even for the virtuosi of the Symphony Orchestra, laboring no less than he, w some of his delineation, in spite of all his pains, does not quite "come off" or passes ear and imagination so swiftly that it leaves no clear impression behind. His representative motives seem to have cost him no less striving. Sometimes it has been fruitful, as in that which represents the milk-and-water amiability of the complacent and the stupid Uncle Fritz. Sometimes is leans a little on other music, as in the reiterated and much-transmuted motive of Max and Moritz themselves. Sometimes he has gone far afield to find the musical suggestion for the verse, as in the Easter choral that heralds the incident of the baker's oven. For are not bakers busy with many cakes at Easter time in Germany? "With the utmost respect" Mraczek dedicates his burletta to Strauss. With the utmost respect he uses also the Straussian method of the interweaving, the contrast and the mere juxtaposition of motives for delineative ends. He uses it often by main force, as Strauss himself has been known to do. Now and then these polyphonies are vivid and amusing, as when the victims of Max and Moritz prattle over the fate of the boys and the general relief. Once and again they are no more than arbitrary relationships, not easy to grasp from the delineative side.

By these tokens Mraczek labored long and reflectively over his burletta. So working, he became, as it were, immersed in it. Every stroke of his tonal delineation was clear before his ears and imagination. He knew exactly what it was intended to suggest or summon; he answered to the humor that he had sought to put in it. The whole was clear as the day to him who had toiled and reflected so long. So doing and perhaps so reasoning, he forgot his audiences who must hear the whole burletta in twenty-five minutes, who must receive each impression and answer to it on the instant, and who do not as a rule come to concerts prepared by assiduous study of new scores. "Max and Moritz" is more amusing to read on the engraved page than it is to hear in actual performance. The delineation comes off better there and more humor runs through it. Now any music—even the music of burletta—ought to sound better than it reads. Mraczek's does not, because it moves far too quickly to enable the listening ear and fancy to fasten upon it, because its strokes are too quick, sharp and pelting. Mraczek has written all unconsciously for an audience of Mraczeks as intimate with the music as he himself. Or he has written it at least for an audience that knows the whole course of the pranks of Max and Moritz and the verse and the picture that embody them as well as do Germans reared upon the rhymes and the drawings of Busch.

The average audience, especially in concert-halls outside of Germany is in no such happy case. When the flying music pauses long enough to develop itself or when it is written so graphically that in its flight it touches ear and fancy immediately and sharply, then it is often vividly and drolly delineative, with invention, orchestral imagination and humor in merry sport through it. The motive of Max and Moritz and many of its transformations are characteristic and diverting. So are the motives of some of their victims. The music of the widow, who lost and mourned her fowls, is of the very spirit of tonal burlesque in the exaggerations with which it is developed. The tonal course of some of the pranks is clear and telling enough to provoke the smile of amusement and give the pleasure of effective ingenuity. The rest comes and goes too fleetly and too confusedly in comparison with the transparent clearness of "The Sorcerer's Apprentice" or the etched tonal outline and detail of "Till Eulenspiegel." Time and again, as so many of the youngsters do, Miraczeh has written for himself and for readers rather than for actual hearers. Brevity, since music is slow-paced, is the weakness of much of his wit.

Realism has evidently "unified" Dr. Muck's programme; but the middle piece —Liszt's "Mephisto Waltz"—was realism of another sort, the romantic realism that would give tonal form and substance to macabre imaginings, seeking to make them as actual to the listener as they were to the composer shaping and coloring them. Mephistopheles is the fiddler in this dance of the tavern. He fiddles uncannily; the waltz has hollow intervals; its rhythm becomes a morbid rhythm; the tang of the music grows sensuous, sensual, animal. Away go Faust and the peasant girl toward the forest and the fiddling Mephistopheles sets the waltz jangling in his breathless, guffawing elation. It is all very sharply imagined in the old romantic manner and as graphically translated into tones. Our fathers believed and said the piece was "diabolical" music and hinted that their reluctant flesh crept as it heard. We of another day take these romantic excursions into sinister, bizarre and macabre music much more complacently. To us they are only one little facet of the romanticism of a century past. Our minds applaud the ingenuity of the "Mephisto Waltz"; our imaginations answer comprehendingly to it; but the music is as empty to us of emotional impression as are its own hollow fifths. It belongs with the jack-o'-lanterns of Hallow'een. H. T. P.

JOURNAL—

MARCH 15, 1913.

COMIC SUPPLEMENT IS SET TO MUSIC

Burlesque Takes First Place on Program of Symphony.

IS GREATLY ENJOYED

Cackle of Hens and Flopedy-Flop of Beetles Tickles Orchestra and Audience.

By E. F. Harkins

A symphonic setting of "Peck's Bad Boy," or the Yellow Kid, by C. M. Loeffler or Gustav Strube, may be expected next. For first place on this week's Symphony program is taken by a symphonic burlesque inspired by two young scamps who formerly figured among the heroes of Germany's famous comic periodical, the Fliegende Blaetter, with the result that the audience is treated to realistic tone pictures of the Widow Bolte's hens hanging themselves with the boys' assistance, of the rheumatic Tailor Boeck being ironed out by his faithful frau after his involuntary dip in the brook, of Schoolmaster Laempel smoking the pipe the boys have filled with gunpowder, of Uncle Fritz's midnight bout with the beetles the rascals put in his bed, and finally of the mill grinding the village imps up into food for ducks.

Pranks Enjoyed

At a time when the nonsense of the comic supplement is being roundly berated, it is interesting to note that the Symphony audience yesterday enjoyed these musical pranks openly, heartily, calling Dr. Muck back to the platform several times to tell him with handclaps how much the burlesque was enjoyed and insisting on having the orchestra rise.

It's a wonder the orchestra played as well as it did, for the members simply couldn't help being tickled themselves with the cackle of the hens, the glissando of harp, celesta and piano representing the boys yanking the birds up the chimney after the poor widow had roasted them to console herself for their execution. the blowing up of Hans Brietmann's pipe and—most comical of all—the gentle flop, flop of the beetles as they made for Uncle Fritz's nose.

This tonal skit is by Joseph Gustav Mraczek—if you sneeze you will pronounce it properly—and judging by the melodiousness of the themes and the ingenious, vivid way in which the pranks are pictured, the undeniably gifted composer could easily supply that much sought sequel to "Haensel and Gretel." Perhaps he will do it yet in the shape of a musical setting of "Alice in Wonderland" or "Buster Brown's Sunday at Home."

Delightful Performance

Liszt's "Mephisto Waltz" showed Dr. Muck's firm hand and clear head and the orchestra's dazzling technical power. The concert ended with a thoroughly delightful performance of Charpentier's orchestral suite, "Impressions of Italy," a work that reveals the young French composer at his best, although it preceded the opera "Louise" by nearly ten years. The orchestra last played the suite in 1903, so that to many who hear it this week it must be as new as the Mraczek burlesque.

Mr. Ferir played the viola solo in the first movement of the suite beautifully. Alfredo de Voto was the assisting pianist in the first number.

The orchestra will be en tour next week. At the concerts the week after next Norman Wilks will be the soloist and the orchestra will perform for the first time George W. Chadwick's symphonic fantasia, "Aphrodite," which was inspired by a bust presented to the Boston Art Museum by Francis Bartlett.

BOSTON HERALD.

MARCH 15, 1913.

MRACZEK WORK AT SYMPHONY

Humorous Piece "Max und Moritz," Given Its First Performance in Boston.

PLEASES LARGE AUDIENCE

Charpentier's "Impressions of Italy" in Striking Contrast; No Concert Next Week.

The 18th Public Rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted. The program was as follows:

Mraczek, Symphonic Burlesque for Grand Orchestra (after Wilhelm Busch's "Max und Moritz"). (In one movement.)
Liszt, Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz).
Charpentier, "Impressions of Italy," Orchestral Suite.

Dr. Muck is to be thanked for putting on the program so delightful a work as Mraczek's Symphonic Burlesque, which was performed for the first time in Boston yesterday afternoon. It is brilliant and of a refreshing vitality, full of surprises and happily contrasted themes of marked individuality. A remarkably clever piece of descriptive writing of the ultra-modern school, the composer has revealed inventiveness and consummate skill in orchestration, while he has combined the use of certain instruments to gain realistic effects with ingenious dexterity. Written in a wildly fantastical vein and jocund mood, the work depicts certain adventures of Max and Moritz, the mischievous urchins made famous by Wilhelm Busch. There are themes for the boys, for their victims and for every episode of their existence as told in music. Strongly rhythmed and full of rich coloring, the piece sparkles with merriment. Mraczek now laughs with the boys at their pranks, now mocks them. The humor is in turn flippant, satirical, caustic. But even without its purpose of illustrating a definite story, the piece would remain unique, the admirable expression of a momentary flash of genius on the part of the composer. The performance by the orchestra rivalled the work in brilliance, and never have the keen musical insight and finished art of Dr. Muck been more conspicuously in evidence. There was much applause on the part of the large audience and the conductor was repeatedly recalled.

In striking contrast of mood was Charpentier's "Impressions of Italy," with its wealth of local color, its melodies ladened with indolent sensuality, its rhythms now languorous, now compelling. Liszt's episode from Lenau's "Faust" was an agreeable intermezzo.

There will be no rehearsal and concert next week as the orchestra will be away. On Friday afternoon, March 28, and Saturday evening, March 29, Norman Wilks, the English pianist, will be the soloist and the program will include Chadwick's symphonic Fantasia, "Aphrodite"; Schubert's symphony in B-minor, "Unfinished"; Schumann's concerto for piano and orchestra in A-minor, and Mendelssohn's Overture to "A Midsummer Night's Dream."

BOSTON GLOBE—

MARCH 15, 1913.

"MAX AND MORITZ" IN SYMPHONIC HUMOR

Mraczek Novelty Played in Brilliant Fashion.

"Program" Music Pushed to Limits Inviting Debate.

The 18th Symphony rehearsal. Dr Muck conducted. The program was as follows:

Mraczek ....
....Symphonic burlesque, "Max and Moritz"
Liszt.................................Mephisto waltz
Charpentier ...."Impressions of Italy"

No music of Joseph Gustav Mraczek had previously been heard in Boston. This composer, born 35 years ago at Brueun, is now teacher of violin and second concert master of the orchestra in that city. He has written music in the smaller forms, as well as operas. The last of these, "Der Traum," was produced a year ago at the Berlin Royal Opera.

This symphonic burlesque was inspired by the humorous drawings for children by Wilhelm Busch, in which are exploited the wit and daring of Max and Moritz, two youths tireless in the pursuit of amusement. Mraczek has chosen seven of these episodes, or "pranks," and has written music intended to be indicative of them.

Here are serious matters to be pondered. Those who merely tolerated Strauss' employment of a symphony orchestra for the phonographic reproduction of baa-ing sheep and whirling windmills will style this undertaking a monstrous perversion of its dignity. Members of the society for the suppression of comic supplements as means for putting mischief into the heads of small boys will make a wry face. They should remember that virtue triumphs and the malefactors are ground into cornmeal. Nor is that all.

Mraczek's "symphonic burleske" stirs up anew the eternal question of how far literal delineation of ideas may be carried in "program" music; to what degree, for example, a composer may portray through tone the clear intelligence that a company of June bugs is promenading by night up and down the bed and person of an elderly and peaceable gentleman so that at length he rises and exterminates them; or, that two unruly urchins tumble into a baker's flour bin, are baked into pretzels and eat their way out.

When these trifles are accomplished, let music, heavenly maid, yet tarry, again disguise herself as pantomime, bring shame to the cheek of the plastic arts, and confide to a waiting world that the industrious and beloved tailor of the village has fallen into a stream through a bridge of boards diabolically arranged for that purpose, and has been ironed dry by his good wife to counteract the rheumatic effects of the bath.

Just how much of the true inwardness of all this the audience of yesterday afternoon would have perceived without the aid of the program book is wholly uncertain. There was close attention given the new piece; there were smiles to be seen, if little or no outright laughter to be heard, and there was warm applause after the number. It therefore gave pleasure. More than this it contained unmistakable tokens of bubbling youth, lusty, incorrigible Teutonic youth to be sure, but unvarnished youth nevertheless, which is more than Mr Aubert has succeeded in doing in his music of childhood recently heard.

The opening theme, dedicated to the young scamps, is typically, graphically impish and mischievous. It suggests little compunction of conscience, and little regard for man or beast. The piccolo aids to this end. The piano has been used skilfully, and the honeyed celesta disarms resentment by adding the guise of sweet innocence.

The fugal theme of the schoolmaster who plays the organ at the village church, ignorant of the impending explosion of his pipe, is characteristically serious and pompous, but what shall be said of the theme of the Widow Bolte? One might have expected a frowsy, matronly, prosaic person who kept pet chickens in a barnyard, and fried them when, alas, they were no more. But behold, the erotic splendor of this sumptuous woman, as the cellos sing of her an impassioned and rapturous song, haunting, sombre and strangely disturbing. One would fain know more of her than the meagre fact that she tended her dog Spitz and her fowls, three hens and a rooster.

Mraczek's talent is worthy of a serious subject and of serious consideration. He has creative invention. He is not above writing melody; he develops his musical ideas with skill and often with spontaneity; he derives much vitality from his use of rhythms, and he shows no little imagination in mixing color. He pays his respects both to Wagner and to Strauss—particularly Till Eulenspiegel—but he has an individuality of his own.

With no thought of a series of comic pictures, his music would have commanded admiration for the beauty of certain pages and for the exalted dramatic intensity of others. Notwithstanding its name, the humorously descriptive parts of this music lack the gross perversion commonly associated with the burlesque.

The performance was a brilliant one and rewarded Dr Muck and his players for their great care in preparation. It might be questioned, whether, in a work of this character, there should not be required of the instrumentalist the same mobility of facial expression as, for example, of the singer of lieder. The strings with one accord sat impassive of countenance. The wood winds were less remiss. Mr Longy and Mr Lenom tipping off the careful observer as to the esoteric points. Mr Grisez played the widow Bolte's lament with profound compassion.

TRANSCRIPT,

MARCH 17, 1913

NEWS OF MUSIC

THE PLANS OF DR. MUCK AND THE OPERA

Mahler's Fifth Symphony, but Not Sibelius's New Piece, to Be Played Next Month at the Symphony Concerts—Mr. Marcoux, Miss Hempel and Miss Bori Re-engaged for Next Season at the Opera —Mr. Urban to Continue as Stage Director and Scene-Painter — Another Recital by Mr. Ysaye — Mr. Urack at "The Pops"—The Cast for "Tristan"— Items and Opinions

At last, for the first time in seven years, a symphony by Mahler will be played at the Symphony Concerts. From the beginning of the season Dr. Muck has contemplated performance of one or another of Mahler's symphonies that required neither chorus nor solo voices. Finally, he chose the fifth, the only one of them that has been heard here—in the last year of Mr. Gericke's conductorship. As soon, however, as he scrutinized the score and the parts in the library of the orchestra, he discovered that they required many corrections since Mr. Gericke had "edited" the symphony somewhat freely. The correcting process required time and Dr. Muck has been uncertain whether the restored parts could be made ready this season. Fortunately the work is nearly done and at a pair of concerts in April, Dr. Muck and the orchestra will play the symphony. If it goes well, other symphonies by Mahler are likely to follow in succeeding seasons.

It is high time that Mahler had his just place on the programmes of the Symphony Orchestra, since he is the one eminent and established composer of our time whom they have persistently and without reason ignored. Mr. Gericke discovered Mahler's music in the final months of his service here, but seven years ago it was less known than it is now and it was just beginning to establish itself in the repertories of symphony concerts. Not once did Dr. Muck turn to Mahler during his first term in Boston. Mr. Fiedler in his schedules for two seasons announced a symphony by Mahler. Possibly he really intended to bring one to performance, but his choice was the second, which may be Mahler's masterpiece, but which also requires a huge chorus difficult to gather and rehearse. So again for four years Mahler's music went unheard in concerts noted the world over for the catholicity of their repertory and for their open doors to contemporary composers. Meanwhile, on all sides Mahler's symphonies have been oftener and oftener heard, whether the hearer listened with an impressed or an unimpressed ear; they abundantly deserved performance; and there is no questioning now Mahler's high place among the composers of our time. The neglect of his music has been a persistent, strange and unexplained reproach to the Symphony Orchestra. Now, at last Dr. Muck is to remove it.

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The Boston Symphony.

The last two concerts of the Boston Symphony Orchestra, which will be given in Carnegie Hall Thursday evening and Saturday afternoon, will be devoted to modern music. At the Thursday evening concert there will be a soloist, Mr. Witek, the concert-master of the orchestra, who will play the Brahms Concerto.

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A feature of the programme will be Charles Martin Loeffler's "A Pagan Poem" for orchestra, pianoforte, English horn and three trumpets obligati. The tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil. The full programme for Thursday evening is as follows:

Goldmark—Overture, "In the Spring." Loeffler—"A Pagan Poem" (after Virgil), op. 14, for orchestra, pianoforte, English horn and three trumpets obligati. Brahms—Concerto for violin and orchestra in D major. Dvorak—Overture, "Carnaval."

There will be no soloist Saturday afternoon. The feature of this concert will be the first performance in New York of the Symphonic Burleske by Mrazek entitled "Max and Moritz." Of the composer of this piece little is known except that he is a violinist who lives in Bruenn, where he is a teacher. His Symphonic Burleske "Max and Moritz" is founded on Wilhelm Busch's humorous collection of sketches of the same name written and drawn for the edification of the children of Germany. The full programme of the Saturday concert is:

Sinding—Symphony in D minor. Mrazek—Tone poem, "Max and Moritz." Liszt—Episode from Lenau's "Faust," scene in the village tavern (Mephisto waltz). Dukas—"L'Apprenti Sorcier," scherzo (after a ballad by Goethe.

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The final New York concerts for this season of the Boston Symphony Orchestra will take place Thursday evening, March 20, and Saturday afternoon, March 22, at Carnegie Hall. The programme of the first concert offers Charles Martin Loeffler's "A Pagan Poem," for orchestra, piano, English horn, and three trumpets obbligati, as its chief number. On it also are Goldmark's overture, "In the Spring," Brahms's violin concerto, and Dvorak's "Carnaval" overture. The soloist will be Anton Witek, the concert-master of the orchestra.

At the second concert there will be no soloist. Its feature will be the first performance in New York of a "Symphonic Burlesque," by Mrazek, entitled "Max and Moritz." The other pieces announced are Sinding's symphony in D minor, Liszt's "Mephisto Waltz," and Dukas's "L'Apprenti sorcier."

In response to many requests that Mme Julia Culp sing the "Frauenliebe und Leben" and the "Liederkreis" of Schumann, the distinguished Lieder-singer will give two recitals at the Little Theatre, Wednesday afternoon, March 26, and Friday evening, March 28. Besides the Schumann songs, Mme Culp will sing songs by Schubert, Brahms, and Wolf.

DR. KARL MUCK,
Conductor Boston Symphony Orchestra

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THE BOSTON SYMPHONY.

The last two concerts of the Boston Symphony Orchestra, which will be given in Carnegie Hall on Thursday evening, March 20, and Saturday afternoon, March 22, respectively, will be devoted entirely to modern music. At the Thursday evening concert there will be a soloist, Mr. Witek, the concert master of the orchestra, who will play the Brahms Concerto.

The feature of the programme will be *Charles Martin Loeffler's "A Pagan Poem,"* for orchestra, pianoforte, English horn and three trumpets obbligati.

The tone poem was suggested to Mr. Loeffler by certain verses *in the* eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria." It consists of two love songs, that of Damon and that of Alphesibœus. The latter tells of the love incantation of a Thessalian girl, who, by the aid of magical spells, endeavors to bring back to her cottage her truant lover, Daphnis. The full programme for Thursday evening is as follows:

Overture, "In the Spring"........Goldmark
"A Pagan Poem" (after Virgil), Op. 14. Loeffler
For orchestra, pianoforte, English horn and three trumpets; obbligati
Concerto for violin and orchestra in D major..........................Brahms
Overture, "Carnaval"................Dvorak

There will be no soloist Saturday afternoon. The feature of this concert will be the first performance in New York of the symphonic burlesque by Mrazek, entitled "Max and Moritz."

This work may almost be regarded as a parody on Richard Strauss in his wildest moments. It employs an enormous orchestra, comprising piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, three trombones, tuba, kettle drums, side drum, bass drum, cymbals, triangle, glockenspiel, castagnettes, harp, celesta, piano and strings. The full programme of the concert is as follows:

Symphony in D minor.................Sinding
Tone poem, "Max and Moritz"......Mrazek
Episode from Lenau's "Faust," Scene in the Village Tavern (Mephisto Waltz) ....Liszt
"L'Apprenti Sorcier": Scherzo (after a ballad by Goethe)...................Dukas

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"Farewells" on Concert Stage

FAREWELL concerts being the style now. it falls to the lot of the Boston Symphony Orchestra to start the custom for symphony organizations, for their concerts this week at Carnegie Hall, Thursday evening and Saturday afternoon, will conclude their New York season. For both concerts Dr. Muck has selected programmes devoted exclusively to modern music. A feature Thursday evening will be Mr. Charles Loeffler's "Pagan Poem." Besides this the orchestra will play Dvorak's overture "Carnaval" and Goldmark's "In the Spring" overture, and Mr. Witek, concert master, will play the Brahms violin concerto in D major.

The Saturday programme includes Mrazek's tone poem founded on the adventures of "Max und Moritz," as well as Liszt's Mephisto Waltz, Sindig's D minor symphony and Dukas' scherzo "L'Apparenti Sorcier."

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The last two concerts of the Boston Symphony Orchestra in Carnegie Hall next Thursday evening and Saturday afternoon will be devoted entirely to modern music. At the Thursday evening concert Witek, concert master of the orchestra, will play the Brahms Concerto.

The feature of the programme will be Charles Martin Loeffler's "A Pagan Poem" for orchestra, pianoforte, English horn and three trumpets obbligati. Loeffler wrote this work originally in 1901 for piano, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola and double bass. Afterward it was arranged for two pianos and three trumpets, and in 1905-06 the composer put it into its present shape, in which it had its first performances in Boston on November 22 and 23, 1907. under Dr. Muck. Later in the same season it was played in New York.

The full programme for Thursday evening is as follows:

Overture, "In the Spring"	Goldmark
"A Pagan Poem," after Virgil, opus 14, for orchestra, pianoforte. English horn and three trumpets obbligati	Loeffler
Concerto for violin and orchestra in D major,	Brahms
Overture, "Carneval"	Dvorak

There will be no soloist on Saturday afternoon. The feature of this concert will be the first performance in New York of a "symphonic burlesque" by Mrazek, entitled "Max and Moritz." Little is known of the composer, except that he is a violinist who lives in Bruenn, where he is teacher in the Bruenn Musikverein and the newer Conservatory of Music. His published compositions comprise an opera, "Der Traum," first produced at the Royal Opera, Berlin, in the early part of 1912; several pieces of chamber music and incidental music to the play "Kismet." His symphonic burlesque "Max and Moritz" is founded on Wilhelm Busch's humorous collection of sketches of the same name written and drawn for the edification of the children of Germany. This work went through no less than sixty editions. As the book by Wilhelm Busch contains a prologue, six chapters entitled "pranks" and an epilogue, so Mrazek's composition is divided into corresponding sections.

"Max and Moritz" may almost be regarded as a parody on Richard Strauss in his wildest moments. It employs an enormous orchestra, comprising piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, three trombones, tuba, kettledrums, side drum, bass drum, cymbals, triangle, glockenspiel, castagnettes, harp, celesta, piano and strings. The full programme of the concert is as follows:

Symphony in D Minor	Sinding
Tone poem, "Max and Moritz"	Mrazek
Episode from Lenau's "Faust," Scene in the Village Tavern (Mephisto Waltz)	Liszt
"L'Apprenti Sorcier": Scherzo (after a ballad by Goethe)	Dukas

Ferdinand Sinzig will give a piano recital in Rumford Hall this afternoon at 3 o'clock.

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Address Brooklyn, N.Y.
Date MAR 16 1913

The last concert for this season by the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening at 8:15 o'clock. The soloist will be Otto Urack, a distinguished 'cellist and assistant conductor of the orchestra, who will be heard in Brooklyn for the first time as a 'cellist. Mr. Urack as a 'cellist, as a composer and as a conductor is considered one of the leading musicians, and his engagement by the Boston Symphony was in line with its policy in bringing to this country only musicians of great talent. He will play d'Albert's "Concerto for Violoncello and Orchestra, in C Major."

The principal orchestral number will be Edward MacDowell's orchestral suite in E Minor, called "Indian Suite." Of all his works for orchestra there is no question that this composition is his finest achievement. Dr. Muck is a great admirer of the work as a whole. and he regards the "Dirge' as one of the finest things in the literature of music. With him conducting the playing of this MacDowell suite his work is a labor of love.

The other numbers will be Wagner's "A Faust Overture" Duka's brilliant scherzo, "L'Apprenti Sorcier." The programme in its proper order is as follows:

Orchestral Suite in E Minor, No. 2, "Indian," Op. 48	MacDowell
A "Faust" Overture	Wagner
Concerto for violoncello and orchestra in C Major, Op. 20	D'Albert
"L'Apprenti Sorcier," scherzo (after a ballad by Goethe)	Dukas

Carl Fique, director of the United Singing Societies of Brooklyn, will give the lecture recital preliminary to the Philharmonic concert by the Boston Symphony Orchestra. That is set for Friday evening, in the opera house of the Academy of Music, and the lecture recital for Thursday afternoon, in the lecture hall of the Academy. It will close the series of lecture recitals which, like the concerts, are presented under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From SUN
Address: New York
Date

NOTES OF MUSIC EVENTS.

The last two concerts of the Boston Symphony Orchestra, which will be given in Carnegie Hall on Thursday evening, March 20, and Saturday afternoon, March 22, will be devoted entirely to modern music. At the Thursday evening concert there will be a soloist, Mr. Witek, the concertmaster of the orchestra, who will play the Brahms concerto. The feature of the programme will be Charles Martin Loeffler's "A Pagan Poem," for orchestra, pianoforte, English horn and three trumpets obbligati. Loeffler, who is one of the most interesting figures in the musical life of this country, wrote this work originally in 1901 for performances of chamber music for pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola and double bass. The full programme for Thursday evening is as follows:

Overture, "In the Spring"	Goldmark
"A Pagan Poem" (after Virgil), opus 14, for orchestra, pianoforte, English horn and three trumpets obbligati.	Loeffler
Concerto for violin and orchestra in D major	Brahms
Overture, "Carnival"	Dvorak

There will be no soloist Saturday afternoon. The feature of this concert will be the first performance in New York of the symphonic burleske by Mrazek entitled "Max and Moritz." Of the composer of this piece little is known except that he is a violinist who lives in Bruenn, where he is a teacher in the Bruenn Musikverein and the newer Conservatory of Music. His published compositions comprise an opera, "Der Traum," first produced at the Royal Opera, Berlin, in the early part of 1912; several pieces of chamber music and incidental music to the play "Kismet." His symphonic burleske "Max and Moritz," to be heard here, is founded on Wilhelm Busch's humorous collection of sketches of the same name written and drawn for the edification of the children of Germany. This work went through no less than sixty editions. As the book by Wilhelm Busch contains a prologue, six chapters—they are entitled "pranks" in the volume—and an epilogue, so Mrazek's composition is divided into corresponding sections. This work may also be regarded as a parody on Richard Strauss in his wildest moments. It employs an enormous orchestra comprising piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, three trombones, tuba, kettledrums, side drum, bass drum, cymbals, triangle, glockenspiel, castanets, harp celesta, piano and strings. The full programme of the concert is as follows:

Symphony in D minor	Sinding
Tone poem "Max and Moritz"	Mrazek
Episode from Lenau's "Faust," Scene in the village tavern (Mephisto waltz)	Lizst
"L'Apprenti Sorcier" scherzo (after ballad by Goethe)	Dukas

M 16

The First Established and Most Complete
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From STANDARD UNION
Address Brooklyn, N.Y.
Date MAR 16 1913

The last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, next, at 8:15. The soloist will be Otto Urack, the distinguished 'cellist and assistant conductor of the Orchestra, who will be heard in this capacity in Brooklyn for the first time. Mr. Urack as a 'cellist, as a composer, and as a conductor, is one of the greatest musicians among the younger men of to-day, and his engagement by the Boston symphony was in line with its policy to bring to this country only those of great talents. He will play d'Albert's concerto for violincello and orchestra in C major. The principal orchestral number on the programme will be Edward MacDowell's orchestral suite in E minor called "Indian." Although years have elapsed since the mind of this composer became clouded, and although the number of native composers has grown mightily, none has yet come to take MacDowell's place. He seems to have been, by general consent, the only American composer who has written music of permanent value. Of all his works for orchestra there is no question that this "Indian" suite is his finest achievement. Dr. Muck is a great admirer of the suite as a whole, and he regards the "Dirge" as one of the finest things in the literature of music. With him the playing of this MacDowell suite is always a labor of love. The other numbers will be Wagner's "A Faust Overture," and Dukas's brilliant scherzo, "L'Apprenti Sorcier." The programme in its proper order is as follows:

OTTO URACK,
'Cello Soloist.

Orchestral Suite in E Minor, No. 2, "Iindian," op. 48	MacDowell
A Faust Overture	Wagner
Concerto for Violoncello and Orchestra, in C major, op. 20.	d'Albert
L'Apprenti Sorcier, scherzo (after a ballad by Goethe)	Dukas

Carl Fique, director of the United Singing Societies of Brooklyn, will give the lecture recital preliminary to the Philharmonic cocert by the Boston Symphony Orchestra. That is set for Friday evening next, in the opera house of the Academy of Music, and the lecture recital for Thursday afternoon, in the lecture hall of the Academy. It will close the series of lecture recitals, which, like the concerts, are presented under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

The First Established and Most Complete
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From MORNING TELEGRAPH
Address: New York.
Date MAR 16 1913

The last two concerts of the Boston Symphony Orchestra, which will be given in Carnegie Hall on Thursday evening, March 20, and Saturday afternoon, March 22, will be devoted entirely to modern music. At the Thursday evening concert there will be a soloist, Mr. Witek, the concert-master of the orchestra, who will play the Brahms concerto.

The feature of the programme will be Charles Martin Loeffler's "A Pagan Poem," for orchestra, pianoforte, English horn and three trumpets obbligati.

The tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria." It consists of two love songs, that of Damon and that of Alphesiboeus. The latter tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. The full programme for Thursday evening is as follows:

Overture, "In the Spring," Goldmark; "A Pagan Poem" (after Virgil) Op. 14, for orchestra, pianoforte, English horn and three trumpets obbligati, Loeffler; concerto for violin and orchestra in D major, Brahms; overture, "Carneval," Dvorak.

Newspaper Cutting Bureau in the World

From STAATS-ZEITUNG
Address: New York.
Date MAR 16 1913

E

1884

Symphonie-Konzerte.

Kommenden Donnerstag Abend, reſp. Samstag Nachmittag finden in Carnegie Hall die diesjährigen Schlußkonzerte des Boſtoner Symphonie = Orcheſters unter Leitung von Dr. Muck ſtatt. Das Donnerstag-Programm umfaßt Goldmark's Ouverture „Im Frühling", Chas. Martin Loeffler's „A Pagan poem" nach Virgil, Po. 14 für Orcheſter, Piano, engl. Horn und drei Trompeten. Brahms' Violinkonzert von Herrn Anton Witek, dem Konzertmeiſter des Orcheſters mit Orcheſterbegleitung geſpielt, und Dvorak's

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Established and Most Complete
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From BULLETIN
Address PHILADELPHIA, PA.
Date [illegible]

Establis

COMING CONCERTS

The last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening. The soloist will be Julia Culp, a Dutch mezzo-soprano who has created a deep impression. She will sing a group of songs with orchestra by Schubert, Wagner's "Traume" and two Beethoven songs. Dr. Muck has placed on this program what is generally regarded as the finest piece of humorous music that has been written since "Till Eulenspiegel." It is a symphonic leske by Joseph Gustax Mrazek, e "Max and Moritz." The composer violinist who lives in Bruenn whe is teacher in the Bruenn Musik and the newer Conservatory of His published compositions compri opera, "Der Traum," first produc the Royal Opera, Berlin, in the part of 1912; several pieces of cha music and incidental music to the "Kismet." His Symphonic Bur "Max and Moritz," to be heard he founded on Wilhelm Busch's hum collection of sketches of the same n written and drawn for the edificati the children of Germany. The pro follows:

Mrazek, Symphonic Burleske, "Max and Mo
Goldmark, Overture, "In the Spring."
Schubert, Songs with orchestra—
  "Raste Krieger."
  "Jager, ruhe von der Jagd."
  "Ave Maria."
Liszt, Episode from "Lenou's "Faust" Scene in the Village Tavern (Mephisto Waltz).
Songs with orchestra—
  Wagner—
    "Traume."
  Beethoven—
    "Freud voll und Leidvoll."
    "Die Trommel geruhret."

From
Address Philadelphia, Pa.
Date

Es

1884

Last Boston Symphony Concert

The last concert of the season by the Boston Symphony orchestra will be given in the Academy of Music tomorrow evening. The soloist will be Julia Culp, the eminent Dutch mezzo-soprano who has created a notable impression upon the musical public during the past season.

Miss Culp is the possessor of a beautiful voice, which she uses with skill, and as a poetic interpreter she has few equals. She will sing a group of songs with orchestra by Schubert, Wagner's "Traume" and two Beethoven songs.

Doctor Muck has placed on this program what is generally regarded as the finest piece of humorous music that has been written since "Till Eulenspiegel." This is a symphonic burleske by Josef Gustav Marzek, entitled "Max and Moritz." Of the composer of this piece little is known except that he is a violinist who lives in Bruenn, where he is teacher in the Bruenn Musikverein and the newer Conservatory of Music. His published compositions comprise an opera "Der Traum," first produced at the Royal Opera, Berlin, in the early part of 1912, several pieces of chamber music and incidental music to the play "Kismet."

His symphonic burleske, "Max and Moritz," to be heard here is founded on Wilhelm Busch's humorous collection of sketches of the same name written and drawn for the edification of the children of Germany. This work went through no less than sixty editions. As the book by Wilhelm Busch contains a prologue, six chapters—they are entitled "pranks" in the volume—and an epilogue, so Mrazek's composition is divided into corresponding sections.

The work may almost be regarded as a parody on Richard Strauss in his wildest moments. It employs an enormous orchestra, comprising piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, three trombones, tuba, kettledrums, sidedrum, bass drum, cymbals, triangle, glockenspiel, castagnettes, harp, celesta, piano and strings.

JULIA CULP ≡ MEZZO-SOPRANO.

SOLOISTS IN SYMPHONY CONCERTS

Julia Culp, the Dutch mezzo-soprano, will be heard at tomorrow evening's Boston Symphony concert in the Academy of Music. Ernest Schelling, the eminent Philadelphia

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Newspaper Cutting Bureau in the World

From RECORD
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Date MAR

Estab

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The last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. The soloist will be Julia Culp, Dutch mezzo-soprano, who has created a profound impression upon the musical public during the season. Miss Culp is the possessor of a beautiful voice, which she uses with skill, and as an interpreter she has few equals. She will sing a group of songs with orchestra by Schubert, Wagner's "Traeume" and two Beethoven songs.

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Mrazek, Symphonic Burleska, "Max and Moritz."
Goldmark, Overture, "In the Spring."
Schubert—Songs with orchestra.
  "Raste Krieger."
  "Jaeger, ruhe von der Jagd."
  "Ave Maria."
Liszt, Episode from Lenau's "Faust," Scene in the Village Tavern (Mephisto Waltz).
Songs with orchestra.
  Wagner, "Traeume."

From EVENING TELEGRAPH
Address Philadelphia, Pa.
Date MAR 15 1913

Established:

Soloists With Orchestras

THE WORLD OF MUSIC

Last Boston Symphony Concert—Its New Singer and Novel Number—Ernest Schelling, Native Philadelphian and Musical Cosmopolite, With Local Orchestra.

THE last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music Monday evening. The soloist will be Julia Culp, the Dutch mezzo-soprano, who has created such an impression upon the musical public during the past season. She will sing a group of Schubert songs with orchestra, including "Ave Maria," Wagner's "Traume" and two Beethoven songs. Dr. Muck has placed on this program the Symphonic Burleske by Joseph Gustav Mrazek, entitled "Max and Moritz." Of the composer little is known except that he is a violinist who lives in Bruenn, where he is teacher in the Bruenn Musikverein and the Conservatory of Music. His published compositions comprise an opera, "Der Traum," first produced at the Royal Opera, Berlin, in the early part of 1912; several pieces of chamber music and incidental music to the play, "Kismet." His Symphonic Burleske is founded on Wilhelm Busch's skits, written and drawn for German children. The book's prologue, six chapters—entitled "pranks"—and epilogue have corresponding musical sections. This work may almost be regarded as a parody on Richard Strauss in his wildest moments. Its enlarged orchestra comprises piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, three trombones, tuba, kettledrums, side drum, bass drum, cymbals, triangle, glockenspiel, castagnettes, harp, celesta, piano and strings. Other program numbers follow: Goldmark, overture, "In the Spring;" Liszt, episode from Lenau's "Faust" scene in the village tavern (Mephisto waltz), and Dukas, "L'Apprenti Sorcier: Scherzo." The Burleske plays twenty-five minutes without stop. The audience should be seated promptly before 8.15 to avoid a long wait before being admitted.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date MAR

Estal

Julia Culp—Soloist With Boston Symphony

Dorothea Thullen, the Philadelphia soprano, appeared with success as soloist at the last of the series of popular concerts of the Orchestra on Wednesday evening. She sang "Micaela's Prayer," from "Carmen," and gave as an encore an excerpt from Mozart's "Nozzi di Figaro." The finished art and charming personality of the young singer combined to make a most favorable impression upon her hearers, and her further progress will be watched with interest.

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The last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow (Monday) evening, March 17th, at 8:15 o'clock. The soloist will be Julia Culp, the eminent Dutch mezzo-soprano, who has created such a profound impression upon the musical public during the past season. Miss Culp, like Miss Gerhardt, is an illustration that, despite tradition, really artistic singers do at times come from Germany. Miss Culp is the possessor of a very beautiful voice, which she uses with utmost skill, and as an interpreter she has few equals. She will sing a group of songs with orchestra by Schubert, Wagner's "Traume" and two Beethoven songs.

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INFORMATION OBSCURED

Newspaper Cutting Bureau in the World

From STAATS-ZEITUNG
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Date MAR 1 6 1913

Established 1884

Symphonie-Konzerte.

Kommenden Donnerstag Abend, reſp. Samstag Nachmittag finden in Carnegie Hall die diesjährigen Schlußkonzerte des Boſtoner Symphonie-Orcheſters unter Leitung von Dr. Muck ſtatt. Das Donnerstag-Programm umfaßt Goldmark's Ouverture „Im Frühling", Chas. Martin Loeffler's „A Pagan poem" nach Virgil, Po. 14 für Orcheſter, Piano, engl. Horn und drei Trompeten. Brahms' Violinkonzert von Herrn Anton Witek, dem Konzertmeiſter des Orcheſters mit Orcheſterbegleitung geſpielt, und Dvorak's „Karneval"-Ouverture

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From BULLETIN
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Date MAR 15 1913

Establis

COMING CONCERTS

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Songs with orchestra—
  Wagner—
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  Beethoven—
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Duka "L'Apprenti

From
Address Philadelphia, Pa.
Date

Es 1884

Last Boston Symphony Concert

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Newspaper Cutting Bureau in the World

RECORD
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Songs with orchestra.
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From EVENING TELEGRAPH
Address Philadelphia, Pa.
Date MAR 15 1913

Soloists With Orchestras

Established:

JULIA CULP

THE WORLD OF MUSIC

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THE last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music Monday evening. The soloist will be Julia Culp, the Dutch mezzo-soprano, who has created such an impression upon the musical public during the past season. She will sing a group of Schubert songs with orchestra, including "Ave Maria," Wagner's "Traume" and two Beethoven songs. Dr. Muck has placed on this program the Symphonic Burleske by Joseph Gustav Mrazek, entitled "Max and Moritz." Of the composer little is known except that he is a violinist who lives in Bruenn, where he is teacher in the Bruenn Musikverein and the Conservatory of Music. His published compositions comprise an opera, "Der Traum," first produced at the Royal Opera, Berlin, in the early part of 1912; several pieces of chamber music and incidental music to the play, "Kismet." His Symphonic Burleske is founded on Wilhelm Busch's skits, written and drawn for German children. The book's prologue, six chapters—entitled "pranks"—and epilogue have corresponding musical sections. This work may almost be regarded as a parody on Richard Strauss in his wildest moments. Its enlarged orchestra comprises piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, three trombones, tuba, kettledrums, side drum, bass drum, cymbals, triangle, glockenspiel, castagnettes, harp, celesta, piano and strings. Other program numbers follow: Goldmark, overture, "In the Spring;" Liszt, episode from Lenau's "Faust" scene in the village tavern (Mephisto waltz), and Dukas, "L'Apprenti Sorcier: Scherzo." The Burleske plays twenty-five minutes without stop. The audience should be seated promptly before 8.15 to avoid a long wait before being admitted.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date MAR 1

Estal

Julia Culp—Soloist With Boston Symphony

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* * *

Doctor Muck has placed on this programme what is generally regarded as the finest piece of humorous music that has been written since "Till Eulenspiegel." This is a symphonic burleske by Joseph Gustav Mrazek, entitled "Max and Moritz." Of the composer of this piece little is known except that he is a violinist, who lives in Bruenn, where he is teacher in the Bruenn Musikverein and the newer Conservatory of Music. His published compositions comprise an opera, Der Traum," first produced at the Royal Opera, Berlin, in the early part of 1912; several pieces of chamber music and incidental music to the play "Kismet." His symphonic burleske, "Max and Moritz," to be heard here, is founded on Wilhelm Busch's humorous collection of sketches of the same name written and drawn for the edification of the children of Germany. This work went through no less than 60 editions. As the book by Wilhelm Busch contains a prologue, six chapters—they are entitled "pranks" in the volume—and an epilogue, so Mrazek's composition is divided into corresponding sections.

Newspaper Cutting Bureau in the World

From INQUIRER

Address. Philadelphia, Pa.

Date MAR 16 191

Estab 884

Boston Symphony Orchestra

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Goldmark, overture, "In the Spring."
Schubert, songs with orchestra—"Raste Krieger," "Jager, ruhe von der Jagd," "Ave Maria."
Liszt, episode from Lenau's "Faust," scene in the Village Tavern (Mephisto Waltz).
Songs with orchestra—
Wagner, "Traume."
Beethoven, "Freudvoll und Leidvoll," "Die Trommel geruhret."
Dukas, "L'Apprenti Sorcier," Scherzo (after a ballad by Goethe).

MISS JULIA CULP

[illegible] with Boston Symphony Orche

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From POST

Address: Washington, D. C.

Date MAR

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MUSICAL ATTRACTIONS

Boston Symphony Orchestra.

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The symphony will be the first in D minor, by the Danish composer, Christian Sinding. Sinding is one of the great figures in Scandinavian music, and by many he is regarded as a greater man than Grieg, and almost on a par with Sibelius. His music partakes largely of northern feeling and northern color, and many of his sons are rare masterpieces. Richard Strauss will be represented by his tone poem, "Don Juan," the work which really made him famous. The program concludes with Dvorak's overture, "Carnaval."

From HERALD

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Newspaper Cutting Bureau in the World

From EVG. NEWS

Address: Baltimore, Md.

Date

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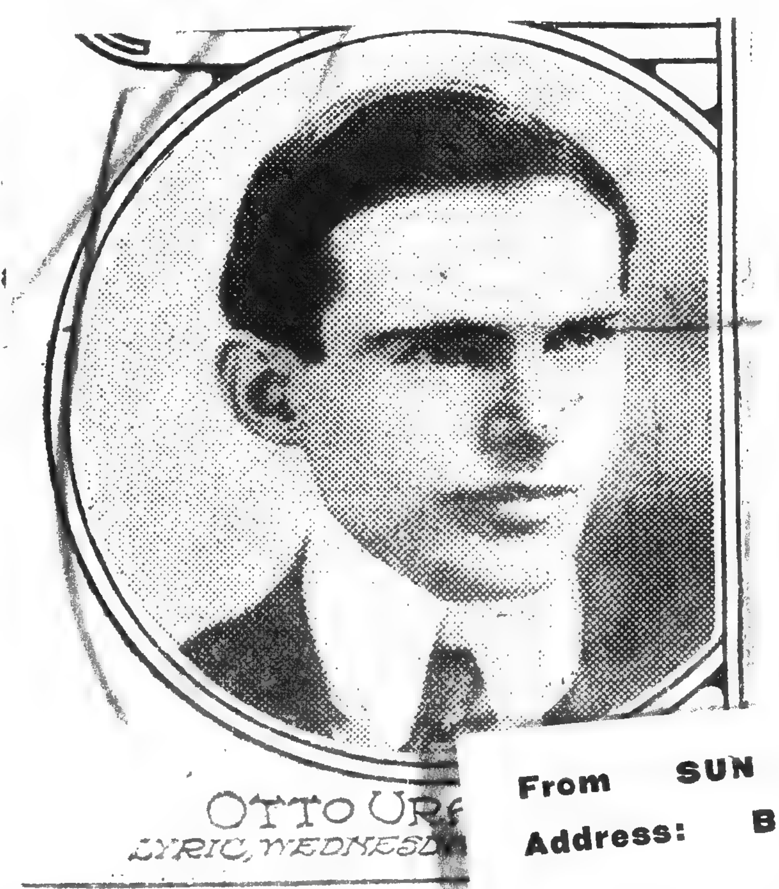

OTTO UR
LYRIC, WEDNESD

FINAL CONCERT BOSTON SYMPH

Orchestra Will Be He Lyric Wednesday Evening.

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MacDowell's "Indian Suite," generally regarded as the most beautiful work that American genius has yet given to music, and Dukas' brilliant "L'Apprenti Sorcier" are included in the program. Baltimore will also hear for the first time the symphonic burleske of Mrazck, entitled "Max and Moritz." This work may almost be regarded as a parody on Richard Strauss in his wildest moments. It employs an enormous orchestra.

The full program of the concert is is follows:

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  Symphonic Burleske, "Max and Moritz."
MacDowell—
  Orchestral Suite in E Minor, No. 2, "Indian", Op. 48.
D'Albert—
  Concerto for Violoncello and Orchestra in C Major, Op. 20.
Dukas—
  "L'Apprenti Sorcier." Scherzo. (After a Ballad by Goethe.)

Newspap

From AMERICAN

Address: Baltimore, Md.

Date

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The program is one of especial interest. It includes MacDowell's Indian Suite, generally regarded as the most beautiful work that American genius has yet given to music, and Dukas' brilliant L'Apprenti Sorcier. Baltimore will also hear for the first time the extraordinary symphonic burleske of Mrazek entitled Max and Moritz. Of the composer of this piece little is known, except that he is a violinist who lives in Bruenn, where he is teacher in the Bruenn Musikverein and the newer Conservatory of Music.

This work may almost be regarded as a parody on Richard Strauss in his wildest moments. It employs an enormous orchestra.

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The First Established and Most Complete
Newspaper Cutting Bureau in the World

From TRIBUNE

Address: Providence, R. I.

Date MAR 9

Est 884

Rumor and gossip have been busy for several weeks past making plans for Dr. Karl Muck, the conductor of the Boston Symphony Orchestra. There have been some variations regarding just where in Europe he is going next fall, but all the reports seem to be unanimous concerning his leaving Boston and the Boston Symphony Orchestra at the end of the present season. The gossips have n named Felix Weingartner as hi ssor.

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In addi ers, Mr. Muck d special per stadt and other the last week call to conduct sfal" in January amps Elysees l these offers

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From SUN

Address: Baltimore, Md.

Date

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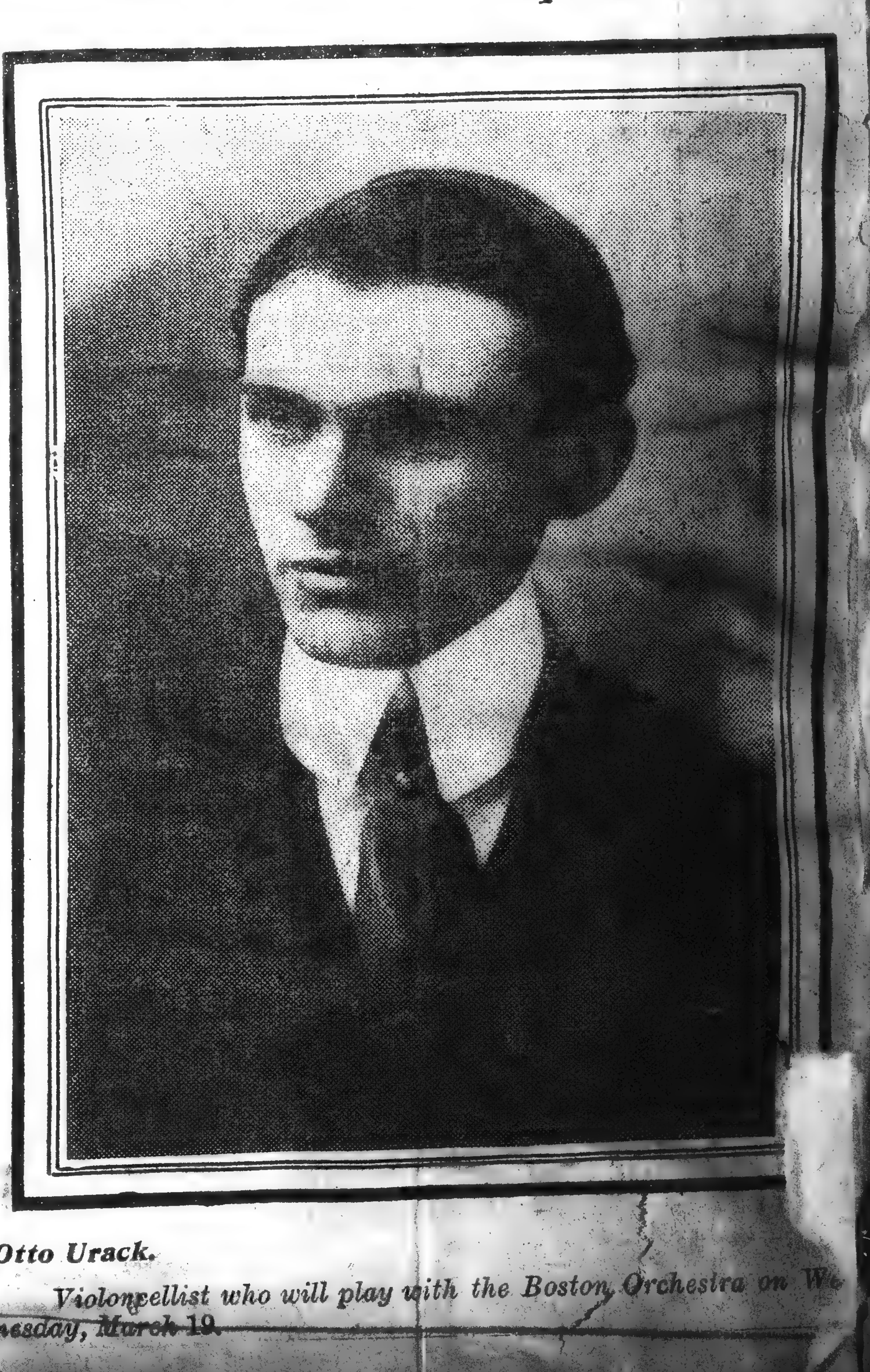
Soloist At Symphony



Otto Urack.

Violoncellist who will play with the Boston Orchestra on Wednesday, March 19.

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Newspaper Cutting Bureau in the World

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Address. Philadelphia, Pa.
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Estab 384

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Address: Washington, D. C.
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Est 884

Newspape

From **AMERICAN**
Address: Baltimore, Md.
Date

MAR. 19
OTTO URACH.
BOSTON SYMPHONY ORCHESTRA
LYRIC

Miss Bessie Kally, of Norfolk, is the guest of Mrs. Guy Mix.

mong the arrivals this week registered m New York are Mr. and Mrs. R. S. rling, Mr. and Mrs Fred a Behrens d son, G. M. Andrews, Mr. and Mrs. W. Richards, C. C. Williams, Mr. and s. Lambert Munson and Master Lamrt Munson, Jr., Miss Corinne Munson, rederick Willis, Oscar Frommel and Miss C. Y. Frommel, Mr. and Mrs. E. Stienbrugger, Mrs. A. Hickey and Miss M. R. Hickey, of Lockport, N. Y.

Mr. and Mrs. H. Jameson, Misses Isabelle and Elizabeth Jameson, Mr. and Mrs. R. C. Bineles, Miss Hood and Miss Alice Hood, Mr. and Mrs. Moses Swain and family, of Haverford, Pa.; Mr. and Mrs. G. W. Bergner and Misses Bergner, of Bryn Mawr, Pa.; Mr. and Mrs. James K. Jonston, of Reading.

Mr. and Mrs. J. H. M. Crady, Jr., Mr. and Mrs. H. A. Schafer, Miss Schafer and

NEW YORK
Most Complete
in the World

MAR

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In addition to these offers, Mr. Muck has been requested to lead special performances of opera in Armstadt and other German cities, and within the last week he received a most urgent call to conduct the performances of "Parisfal" in January, 1914, in the new Champs Elysees Opera House in Paris. All these offers he has positively declined.

Dr. Muck will be in Boston at least until the end of season of 1916-1917.

Est 884

MISS JULIA CULP

~~[illegible] with Boston Symphony Orchestra~~

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From **POST**
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Date MAR 1913

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Newspaper Cutting Bureau in the World

From **EVG. NEWS**
Address: Baltimore, Md.
Date

OTTO URACK
LYRIC, WEDNESDAY, MAR 19

FINAL CONCERT OF BOSTON SYMPHONY

Orchestra Will Be Heard At Lyric Wednesday Evening.

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Dukas—
"L'Apprenti Sorcier," Scherzo. (After a Ballad by Goethe.)

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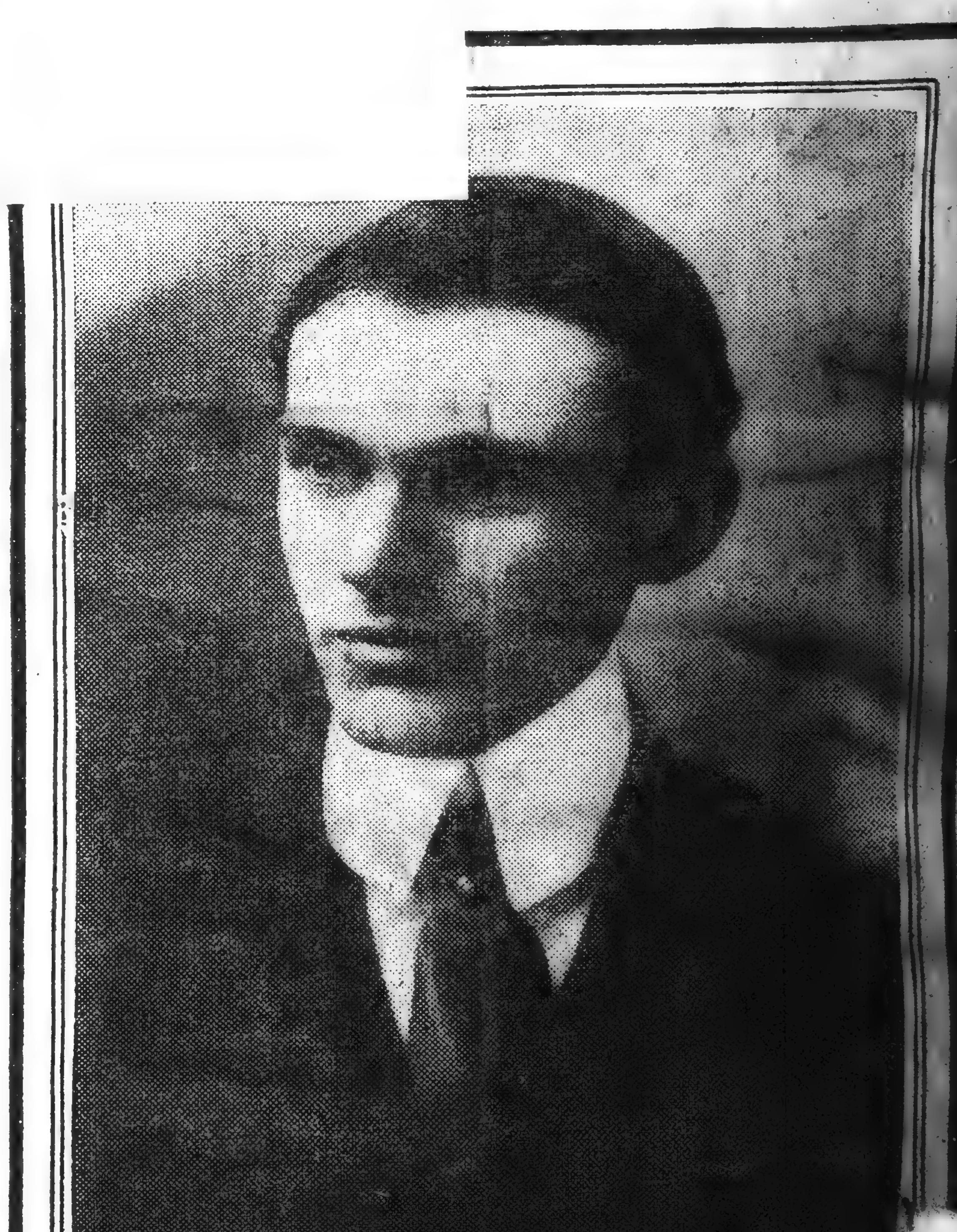

Otto Urack.

Violoncellist who will play with the Boston Orchestra on We nesday, March 19.

From EVENING TELEGRAPH,
Address Philadelphia, Pa.
Date MAR 1 8

THE MUSICAL WORLD

Boston Band Plays Symphonic Burlesque—Another Ornstein Recital.

Dr. Karl Muck and the Boston Symphony Orchestra, who paid their final visit of the season to the Academy last evening, may always be trusted to give a performance of high artistic merit whatever the character of the music they elect to interpret. Truth to tell, the orchestral numbers on last night's program were of lighter quality than is usual, and, judged from the somewhat teetering platform of contemporary standards, might even be called frivolous.

Instead of effective "showpieces," which might have been chosen by a conductor less sure of the resources of his orchestra, Dr. Muck chose to present a series of oddities. His program might be compared to a bouquet of musical orchids, the exotic flowerings of a superheated, overstimulated musical soil.

Also, there was the added attraction of a soloist of unusual distinction, Julia Culp, the Holland-born mezzo-soprano, interpreter of "lieder," who made her local debut. The peculiarity of the program gave rise to a condition rare enough in the annals of the Boston Orchestra—the soloist, rather than the orchestra, was the dominant feature of the evening.

The opening number was Mraczek's symphonic burlesque of Wilhelm Busch's "Max und Moritz," dedicated by the composer to Dr. Richard Strauss "with the utmost respect." The composition is intended to furnish musical exposition of the antics of the two prankish, impish little Teutons, dear to the hearts of thousands in the fatherland. It holds much of interest doubtless, and with the assistance of the dedication it is possible to draw a parallel between it and Strauss' "Till Eulenspiegel." A prologue and episode and seven incidents comprise the poem, which is played without intermission and with the slightest of pauses between its parts. So elaborate and realistic a piece of fooling, heard once, has the interest of a rare curio. To be forced to listen to it as a frequent orchestral visitor would certainly be painful.

Dukas' "Sorcerer's Apprentice," which closed the program, was possibly inserted for the purpose of contrasting the Mraczek number. The delicacy and grace which characterized it and the dramatic climax of the Sorcerer's return place it in a higher sphere than Mraczek's frank though skilful fooling.

Still a third number, which, in its time, was considered a shockingly realistic piece of descriptive writing, Liszt's Second Mephisto Waltz, from his setting to Lenau's "Faust," was also included, but its erstwhile horror seemed to have departed before the stranger dissonances and more complicated harmonies of the later composers.

Goldmark's dainty "Spring" overture, which completed the orchestra's part in the evening, furnished a delightful contrast to the eerieness of the other numbers.

Miss Culp, whose vocalism has won her high praise elsewhere, demonstrated that she is entitled to be considered among the leading interpreters of "lieder." Her voice is of pleasing quality and under excellent control, used with the minimum of effort and effective, both in half voice and at full pitch. She gave first a group of three Schubert songs inspired by the lyrics in Scott's "Lady of the Lake," the "Raste Krieger," "Jaeger, Ruhe von der Jagd," and "Ave Maria," and later Wagner's poetic "Traeume," followed by Claerchen's two songs from Beethoven's Egmont "Freudvoll und Leidvoll" and "Die Trommel Gerhuehret."

Ornstein Recital

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date

BOSTON SYMPHONY IN FINAL CONCERT

Weird Burlesque, "Max und Moritz," Proves Wearisome. Other Numbers Memorable.

JULIA CULP THE SOLOIST

PROGRAMME.

Mraczek—"Max und Moritz," Burleske.
Goldmark—Overture, "In the Spring."
Songs with Orchestra—Schubert: (a) Raste, Krieger; (b) Jaeger, ruhe; (c) Ave Maria.
Julia Culp.
Liszt—"Mephisto" Waltz.
Songs with Orchestra—Wagner, "Traeume"; Beethoven, "Freudvoll" and "Die Trommel."
Dukas—"Sorcerer's Apprentice," Scherzo.

The initial number of the Boston Symphony programme, at the Academy, last evening, was programme music with a vengeance—the vengeance being that of the miller who grinds the two mischievous urchins into flour, after the perpetration of the seven tricks that Wilhelm Busch depicted, in the German sublimation of the livid "comic" supplement of American Sunday newspapers. The music, with its recurrent motive of the irrepressible youngsters, brings alive the pictures—but after half an hour of the juvenile diablerie the most sympathetic listener has had rather more than enough of it.

There is not very much difference in the idiom that describes stealing the widow's fowls and that which projects the distresses of the tailor, the schoolmaster, Uncle Fritz with the beetles, or the irate baker. There is all the ingenuity of Richard Strauss—to whom Mraczek inscribes the work—in episodes that are more lucid and coherent reminders of "Elektra" and "Feuersnot." But it is not the highest type of [illegible] the running commentary of cold type to explain it; orchestral music should not have to lean heavily upon a libretto. Noteworthy was the skill of the united violins, the clarinet

Doctor Muck, moreover, clarified what might have been viscous and turgid by putting the accent just where it belonged and preserving the disciplinary balance between the small boys and their elders. But when all was bowed and blown and fingered, the net result was rather dubiously worth the virtuosity expended upon it.

It was, on the whole, a relief to find oneself in the vernal joyfulness and buoyant lyricism of Goldmark's version of the Spring. Like Schumann's "Spring" symphony, played by our own orchestra last Friday, it is tuned to the season of reawakenings and renewed aspirations of the earth-mother and her disobedient children. There was the breath of outdoors in it and "vital feelings of delight."

Julia Culp, the Dutch contralto, was the soloist. She has not a beautiful voice, but she sings beautifully. The distinction here is that her inspired art atones for a timbre that is not by nature ingratiating. Every syllable counts for its full value; every emotional stress is informed by acute intelligence; and through all and in all is the spirit that giveth life. Hence it is a constant pleasure to hear her and to watch her as she sings. The "Ave Maria," admirably supported by violins and harp, was nobly set forth and made to mean everything the author of it intended. Whatever the mood, the singer gave her personality to it with a rational intensity, in which mind and heart never lost sight of each other.

In Liszt's "Mephisto" waltz and the Dukas Sherzo the genial necromancy of Doctor Muck found dramatic expression, not alone through the corporate voice of the orchestra, but through the rare skill of Mr. Shuecker's harp, the singing violin of Concertmeister Witek, the pellucid flute of Maquarre, the grumpily humorous argument of the bassoons. The strings—particularly the first violins—are the peculiar glory of the Boston Orchestra. There was a single trill of the latter in the Dukas Scherzo that was as eloquent of tireless rehearsal as Giotto's free-hand circle was of his ability to draw. The concert was the fifth and last of the season's series, and it was one to be remembered.

From PRESS
Address: Philadelphia, Pa.
Date
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BOSTON SYMPHON PRESENTS NOVELT

Mraczek's "Burleske" a Uniq and Striking Composition.

PROGRAM.

Mraczek. Symphonic Burleske for Grand Orchestra (after Wilhelm Busch's "Max und Moritz.")
First time in Philadelphia.
Goldmark. Overture, "Im Fruhling" ("In the Spring"), Op. 36.
Songs with Orchestra
Schubert.
(a) Raste, Krieger
(b) Jager, ruhe von der Jagd
(c) Ave Maria
Liszt. Second Episode from Lenau's "Faust;" The Dance in the Village Tavern (Mephisto Waltz).
Songs with Orchestra.
Wagner .... "Traume"
Beethoven .... Freudvoll und Leidvoll
Beethoven .... Die Trommel geruhret
Dukas. "L'Apprenti Sorcier" ("The Sorcerer's Apprentice"); Scherzo (after a ballad by Goethe).
Conductor .... **Dr. Kark Muck**
Soloist .... Miss Juliæ Culp

The Boston Symphony Orchestra gave their last concert for this year at the Academy of Music last evening, presenting the most delightful and varied program of the season, and one of the most enjoyable they have ever given here. The opening number on the program was a novelty and in many ways the most unique orchestral composition Philadelphians have had the privilege of hearing. It is entitled "Symphonic Burleske," and was written by Mraczek, a composer practically unknown to us. For its presentation the orchestra had to be considerably augmented and with instruments rarely used. This is necessary to bring out in imitation all the gay pranks of "Max and Moritz."

Cartoons Set To Music.

"Max and Moritz" are the creation of a German cartoonist, Wilhelm Busch, and their pranks greatly amused the Teutons for some time. The composer has treated, in eight parts, these pranks, introducing them with a prologue and ending them with an epilogue. The Glockenspiel, celesta and a grand piano are important instruments used to illustrate the antics of the mischievous urchins, as well as all the other instruments. The woodwind are used to present the young cocks and hens of the barnyard "first prank." The clarinet sings the widow's grief when they are killed, and when they are put on to boil, and the boys draw them from the pot up the chimney with a fishline, it is the harp, celesta and piano which represent the ascent. Muted and divided second violins imitate the crawling bugs the boys place in Uncle Fritz's bed, and there is also music descriptive of the escaping corn from the miller's bag, and the grinding of the mill.

Delightful Nonsense.

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The other numbers given by the orchestra were Goldmark's overture, "In the Spring;" Liszt's "Mephisto Waltz" from the Lenau "Faust," and Dukas' "The Sorcerer's Apprentice." Of these the most striking was the Liszt number, and it gave 'Cellist H. Warnke a chance to make a, splendid impression.

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Date MAR 1 8 1913

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Miss Margaret W. Wilson took several guests to hear the Boston Symphony Orchestra concert this afternoon. Her party included Mrs. Lane, wife of the Secretary of the Interior; Mrs. Richmond Pearson Hobson, Miss Helen Woodrow Bones and Miss Isabel Hagner.

The German Ambassador and Countess von Bernstorff entertained Mrs. George von L. Meyer, Mrs. A. P. Gardner, Mrs. Carl Muck and Commander Boy-Ed, naval attaché of the German Embassy. Miss Mae Williams, Mrs. Marshall Field, Mrs. Calderon Carlisle, Mrs. I. T. Mann and Mrs. Preston Gibson also had guests at the concert.

From NORTH AMERICAN
Address Philadelphia, Pa.
Date MAR 18 1913

CARTOONS IN MUSIC BY BOSTON SYMPHONY

Mraczek's 'Max and Moritz' Played at Orchestra's Final Concert

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Gifted Lieder Singer Heard to Advantage in Classical Songs

By H. T. Craven

NOVELTY prevailed at the final concert here of the Boston Symphony this season, given last evening in the Academy of Music. Julia Culp, a gifted Dutch lieder interpreter, made her first appearance in this city as sololist. Doctor Muck, directing the Boston instrumentalists, brought forward as a new offering Mraczek's "Symphonic Burlesk.," "Max und Moritz."

To find the American analogy this music material, one must turn to "Mutt and Jeff," "The Hall Room Boys" or "The Yellow Kid." But Mr. Fisher and his fellow-journalistic artists are frequently funny. They are seldom cruel. Wilhelm Busch, long known as an artist of the Fliegende Blaetter staff devised a series of cartoons, alleged to be for children. They presented the exceedingly malicious pranks of "Max und Moritz," eventually punished by being ground up in meal bags. The drawings are technically elegant, but the spirit of the work, said to be highly popular in the Fatherland, is merely rather revolting. The episodes are about as funny as the conduct of the ass who rocks the boat, or the "playful" imp who pulls the chair from under his grandmother. At any rate they are grotesque and so is Mraczek's music, intended somewhat as companion piece to the genuinely fanciful "Till Eulenspiegel" of Richard Strauss, and dedicated with profound respect to that eminent composer.

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The orchestra, which was in brilliant form, played Goldmark's sunny overture, "Im Fruehling" and Dukas' daintily whimsical "L'Apprenti Sorcier."

From EVENING TELEGRAPH,
Address Philadelphia, Pa.
Date MAR 18

THE MUSICAL WORLD

Boston Band Plays Symphonic Burlesque—Another Ornstein Recital.

Dr. Karl Muck and the Boston Symphony Orchestra, who paid their final visit of the season to the Academy last evening, may always be trusted to give a performance of high artistic merit whatever the character of the music they elect to interpret. Truth to tell, the orchestral numbers on last night's program were of lighter quality than is usual, and, judged from the somewhat teetering platform of contemporary standards, might even be called frivolous.

Instead of effective "showpieces," which might have been chosen by a conductor less sure of the resources of his orchestra, Dr. Muck chose to present a series of oddities. His program might be compared to a bouquet of musical orchids, the exotic flowerings of a superheated, overstimulated musical soil.

Also, there was the added attraction of a soloist of unusual distinction, Julia Culp, the Holland-born mezzo-soprano, interpreter of "lieder," who made her local debut. The peculiarity of the program gave rise to a condition rare enough in the annals of the Boston Orchestra—the soloist, rather than the orchestra, was the dominant feature of the evening.

The opening number was Mraczek's symphonic burlesque of Wilhelm Busch's "Max und Moritz," dedicated by the composer to Dr. Richard Strauss "with the utmost respect." The composition is intended to furnish musical exposition of the antics of the two prankish, impish little Teutons, dear to the hearts of thousands in the fatherland. It holds much of interest doubtless, and with the assistance of the dedication it is possible to draw a parallel between it and Strauss' "Till Eulenspiegel." A prologue and episode and seven incidents comprise the poem, which is played without intermission and with the slightest of pauses between its parts. So elaborate and realistic a piece of fooling, heard once, has the interest of a rare curio. To be forced to listen to it as a frequent orchestral visitor would certainly be painful.

Dukas' "Sorcerer's Apprentice," which closed the program, was possibly inserted for the purpose of contrasting the Mraczek number. The delicacy and grace which characterized it and the dramatic climax of the Sorcerer's return place it in a higher sphere than Mraczek's frank though skilful fooling.

Still a third number, which, in its time, was considered a shockingly realistic piece of descriptive writing, Liszt's Second Mephisto Waltz, from his setting to Lenau's "Faust," was also included, but its erstwhile horror seemed to have departed before the stranger dissonances and more complicated harmonies of the later composers.

Goldmark's dainty "Spring" overture, which completed the orchestra's part in the evening, furnished a delightful contrast to the eerieness of the other numbers.

Miss Culp, whose vocalism has won her high praise elsewhere, demonstrated that she is entitled to be considered among the leading interpreters of "lieder." Her voice is of pleasing quality and under excellent control, used with the minimum of effort and effective, both in half voice and at full pitch. She gave first a group of three Schubert songs inspired by the lyrics in Scott's "Lady of the Lake," the "Raste Krieger," "Jaeger, Ruhe von der Jagd," and "Ave Maria," and later Wagner's poetic "Traeume," followed by Claerchen's two songs from Beethoven's Egmont "Freudvoll und Leidvoll" and 'Die Trommel Gerhuehret."

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date

BOSTON SYMPHONY IN FINAL CONCERT

Weird Burlesque, "Max und Moritz," Proves Wearisome. Other Numbers Memorable.

JULIA CULP THE SOLOIST

PROGRAMME.

Mraczek—"Max und Moritz," Burleske.
Goldmark—Overture, "In the Spring."
Songs with Orchestra—Schubert: (a) Raste, Krieger, (b) Jaeger, ruhe; (c) Ave Maria.
Julia Culp.
Liszt—"Mephisto" Waltz.
Songs with Orchestra—Wagner, "Traeume"; Beethoven, "Freudvoll" and "Die Trommel."
Dukas—"Sorcerer's Apprentice," Scherzo.

The initial number of the Boston Symphony programme, at the Academy, last evening, was programme music with a vengeance—the vengeance being that of the miller who grinds the two mischievous urchins into flour, after the perpetration of the seven tricks that Wilhelm Busch depicted, in the German sublimation of the livid "comic" supplement of American Sunday newspapers. The music, with its recurrent motive of the irrepressible youngsters, brings alive the pictures—but after half an hour of the juvenile diablerie the most sympathetic listener has had rather more than enough of it.

There is not very much difference in the idiom that describes stealing the widow's fowls and that which projects the distresses of the tailor, the schoolmaster, Uncle Fritz with the beetles, or the irate baker. There is all the ingenuity of Richard Strauss—to whom Mraczek inscribes the work—in episodes that are more lucid and coherent reminders of "Elektra" and "Feuersnot." But it is not the highest type of [illegible] the running commentary of cold type to explain it; orchestral music should not have to lean heavily upon a libretto. Noteworthy was the skill of the united violins, the clarinet

Doctor Muck, moreover, clarified what might have been viscous and turgid by putting the accent just where it belonged and preserving the disciplinary balance between the small boys and their elders. But when all was bowed and blown and fingered, the net result was rather dubiously worth the virtuosity expended upon it.

It was, on the whole, a relief to find oneself in the vernal joyfulness and buoyant lyricism of Goldmark's version of the Spring. Like Schumann's "Spring" symphony, played by our own orchestra last Friday, it is tuned to the season of reawakenings and renewed aspirations of the earth-mother and her disobedient children. There was the breath of outdoors in it and "vital feelings of delight."

Julia Culp, the Dutch contralto, was the soloist. She has not a beautiful voice, but she sings beautifully. The distinction here is that her inspired art atones for a timbre that is not by nature ingratiating. Every syllable counts for its full value; every emotional stress is informed by acute intelligence; and through all and in all is the spirit that giveth life. Hence it is a constant pleasure to hear her and to watch her as she sings. The "Ave Maria," admirably supported by violins and harp, was nobly set forth and made to mean everything the author of it intended. Whatever the mood, the singer gave her personality to it with a rational intensity, in which mind and heart never lost sight of each other.

In Liszt's "Mephisto" waltz and the Dukas Sherzo the genial necromancy of Doctor Muck found dramatic expression, not alone through the corporate voice of the orchestra, but through the rare skill of Mr. Shuecker's harp, the singing violin of Concertmeister Witek, the pellucid flute of Maquarre, the grumpily humorous argument of the bassoons. The strings—particularly the first violins—are the peculiar glory of the Boston Orchestra. There was a single trill of the latter in the Dukas Scherzo that was as eloquent of tireless rehearsal as Giotto's free-hand circle was of his ability to draw. The concert was the fifth and last of the season's series, and it was one to be remembered.

From PRESS
Address: Philadelphia, Pa.
Date
Established: Lond

BOSTON SYMPHONY PRESENTS NOVELTY

Mraczek's "Burleske" a Unique and Striking Composition.

PROGRAM.

Mraczek. Symphonic Burleske for Grand Orchestra (after Wilhelm Busch's "Max und Moritz.")
First time in Philadelphia.
Goldmark. Overture, "Im Fruhling" ("In the Spring"), Op. 36.
Songs with Orchestra
Schubert.
(a) Raste, Krieger
(b) Jager, ruhe von der Jagd
(c) Ave Maria
Liszt. Second Episode from Lenau's "Faust:" The Dance in the Village Tavern (Mephisto Waltz).
Songs with Orchestra.
Wagner .... "Traume"
Beethoven .... Freudvoll und Leidvoll
Beethoven .... Die Trommel geruhret
Dukas. "L'Apprenti Sorcier" ("The Sorcerer's Apprentice"): Scherzo (after a ballad by Goethe).
Conductor .... **Dr. Kark Muck**
Soloist .... Miss Julia Culp

The Boston Symphony Orchestra gave their last concert for this year at the Academy of Music last evening, presenting the most delightful and varied program of the season, and one of the most enjoyable they have ever given here. The opening number on the program was a novelty and in many ways the most unique orchestral composition Philadelphians have had the privilege of hearing. It is entitled "Symphonic Burleske," and was written by Mraczek, a composer practically unknown to us. For its presentation the orchestra had to be considerably augmented and with instruments rarely used. This is necessary to bring out in imitation all the gay pranks of "Max and Moritz."

Cartoons Set To Music.

"Max and Moritz" are the creation of a German cartoonist. Wilhelm Busch, and their pranks greatly amused the Teutons for some time. The composer has treated, in eight parts, these pranks, introducing them with a prologue and ending them with an epilogue. The Glockenspiel, celesta and a grand piano are important instruments used to illustrate the antics of the mischievous urchins, as well as all the other instruments. The woodwind are used to present the young cocks and hens of the barnyard "first prank." The clarinet sings the widow's grief when they are killed, and when they are put on to boil, and the boys draw them from the pot up the chimney with a fishline, it is the harp, celesta and piano which represent the ascent. Muted and divided second violins imitate the crawling bugs the boys place in Uncle Fritz's bed, and there is also music descriptive of the escaping corn from the miller's bag, and the grinding of the mill.

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From NORTH AMERICAN
Address Philadelphia, Pa.
Date MAR 18

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Mraczek's 'Max and Moritz' Played at Orchestra's Final Concert

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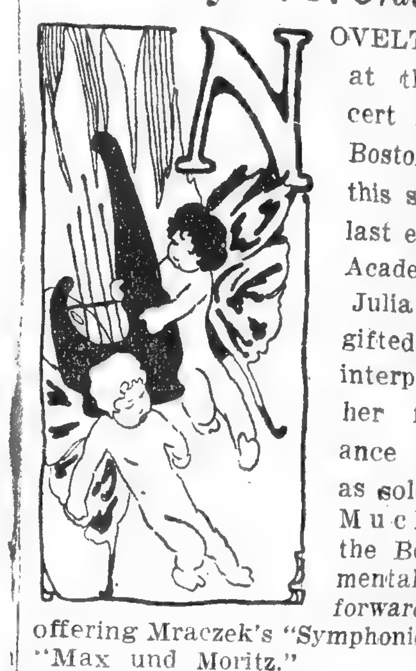
By H. T. Craven



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From BULLET[illegible]
Address PHILADELPHIA,
Date MAR

BOSTON SYMPHONY ORCHESTRA

Closing Concert of the Season at the Academy of Music

One of the largest audiences that have assembled for any musical performance this season greeted Dr. Carl Muck and the Boston Symphony Orchestra last night at the Academy of Music. The concert marked the closing of the orchestra's twenty-eighth season in Philadelphia, and was attended by an audience which, in size and general aspect, had every appearance of an opening night at the opera.

The program Dr. Muck had arranged for the closing concert was one made up entirely of modern compositions, with the exception of two songs by Beethoven, and one of the numbers was a distinct novelty never before heard in this city. This was the symphonic burleske, "Max and Moritz," written by Josef Gustav Mraczek, a composer of Brunn, of whom little is known. Mraczek was trained as a violinist and began his musical studies with his father, a 'cellist. After finishing his studies he made concert tours and then settled down in Brunn to compose. Among his works are two operas, a pianoforte quintet, incidental music to the drama "Kismet," and several small pieces for violin and pianoforte. The "Max and Moritz" burleske deals with the pranks of two mischievous boys told of in a collection of tales by Wilhelm Busch, written for the amusement of German children. The work is in nine movements, each of which is intended to picture one of the pranks of the two boys. It is dedicated to Richard Strauss and is written in the same vein as that master's "Till Eulenspiegal." The composition requires an enormous orchestra, and calls for a triangle, cymbals, glockenspiel, celesta, and piano, besides the usual array of instruments. Many of the grotesque idioms employed by Strauss are used, while in parts the work degenerates from musical portrayal into ordinary descriptive sound, particularly where the composer trys to imitate the crowing of chickens, the quacking of geese and kindred noises. The composition is very difficult and although a flawless interpretation was given to it under Dr. Muck's careful direction, it could be seen that the audience applauded for the work of the orchestra and not for the composition itself.

The soloist was Julia Culp, the eminent Dutch mezzo-soprano, who has been charming audiences in New York and throughout the east during the present season. Miss Culp has a full, rich voice which has been perfectly trained. She [illegible] the famous song-writers with genuine expression, while her enunciation and tone are always clear and intelligible. She also has a charming personality which wins audiences much in the same manner as that of Madam Schumann-Heinck. She is always smiling, whenever a smile does not interfere with her work, is perfectly at home on the platform, and sings artistically and with taste. Last night she sang two songs by Beethoven, three by Schubert, and one by Wagner. All of them were well done, but if any stood out from the others, it was Wagner's ineffably beautiful "Traume," with its reminders of "Tristan und Isolda." Schubert's "Jager, rhue von der Jagd," and "Ave Maria" were also poetically rendered. Miss Culp won her audience after the first song and all of her work was loudly applauded. The third Schubert song was "Raste, Krieger," and the two of Beethoven were "Freudvoll und Leidvoll," and "Die Trommel geruhret."

Besides the Mraczek number the purely orchestral part of the program comprised the "Mephisto Waltz" from Lenau's

Newspaper Cutting Bureau in the World
MAR 21 1913

From EAGLE
Address Brooklyn, N. Y.
Da

BOSTON SYMPHONY LECTURE.

Carl Fique Analyzes Programme to Be Played at the Academy.

Carl Fique gave, yesterday afternoon in the lecture hall of the Academy, the closing lecture recital of the season on the programme of the Philharmonic concert. Omitting the "'Cello Concerto," which Otto Urack will play, he took the purely orchestral numbers that the Boston Symphony Orchestra will present in the opera house of the Academy this evening. Both the lecture recital and concert are under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. After a brief consideration of Dukas' "L 'Apprenti Sorcier," which is to be the closing number tonight, Mr. Fique made thematic study of MacDowell's "Orchestral Suite in E-minor," No. 2, Opus 48, which is the "Indian" suite. It was composed in 1891-92, and was dedicated to the Boston Symphony Orchestra and its then conductor, Emil Paur. It will be remembered that its thematic material was suggested for the most part by Indian melodies.

Mr. Fique then spoke of the numerous compositions nowadays which are built on Indian melodies, and said that when as a boy he read and enjoyed stories about the Indians he frequently saw this phrase, "There is no good Indian but a dead Indian." He gathers the impression now that, "having made the most of the Indians' 'good,' we are putting up monuments in their honor in these compositions."

Wagner's "A 'Faust' Overture," which belongs in the first period of his composing, though it was written shortly after his "Rienzi," which is considered its close, was played by Mr. Fique, after he had given it the usual detail study. He named the themes "the philosopher," "the woman—or the ideal—a theme which sounds like the great composer, the Wagner of the third period of composition," he said in playing it, and "the longing." The last is, note for note, a theme in "Tristan." The two subsidiary themes were found to express "desire for happi-

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From STANDARD UNION
Address: Brooklyn, N. Y. MAR 22 1913
Date

BOSTON SYMPHONY ENDS SEASON HERE

A loud crash coming at the end of Dukas' "L' Apprenti Sorcier" closed the Boston Symphony Orchestra's concert at the Academy last night and brought its season here to an end. The crash followed a long, monotonous passage and came abruptly, with startling effect.

Those who regard the composer as a musical joke began to laugh; those who regard him as a musical madman, showed their disgust; those who confessedly could not understand his musical idiom were mystified. The Dukas admirers, however, were obviously delighted at the artistry displayed in creating a weird, uncanny, goblinish atmosphere for Gotehe's ballad, "Der Zauberlehrling."

The ballad tells of a sorcerer's apprentice, who changes a broom into a human being to do his bidding and makes the animate broom do his work, carrying pails of water to the house. The apprentice forgets the words of the charm and the house is almost flooded when he suddenly remembers them. "The broom," as a programme note explained, "flies to its corner and is quiet."

The crash at the end apparently was the flying broom. It was perhaps unfortunate that a number which inspired such mixed feelings should have been chosen by Dr. Muck to close the last concert of his orchestra here. The loud laughter, with an undercurrent of subdued hissing, the enthusiastic applause, and the mute indifference of most of the audience, made a most unusual scene at a Boston Symphony concert.

The main theme of the composition is repeated over and over again with insistance and its monotony creates an unusual effect. It was written as a tone poem of mystery, in accordance with the idiom of the Debussy school. The composer, whose "Ariane et Barbe Bleu" had but a brief existence at the Metropolitan Opera last season, despite the charm of Miss Farrar's performance as Blue Beard's wife, is able to create an atmosphere in music, but his work is of a rare sort—caviare to the general. It is doubtful if such music will ever achieve popularity or lasting success.

Another composer on last night's programme whose work was called to public attention by the advertisement of a production at the Metropolitan was Eugen d'Alber. His "Tiefland" opera, founded on the Spanish drama, "Marta of the Lowlands," had a short career. Last night Otto Urack, one of the regular 'cellists of the orchestra, appeared as a soloist and played the Scotch-German composer's concerto in C major, Opus 20, ofr violincello.

The concerto proved to be a somewhat stupid affair, but it served to show Mr. Urack as a player, of capable if not distinguished qualities. He was received with enthusiastic applause and recalled several times.

The concert opened with MacDowell's "Indian Suite." It is a powerful and poetic series of six pictures, which display the individual and imaginative qualities of the most veristic musical genius America has produced. American composers are heard on concert programmes far too seldom.

The other number was Wagner's "Faust" overture, heard earlier in the season at the Philharmonic and New York Symphony's Wagner Memorial concerts.

It was not played in the same distinguished manner, however, that marked its rendition last night. The pure singing tone of the orchestra and the readings of Dr. Muck, marked by a high quality of imagination and subtle insight, make an interpretation by the Boston Symphony a constant delight.

Newspaper Cutting

From HERALD
Address: New York
Date MAR 1913
Established:

Dr. Muck Ends His Season with Comic Symphony

Burlesque of Dr. Strauss' Tone Poems Feature of Boston Orchestra's Last Concert.

What Messrs. Weber and Fields are to polite drama Dr. Karl Muck and the Boston Orchestra were to symphonic music yesterday afternoon in Carnegie Music Hall, at their last concert of the season in New York. They presented a symphonic burlesque written by Mr. Mraczek, a Polish composer, to glorify the antics and escapades of "Max und Moritz," impish lads of pictorial fiction drawn by Mr. Wilhelm Busch, one of Germany's leading humorous illustrators. It was the first performance of the jocular work in New York.

It was a concert of merry mood throughout. It began with Sinding's first symphony, of vigorous color and broad melody, and ended with Dukas' scherzo, "The Sorcerer's Apprentice."

To the audience this lapse of the sedate orchestra from dignity was most delightful and the applause was of that spontaneous character that is provoked by humor. The burlesque symphony was wonderfully and weirdly performed. It follows closely the structure of the tone poems of Dr. Richard Strauss, which seem to be favorites with the Boston Symphony Orchestra. Mr. Mraczek has overlooked no instrument and no effect in his score. The composition calls for glockenspiel, piano and harp in addition to the usual instruments and keeps the horn players busy putting in and removing the mutes. There are agile and prankish passages for piccolo and bassoon and phrases of dainty melody treading on one another's heels, as it were. Added to all this was the spirit of dignity making merry, as exemplified by Dr. Muck and his players.

"Max und Moritz" was followed by Liszt's Second Episode from Lenau's "Faust" and Dukas' scherzo, which was as delightful as Mr. Mrascek's work, for, while no less merry, it gave the audience an impression of better form and conception. Also, the basson had more of an opportunity to play the buffoon, which was as it ought to be on such a spring afternoon.

From
Address Brooklyn, N. Y. MAR 22 1913
Date
Estab

BOSTON PLAYERS' FINAL CONCERT

Dr. Muck's Men at the Academy of Music.

'CELLIST OTTO URACK APPEARS AS SOLOIST

Splendid Playing of Concerto by D'Albert, MacDowell "Indian" Suite, Wagner and Dukas Compositions.

Dr. Carl Muck and his Boston Symphony Orchestra made their season's farewell at the Academy of Music last night. And, as if to show us that in addition to its wonderful ensemble, it had some exceptional virtuosi in its personnel, Dr. Muck presented Otto Urack, first 'cellist, as soloist.

It must be said, however, that the Boston Symphony Orchestra has presented more interesting and artistic programmes than the one last evening. It was evidently Dr. Muck's idea to give a "novelty evening," as the MacDowell "Indian Suite" and "L'Appenti Sorcier" (The Sorcerer's Apprentice) by Paul Ducas, were distinctive novelties to Brooklyn audiences of the past few seasons.

The MacDowell Suite, a collection of Iroquois, Chippewa and Dakota Indian chants, love songs, dirges, war and scalp dances, is a really beautiful piece of orchestral writing, at times displaying exquisite tone-color effects.

With the exception of the opening measures of the first part, "Legend," which calls for a passage for the horns, the suite was wonderfully performed by this master aggregation of musicians. The horns, which hardly had time to warm up, played entirely out of tune during the greater part of this first movement.

The "Faust" overture, written by Wagner, in Paris, in 1839, which we are told is supposedly the first movement to a "Faust" Symphony which the composer had in mind, suffers greatly in comparison with the master's later works, both as to melodic finish and fullness of orchestration. But it was much appreciated, judging from the volume of applause it evoked. Although it is merely a fragment of what might have been a great work, it was more acceptable than some of the works of our so-called "modernists."

It is seldom in these days of dearth of 'cellist soloists that we have had the pleasure of hearing so sterling a performer as Mr. Urack.

This young man, who acts as assistant conductor of the orchestra, and who, although only 29 years of age, was first conductor of the Municipal Theatre at Barmen, Germany, and was promoted to the position of conductor at the Royal Opera, at Berlin, played the Concerto in C major, by Eugen D'Albert, the celebrated composer-pianist. He showed a wealth of luscious tone, exceptional elasticity of bowing and splendid execution. In addition to this, his double-stopping—an almost insurmountable obstacle for many 'cellists—was dazzling. He received an ovation after his number.

The concert concluded with the "Sorcerer's Apprentice," by Dukas, which the composer calls an orchestral scherzo. It is a number of the modern French school, which makes free use of the whole-tone scale, and the principal theme reminds one of the lilt that the little boys shout in the streets to keep time with a pedestrian's stride which is unusually pronounced or heavy on the pavement. It was superbly rendered and greatly pleased the capacity audience present.

From EAGLE

Address Brooklyn, N. Y.

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Last Concert in a Remarkably Good Programme, and With Otto Urack as 'Cello Virtuoso.

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Otto Urack,

Virtuoso on the 'Cello, Who Played Last Evening With the Boston Symphony Orchestra at the Academy of Music.

In Eugen d'Albert's "Concerto for Violoncello and Orchestra" appeared Otto Urack as solo 'cellist, who came with an enviable reputation, for in the municipal theater in Barmen he produced almost all of Wagner's operas as well as Strauss' "Salome," "Elektra" and "Der Rosencavalier." In the Festival Orchestra at Bayreuth he was long the chief 'cellist. The number was, in the spirit that both Mr. Urack and Dr. Muck gave it, a long and beautiful meditation, the 'cellist proving himself to be without doubt a virtuoso of the finest caliber. Alwyn Schroeder, formerly of the Kneisel Quartet, who played the concerto on its first production in Boston, in 1901, may have given it with more vigor in the "allegro vivace" movement, but as a whole he could scarcely have contributed so much poetry and beauty of sentiment as did Mr. Urack. The soloist has much extremely difficult work to do, especially in "allegro" in the first movement, and Mr. Urack rose to the occasion with ease, while his tone was always soft and mellow. Great applause followed the number and the 'cellist was summoned again and again to respond. That he severed a contract in Europe in order to join the Boston Symphony is something for music lovers to rejoice over, for he is a decidedly fortunate addition to its ranks.

"A Faust Overture," by Richard Wagner, showed little of the Wagner of the great operas, and yet the master's hand was felt in the use of the themes, in the logical development of them and in the unity of the composition. It was tempered finely, too, by Dr. Muck's discriminating baton, and full effect was given in depicting the soul of Faust, weary of life and yet struggling up and on to meet succeeding struggles to which mankind is born. For a close to the concert there was Paul Dukas' rollicking mystic "The Sorcerer's Apprentice." Here Dukas is, as he is in the opera, "Barbe Bleue," accustomed to use dissonance, but here discords were positively delightful, for they belong to the atmosphere. And there were not too many of them, for they were tucked with great skill into the warp and woof of the composition, with its strange concatenation of orchestral effects. [illegible] it was with a snap that the last concert by the Boston Symphony was brought to a close. There was frequent applause for the orchestra and for Dr. Muck.

The [illegible] Newspaper Cutting Bureau

From TRIBUNE

Address: New York.

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Herr Strauss wrote a capital bit of humorous music—perhaps the best thing he has ever done—and called it after Till Eulenspiegel. His reverent or irreverent imitator has written another piece scarcely less comical, but far less clever, and has called it "Max und Moritz." If it were not so obviously farcical the composition might call into court for judgment the whole question of the limitations of music and the boundaries of the programmatic art. Can music, or ought it, attempt to describe four fowls pulling at as many ends of an interknotted string? Can music depict the theft of the roasted fowls by means of line and hook let down the chimney? Can music describe how a plank bridge was weakened by sawing so that a would-be passenger over it was plunged into a brook? Can music tell of the troubles caused to a sleepy man by bugs surreptitiously inserted in his bed? Granted that since all German village schoolmasters sit on the organ bench in church on Sundays, must we recognize that a fugue may be used under circumstances to characterize a village schoolmaster? Is it a likely procedure in America, where village schoolmasters do not play the organ on Sundays? And so on, and so on. To enjoy fully the music which Dr. Muck gave us yesterday it was necessary to know all about the amusing pranks of Max and Moritz and to believe that they can be portrayed, or suggested, by devices familiar to composers. That knowledge was the possession, possibly, of a few score of the listeners. Why, then, was so much time sacrificed which might have been made enjoyable to the many? Only a few score appreciated and enjoyed the joke on Strauss. But for these it was a joke brilliantly carried out.

The other numbers, besides the symphony already mentioned, were Liszt's "Mephisto Waltz" and Dukas's "L'Apprenti Sorcier"—two other musical jokes. Evidently Dr. Muck is a humorist.

H. E. K.

From TIMES

Address: Brooklyn, N. Y. 22 1913

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BOSTON SYMPHONY.

MacDowell's Indian Suite Splendidly Played—Otto Urack, Soloist.

The Boston Symphony Orchestra gave the fifth and concluding concert in the Brooklyn series for the present season in the Academy of Music last night. The programme offered by Dr. Carl Muck was both brilliant and interesting.

MacDowell's beautiful orchestral Indian Suite was the principal number. It is a composition which grows steadily in favor—a composition which, aside from its intrinsic interest as a dignity and high musical excellence, has a great significance, for the composer himself is authority for the statement that its thematic material was suggested for the most part by Indian melodies.

It was especially well played, with the perfection of ensemble and unanimity of sentiment always to be counted upon in this body of players. The pianissimos were of an ethereal tone, spun to an elusive fineness. In virile quality there was not less to admire, and between the extremes were innumerable nuances of color and sentiment.

The tender grace and idyllic beauty of the second movement, "The Love Song," and the war-like elemental savagery of the third movement, "In War Time," afforded opportunity for the revelation of stirring contracts in treatment. These two were noteworthy features in a performance in itself noteworthy. The dirge was given hardly less satisfying.

Wagner's "A Faust Overture," and Duka's robustly humorous orchestral scherzo, "L'Apprenti Sorcier," were the other orchestral numbers. The latter in particular was rendered with great spirit.

Otto Urack, member of the orchestra, was the soloist of the occasion, playing Eugen d'Albert's Concerto in C major for violoncello. The three connected movements which compose the work afford ample opportunity for both soloist and orchestra. Mr. Urack's performance was successful in high degree, winning warm recognition, not only for the virtuosic qualities he displayed, but for his beauty of

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Newspaper

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Newspaper Cutting Bureau

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Nevertheless, there was much sincere applause, some of it bestowed by the thousands present who were sorry no more concerts are to be offered until next autumn.

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The composer is thirty-five years old, a resident of Brunn, and he is a musician of mature powers and genuine gifts. He has succeeded admirably in imparting a real comedy spirit to his composition, but it is doubtful if the imagination could accurately classify the qualities which the music is intended to convey if written programme notes were not available to make these qualities clear.

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H. E. K.

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Newspape

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Newspaper

From SUN
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THE BOSTON ORCHESTRA.

A New Symphonic Burlesque Produced at Last Matinee.

The fifth and last afternoon concert of the present season of the Boston Symphony Orchestra in this city took place yesterday afternoon in Carnegie Hall. The programme comprised Sinding's symphony in D minor, No. 1; Josef Gustav Mraczek's symphonic burlesque, "Max and Moritz;" Liszt's "Mephisto" waltz and Dukas's "L'Apprenti Sorcier." The novelty of the occasion was the composition of Mr. Mraczek, a work which was first made known by the Musik Verein of Bruenn, the composer's native city and present home, in 1911. Its first performance in this country was by the Chicago Orchestra on December 20, 1912.

The subject of the composition is a series of humorous sketches for children entitled "Max und Moritz, eine Bubengeschichte in sieben Streichen," by Wilhelm Busch. It was published in Munich in the early '60s and is now in its sixty-first edition. Its humor is essentially German and it relies for praise chiefly on the pictures, which are full of character. They belong to that line of rollicking creations which have made the worldwide fame of *Der Fliegende Blaetter* and *Simplicissimus.*

Max and Moritz are two boys who are incarnations of mischief. They keep their village in a perpetual state of turmoil with their pranks. First they tie four pieces of bread together with crossed strings to tempt the innocent pet chickens of the Widow Bolte. The chickens swallow the bait and then in their struggles to free themselves tangle the string over a tree limb and hang themselves.

The weeping widow determines as an economical Hausfrau that she must eat them. Having put them on the hearth to fry she descends for a few moments to her cellar. The boys are on her roof with fish hook and line and they draw the chickens up through the chimney. The widow, finding that they have disappeared beats her poor innocent dog, while the boys repair to the woods and stuff themselves into torpor.

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LOEFFLER MUSIC GIVES PLEA

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BOSTON ORCHESTRA CLOSES SEASON HERE

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A novelty on the programme was a "symphonic burlesque," after Wilhelm Busch's inimitable German tale of the naughty boys, Max and Moritz. It is by one Joseph Gustav Mraczek, a name not easily grasped and not hitherto known in New York, and yet, as his composition attested, a musician of very considerable attainments.

The piece is dedicated "with the utmost respect" to Richard Strauss; whether the music shows so much respect as the dedication might be questioned, for it is an elaborate burlesque of Dr. Strauss's conceptions of programme music and his embodiment of them in his symphonic poems, especially his later ones. Mr. Mraczek has used quite as formidable an instrumental apparatus as his model, including most of the known orchestral instruments, and his jest is on a most elaborate scale. It consists of a prologue, seven pranks, and an epilogue. The substance of these is carefully detailed in the programme notes, and the listener is expected to follow them in the approved manner, and, of course, also to enjoy the composition purely as music.

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Newspaper

From SUN
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THE BOSTON ORCHESTRA.

A New Symphonic Burlesque Produced at Last Matinee.

The fifth and last afternoon concert of the present season of the Boston Symphony Orchestra in this city took place yesterday afternoon in Carnegie Hall. The programme comprised Sinding's symphony in D minor, No. 1; Josef Gustav Mraczek's symphonic burlesque, "Max and Moritz;" Liszt's "Mephisto" waltz and Dukas's "L'Apprenti Sorcier." The novelty of the occasion was the composition of Mr. Mraczek, a work which was first made known by the Musik Verein of Bruenn, the composer's native city and present home, in 1911. Its first performance in this country was by the Chicago Orchestra on December 20, 1912.

The subject of the composition is a series of humorous sketches for children entitled "Max und Moritz, eine Bubengeschichte in sieben Streichen," by Wilhelm Busch. It was published in Munich in the early '60s and is now in its sixty-first edition. Its humor is essentially German and it relies for praise chiefly on the pictures, which are full of character. They belong to that line of rollicking creations which have made the worldwide fame of *Der Fliegende Blaetter* and *Simplicissimus*.

Max and Moritz are two boys who are incarnations of mischief. They keep their village in a perpetual state of turmoil with their pranks. First they tie four pieces of bread together with crossed strings to tempt the innocent pet chickens of the Widow Bolte. The chickens swallow the bait and then in their struggles to free themselves tangle the string over a tree limb and hang themselves.

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PRANKS OF 2 BOYS AS SERIOUS MUSIC

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LOEFFLER MUSIC GIVES PLEASURE

Est

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BOSTON SYMPHONY HERE

Orchestra Gives Brilliant Concert at Carnegie Hall.

Major Higginson's band from Boston came to us again last night for their last Thursday night concert of the season, and Carnegie Hall was filled with the usual Boston Symphony audience, an audience that both for intelligence and size knows no peers in New York's musical life. The solo performer of the evening was Anton Witek, the concert master of the orchestra, who played Brahms's concerto in D major for violin and orchestra.

Mr. Witek has appeared before in this city, but he never has revealed himself as the splendid artist he proved himself last night. The cadenzas in the concerto are difficult in the extreme, yet he threw them off with a dexterity and precision that appeared the negation of effort, while his tone was uniformly warm and clear. Let us hope that we shall hear Mr. Witek often in the future and always in the vein he showed last night.

In the main orchestral number, Dr. Muck chose Charles Martin Loeffler's "Pagan Poem," a composition which has been heard before in New York and which is one of the most inspired things that the Alsatian-Bostonian composer has written. It is, to be sure, altogether too long, but there are in it passages of great beauty and brilliancy. The three trumpets which, behind the scene, give out the musical expression of Vergilian refrain as written in the poem upon which the composition is founded, make an innovation of which the effectiveness is remarkable.

Though the "Poem" is founded upon certain verses in the eighth eclogue of Vergil, it is not strictly programme music and is abundantly able to stand by its own purely musical appeal The splendid orchestra, inspired by Dr. Muck's informing spirit, gave it a performance that was one of the finest things of which even that great band is capable. The other two orchestral numbers were Goldmark's overture, "Im Frühling," and Dvorak's "Carnival" overture.

From EVENING TELEGRAM
Address: New York.
Date ....

Dr. Karl Muck was evidently in a playful mood when he arranged the programme of the Boston Symphony Orchestra's final concert in Carnegie Hall yesterday afternoon.

After Sinding's ambitious symphony in D minor, in which the Norwegian composer applied native local color with Wagnerian skill to a big but sombre score, the tone of the performance changed.

Mraczek's symphonic burlesque on Busch's "Max and Moritz" was a work of delicious humor. It owes its existence to works like Dr. Richard Strauss' "Hero Life" and "Domestic Symphony." Had these noble pictures in music never been penned we should never have had the exquisite joy of listening to Max and Moritz stealing chickens and drowning

Miss [illegible]lanche Duffield
Phot[illegible]y Otto Sarony Co.

tailors in three-fourths time by means of a great orchestra assisted by a grand pianoforte with the lid raised.

Franz Liszt's "Mephisto Waltz" followed, and Duka's "Sorcerer's Apprentice" brought to a close a programme which was more unique than noble.

Needless to say, Dr. Muck conducted with that mastery and repose which are characteristic of him, while the great orchestra played with the same unanimity and power which it expends on merely musical works by Beethoven, Brahms or other masters.

From MORNING TELEGRAPH
Address New York
Date MAR 21 1913

BOSTON SYMPHONY CONCERT.

Modern Music Occupies First of the Final Appearances This Season.

The first of the Boston Symphony Orchestra final concerts here was given in Carnegie Hall last evening and was devoted entirely to modern music. Mr. Witek, the concert-master of the orchestra, was the soloist, playing the Brahms concerto.

The programme was:

Overture, "In the Spring," Goldmark; "A Pagan Poem" (after Virgil) Op. 14, for orchestra, pianoforte. English horn and three trumpets obbligati, Loeffler; concerto for violin and orchestra in D major, Brahms; overture, "Carneval,"

From THE MORNING TELEGRAPH
Address: New York City.
Date MAR 24 1913

BOSTON SYMPHONY'S ADIEU.

Symphonic Burlesque on Richard Strauss Feature of Final Concert.

A symphonic burlesque, "Max and Moritz," by Mrazek, was the feature of the Boston Symphony Orchestra's final concert at Carnegie Hall Saturday. The work is generally considered to be a parody on the extreme features of Richard Strauss's style. The other numbers on the programme were a symphony in D minor; Sinding; episode from Lenau's "Faust," and "L'Apprenti Sorcier," scherzo (after a ballad by Goethe) by Dukas.

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PAGAN POEM CHARMS LARGE AUDIENCE HERE

Dr. Karl Muck Leads Boston Symphony Orchestra in Carnegie Hall.

The Boston Symphony Orchestra, generaled by Dr. Karl Muck, brought back to New York last night Charles Martin Loeffler's "Pagan Poem," offering it as the principal contribution of a programme in Carnegie Hall which opened with Goldmark's overture "Im Fruehling"—veritable nursery music in comparison—and included Brahms's violin concerto in D major, with Anton Witek, concertmaster of the orchestra, as soloist, and Dvorak's "Carnival" overture.

Loeffler's stupendous score was first introduced to local music lovers six years ago by Dr. Muck and his musicians. About three years ago Walter Damrosch's Symphony Orchestra produced it again in the Century Theatre. In all likelihood therefore the work was not entirely new to the majority of last night's audience, which may have accounted for the enthusiasm it aroused.

But Loeffler's highly impressionistic and elaborate music, with its ear-puzzling dissonances and perplexing rhythms, cannot be absorbed and digested in one or two hearings, though the brilliancy of its instrumental investiture makes an immediate impression. Probably much of the applause was offered as a tribute to the superb playing of the orchestra and as a personal compliment to the composer, who sat in a first tier box near the stage and stood up twice to bow his thanks.

The playing of the orchestra under Dr. Muck's alert and incisive baton certainly deserved every bit of the approval it evoked, for Loeffler's score, which enlists not only the special services of a piano and an English Horn, but also of three trumpets stationed at a distance behind the scenes and guided by signals from an electric button held in the conductor's left hand, presents unusual difficulties. That those difficulties were solved last night goes almost without saying, though the strangely effective harmonic progressions of the hidden brass sounded perhaps somewhat too near and palpable.

To Heinrich Gebhardt, who handled the extremely exacting piano part with extraordinary skill, special praise is due. How he managed accomplish his task—a veritable Chinese puzzle in conflicting rhythms—from memory, it is not easy to understand. Anton Witek, as always when he appears in the capacity of a soloist, exhibited qualities which few musicians accustomed to orchestral routine succeed in preserving. That his performance of the Brahmns concerto inspired genuine admiration was not left for a moment in doubt.

MAX SMITH.

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From HERALD
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Dr. Muck and His Men Give a Pleasing Concert

Mr. C. M. Loeffler's "A Pagan Poem" Wins Applause, Which Includes the Composer Himself.

Conducted by Dr. Karl Muck, the Boston Symphony Orchestra gave a concert in Carnegie Hall last night. The feature of the programme was Mr. Charles Martin Loeffler's tone poem, "A Pagan Poem." The audience waxed enthusiastic over the manner in which Dr. Muck conducted and the orchestra played it, and then it recognized Mr. Loeffler in a front box and renewed its applause. To this the composer bowed.

There were persons in the audience who wanted to go up and ask Mr. Loeffler what it was all about, this "Pagan Poem," with its moments of melody and general atmosphere of musical cubism. It calls for a piano in the orchestra, and in the score are obligatos for three trumpets and an English horn. Mr. Heinrich Gebhard was the pianist. The other solo parts were played with clearness and beauty of tone by Messrs. Louis Kloepfel, Joseph Mann and Carl Merrill, trumpeters, and Mr. George Longy.

For all its turbulence and modern aspect the tone poem appeared to be an oasis in a desert of melody, if such a figure may be used. It was preceded by Goldmark's overture "In the Spring," and followed by Brahms' violin concerto in D major, with Mr. Anton Witek, concert master of the orchestra, as soloist. There was an ovation for him after the first movement, for he accomplished the herculean task of sustaining the audience's interest through the remarkably long movement.

The general effect of the concerto was excellent, Dr. Muck's accompaniment being careful and sympathetic.

Then with a burst of spirit came Dvorak's overture "Carnaval," that sent the audience out to the long lines of automobiles, 'buses and trolley cars and the sidewalk in a mood ready to defy the fog.

From AMERICAN
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Date ....

BOSTON SYMPHONY PLAYS SPRING POEM

What might be called an anticipatory Easter programme was presented last evening by the Boston Symphony Orchestra at Carnegie Hall. The seasonable list began with Goldmark's "In the Spring," a work that, when it was written, opened a new field for its composer. It is a veritable tone-poem of trees stirred in the breezes, bird songs and pipes of Pan. Even the customary thunder rolls break the sweet continuity. Dr. Muck gave a convincing reading of the score.

"A Pagan Poem" (after Virgil), by Charles Martin Loeffler, was next presented. The work follows the plan of Strauss's "Don Juan" and "Don Quixote," in that it attempts to present in a musical way a poem rich in thought and abounding in ideas. Then, too, Mr. Loeffler is utterly modern in his style of composition, another resemblance to Strauss.

Mr. Witek, concert master of the organization, played the solo part in Brahms's Concerto in D major, and Dvorak's "Carnival" closed the concert.

To-morrow afternoon, at Carnegie Hall, the orchestra will give its final event of the season. Works by Sinding, Mraczek, Liszt and Dukas will be played.

From EVG. WORLD
Address: New York
Date MAR 24 191

The Boston Symphony Orchestra, under Dr. Karl Muck, bade farewell to New York for the season at Carnegie Hall on Saturday afternoon. The principal number on the concert programme was a symphonic burlesque, "Max und Moritz," by Mraczek, a Polish composer, who made all sorts of grotesque fun out of imitations of Richard Strauss that Dr. Muck and his men played with a gravity that was convulsing. Sinding's first symphony and [illegible]

[187]

From EVG. JOURNAL
Address: New York
Date

"Katzenjammer Kid" Music Produced by Boston Symphony

The expiring musical season, lik the moribund hero of Richard Strauss's tone poem, "Tod und Verklaerung," before he is translated to a commonplace diatonic Straussian realm of peace, is having its periods of feverish endeavor, and Saturday and Sunday formed one of them. Four orchestras were heard in the two days and several instrumentalists added to the music-making.

Dr. Carl Muck and his Boston Symphony Orchestra gave their final New York concert at Carnegie Hall on Saturday afternoon, the People's Symphony Orchestra gave its third concert in the same hall yesterday afternoon, the New York Symphony Orchestra was heard in an assorted programme for the benefit of its pension fund in Aeolian Hall on Sunday evening, and at the same time Victor Herbert and his orchestra were giving a concert in Carnegie Hall. Leopold Godowsky gave his piano recital at Aeolian Hall in the afternoon.

Dr. Muck's programme was rich—or rather, poor—in programme music, the novelty of this sort being Joseph Gustav Mraczek's "Max und Moritz." The two characters mentioned in the title are a kind of German "Katzenjammer Kids," whose exploits were revealed to the Teutonic world by their originator, Wilhelm Busch, in sketch and story.

The "Max and Moritz" music is said to be a parody on the tone poems of Richard Strauss, especially the later ones. The same stupendous array of instruments is employed in the orchestra and the method and style is precisely that of Strauss. If this tone poem of the gentleman of the un-Teutonic and unpronounceable name is a musical joke, it is one of those elaborate and ponderous affairs that are not foreign to the Teutonic sense of humor. But its intent, if burlesque, succeeds only in being imitation, and its humor is nil.

To the writer, "Max und Moritz" seemed to be a laboriously serious attempt at a tone poem that should actually reproduce in music the Katzenjammerish episodes of the two heroes and, in any case, it reduced music to a function that may quite well be the reductio ad absurdam of Richard Strauss. It was undoubtedly clever, as Strauss himself is, and it brought forward some original and interesting combinations in orchestral color. But as music it was a weariness to the flesh and as humor it was as funny as apple pie in Winter a week old.

Dr. Muck resuscitated Christian Sinding's D minor symphony, a sturdy skeleton that is still only a skeleton. There was also the second episode of ..." according to Liszt,

EVENING MA
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From POST
Address: New York MAR 24 1913
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This "Burleske" consists of a prologue, seven pranks, and an epilogue. The programme of "Prank V" is as follows: "Uncle Fritz is visiting the boys' parents. Max and Moritz go into the woods and collect beetles. Returning, they put them in uncle's bed. In the night watches the beetles begin to be busy. Uncle kills as many of them as he can and goes back to bed." At first sight this seems a trivial subject for a "symphonic poem," even as a burlesque. But the composer has filled the work so full of melody and genuine humor that it is pleasant to listen to, and that is enough. Incidentally, it may be mentioned that it is a *reductio ad absurdum* of Strauss's bleating sheep—but this is not to be taken seriously, while that was. As a piece of "descriptive music" it is like all music of the kind—one needs to be told what it is about to know its meaning. We can stand this in music, but not in "cubist" painting.

Sinding's Symphony in D minor opened the programme. It has lucid moments, but on the whole is dull and uninteresting. Liszt's "Mephisto Waltz" was a welcome number, and by far the best music on the programme. The final number was Dukas's Scherzo, "L'Apprenti Sorcier." All the music was played in the Boston Symphony's best style.

It is a pity that the boys who distribute programmes on the other side of Fifty-seventh Street cannot be given enough copies to go around. They had given out some time before the concert began.

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Under the patronage of Gatti-Casaz Enrico Caruso and others in the Me politan Opera House, the Italian A bassador in Washington, the local c sul and a number of prominent Italia in New York, there has been organiz the Italian Philharmonic Society New York, Inc., the first concert which is to be given in Carnegie Ha on April 13. The object of this society is to present the various symphonic and classical works of both the old and modern Italian school, heretofore unknown in America.

The orchestra of 100 pieces, under the leadership of Cesare Sodero, has been selected from the Philharmonic, New York Symphony and Boston Symphony societies. At the first concert the composers represented will be modern, with one exception—Cherubini.

Frances Alda of the Metropolitan has promised to sing at least one number. Geraldine Farrar and Antonio Scotti have added their names to the society's list of patrons.

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Karl Muck was nothing if not eclecti in his programme for the concert of th famous orchestra from Boston in Carnegi Hall last night. Indeed, it must hav taken some courage to group in one pro gramme such diverse composers as th vivid and sometimes banal Goldmark, th illusive Leoffler, the restrained Brahm and the romantic Dvorak.

Of these four, Leoffler, with his "Pag Poem," merited the unusual enthusias showered upon him. The compose acknowledged the tributes from his sea in a prominent box.

In attempting to express in music th spirit of the eighth eclogue of Virgil, with its magical Thessalian atmosphere, Mr. Loeffler's idioms are his own and are as ultra-modern as Debussy's.

Brahms' Concerto for violin, in D major, was played by Mr. Witek, the concert master of the orchestra. His work was marked by great clarity and reserve. If it never rose to really inspired heights it was at least a creditable and thoroughly musicianly presentation of the concerto.

Goldmark's overture, "In the Spring," might be called almost anything else—and Meyerbeer might have written it. It was played with a beauty of tone that might have been expended in a better composition.

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M^ME BELLA ALTEN

Dvorak's Carnival overture concluded the programme.

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UNION SQUARE.

A truly surprising bill of vaudeville attractions will be in store for the patrons of B. F. Keith's Union Square Theatre this week. It is largely a bill of novelties, and otherwise abounds in fun and music. To those who like a thrill, the Tom Davis Trio will be enjoyable in "Motoring in Midair," the last word in the way of a thriller. An important event in vaudeville will be the appearance of the celebrated lyric soprano, Josephine Dunfee, who has recently starred with De Wolfe Hopper in several productions. In the comedy line, Ben Deely and company, assisted by Marie Wynne, offer "The New Bellboy." "Broadway Love" is an interesting playlet, presented by Gladys Alexandria and company. A special feature will be the Empire Comedy Four. Mr. Keith never forgets the children, and he has arranged for the first appearance of Karl Emmy and his Pets. Other important numbers will be the Wilson Brothers, Ralph Smalley, the Boston Symphony Orchestra and Lena Pantzer, "Queen of the Wire."

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Boston Orchestra Plays Loeffler's "A Pagan Poem"

Anton Witek Soloist in a Brahms Violin Concerto—Interesting Programme for the Last Evening Concert of Its Season.

BY SYLVESTER RAWLING.

Dr. KARL MUCK and the Boston Symphony Orchestra presented at Carnegie Hall last night an interesting programme for the last evening concert of the organization's twenty-seventh season in New York. The weather had no effect upon the attendance. There was a crowded audience of music lovers that in appearance rivalled the Opera House.

The principal number was Charles Martin Loeffler's "A Pagan Poem." It is his opus 14, composed for orchestra, piano, English horn and three trumpets obbligati. Mr. Loeffler got his inspiration from the eighth Eclogue of Virgil, some of the lines of which tell of the spell of a sorceress to call her recreant lover home. While it was played here a few years ago by Walter Damrosch and the New York Symphony Orchestra, it is, practically, a novelty. Although long, the composition is interesting, has points of beauty and is well orchestrated. One effective device is the pronouncement of the call of the sorceress, from time to time, by the three trumpets placed behind the scenes. At the end, when the spell has done its work, they come upon the stage to announce the triumph. Mr.

Heinrich Gebhard played the piano, Georges Longy the English horn and Louis Kloepfel, Joseph Mann and Carl Merrill the trumpets. Their work was most creditable and the orchestra gave of its best quality. Mr. Loeffler was discovered in a box and made to rise and acknowledge the applause.

Anton Witek, the concert master, was the soloist in Brahms's violin concerto in D major, opus 77. He showed expert musicianship and was rewarded with much applause. The other numbers were Goldmark's "In the Spring" overture and Dvorak's "Carnival" overture, in which the band upheld its unequalled reputation.

BOSTON SYMPHONY IN FAREWELL RECITAL

Godowsky Also Gives Final Performance of Season—Irish Musical Festival a Great Success—Good Programme at the Metropolitan.

By EMILIE FRANCES BAUER.

DESPITE the waning season, there was great activity Saturday and yesterday in every available concert room and in the churches as well, where elaborate services were offered.

The Boston Symphony Orchestra marked its farewell for the season Saturday afternoon with a curious and amusing "Burleske," by Mraczek, who wrote in symphonic form the pranks of "Max and Moritz," admirable reproductions of the Katzenjammer kids. Carnegie Hall was well filled.

It is "Respectfully dedicated to Richard Strauss," and it makes a capital joke of the idiosyncrasies of the great German composer, with a deftness and a skill in the treatment of the instruments and the orchestration practically equal to that of Strauss in its expression of humor.

Sinding's symphony in D minor was of less interest, and highly pleasing were the Liszt "Mephisto" waltz and "L'Apprenti Sorcier," by Dukas, also after a ballad by Goethe, which were played on the same programme no doubt because of the peculiar combination of instruments made necessary for the orchestra to bring with them for the performance of the symphonic "burleske."

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CHEER BOSTON COMPOSER.

Symphony Orchestra Plays Loeffler's "A Pagan Poem."

A bit of novelty was forthcoming at last evening's Boston Symphony Orchestra concert in Carnegie Hall upon the conclusion of C. M. Loeffler's "A Pagan Poem."

Persons seeing the Boston composer in a box made known his presence, and for several minutes Mr. Loeffler was kept busy bowing his acknowledgments to the large audience.

In its present form "A Pagan Poem" is needlessly long, tedious in many places and markedly modern in treatment. One respects the skill shown in the making, but the composition has little spontaneity. The feature as well as the surprise of the evening was the violin playing of Anton Witek. He gave a performance of the Brahms D major concerto so technically fluent and musically admirable that nothing he has heretofore done approaches it.

1884

BROOKLYN EDIT
From HERALD
Address: New York
Date MAR 23 1913

TO-NIGHT at the Academy of Music Mr. John McCormack will give his only Brooklyn recital this season. This will be about the last opportunity to hear Mr. McCormack, as he leaves early next month for Australia, where he is to appear in concert and where he will undoubtedly repeat some of the triumphs he attained when he toured that country a few years ago with the Melba Opera Company. With Mr. McCormack as assisting soloist is Miss Helen Keller, the young Boston violinist, who made her American début as the soloist with the Boston Symphony Orchestra this year.

1884

From EVG. JOURNAL
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The "Max and Moritz" music is said to be a parody on the tone poems of Richard Strauss, especially the later ones. The same stupendous array of instruments is employed in the orchestra and the method and style is precisely that of Strauss. If this tone poem of the gentleman of the un-Teutonic and unpronounceable name is a musical joke, it is one of those elaborate and ponderous affairs that are not foreign to the Teutonic sense of humor. But its intent, if burlesque, succeeds only in being imitation, and its humor is nil.

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Estal

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PRESS
New York

blishe 84

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MAR 21 1913

lished:

Karl Muck was nothing if not eclectic in his programme for the concert of the famous orchestra from Boston in Carnegie Hall last night. Indeed, it must have taken some courage to group in one programme such diverse composers as the vivid and sometimes banal Goldmark, the illusive Leoffler, the restrained Brahms and the romantic Dvorak.

Of these four, Leoffler, with his "Pagan Poem," merited the unusual enthusiasm showered upon him. The composer acknowledged the tributes from his seat in a prominent box.

In attempting to express in music the spirit of the eighth eclogue of Virgil, with its magical Thessalian atmosphere, Mr. Loeffler's idioms are his own and are as ultra-modern as Debussy's.

Brahms' Concerto for violin, in D major, was played by Mr. Witek, the concert master of the orchestra. His work was marked by great clarity and reserve. If it never rose to really inspired heights it was at least a creditable and thoroughly musicianly presentation of the concerto.

Goldmark's overture, "In the Spring," might be called almost anything else—and Meyerbeer might have written it. It was

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MME BELLA ALTEN

played with a beauty of tone that might have been expended in a better composition.

Dvorak's Carnival overture concluded the programme.

BROOKLYN EDIT
From HERALD
Address: New York
Date MAR 23 1913

E 1884

TO-NIGHT at the Academy of Music Mr. John McCormack will give his only Brooklyn recital this season. This will be about the last opportunity to hear Mr. McCormack, as he leaves early next month for Australia, where he is to appear in concert and where he will undoubtedly repeat some of the triumphs he attained when he toured that country a few years ago with the Melba Opera Company. With Mr. McCormack as assisting soloist is Miss Helen Keller, the young Boston violinist, who made her American début as the soloist with the Boston Symphony Orchestra this year.

ON SYMPHONY IN FAREWELL RECITAL

o Gives Final Performance of Season—Irish Musical Festival a Great Success—Good Programme at the Metropolitan.

By EMILIE FRANCES BAUER.

DESPITE the waning season, there was great activity Saturday and yesterday in every available concert room and in the churches as well, where elaborate services were offered.

The Boston Symphony Orchestra marked its farewell for the season Saturday afternoon with a curious and amusing "Burleske," by Mraczek, who wrote in symphonic form the pranks of "Max and Moritz," admirable reproductions of the Katzenjammer kids. Carnegie Hall was well filled.

It is "Respectfully dedicated to Richard Strauss," and it makes a capital joke of the idiosyncrasies of the great German composer, with a deftness and a skill in the treatment of the instruments and the orchestration practically equal to that of Strauss in its expression of humor.

Sinding's symphony in D minor was of less interest, and highly pleasing were the Liszt "Mephisto" waltz and "L'Apprenti Sorcier," by Dukas, also after a ballad by Goethe, which were played on the same programme no doubt because of the peculiar combination of instruments made necessary for the orchestra to bring with them for the performance of the symphonic "burleske."

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From WORLD
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1884

CHEER BOSTON COMPOSER.

Symphony Orchestra Plays Loeffler's "A Pagan Poem."

A bit of novelty was forthcoming at last evening's Boston Symphony Orchestra concert in Carnegie Hall upon the conclusion of C. M. Loeffler's "A Pagan Poem."

Persons seeing the Boston composer in a box made known his presence, and for several minutes Mr. Loeffler was kept busy bowing his acknowledgments to the large audience.

In its present form "A Pagan Poem" is needlessly long, tedious in many places and markedly modern in treatment. One respects the skill shown in the making, but the composition has little spontaneity. The feature as well as the surprise of the evening was the violin playing of Anton Witek. He gave a performance of the Brahms D major concerto so technically fluent and musically admirable that nothing he has heretofore done approaches it.

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BOSTON ORCHESTRA PLAYS 'PAGAN POEM'

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The Boston Symphony Orchestra, now in New York on the last of its five visits, gave its evening concert last evening in Carnegie Hall. The programme was made up of modern music altogether, yet of widely contrasting style. It is not so long a way from Goldmark's overture "In Fruhlin," and Duorak's "Carnival," with which the concert began and ended respectively, to Brahms's violin concerto, as it is, to Mr. Charles Martin Loeffler's "Pagan Poem," which occupied the place of a symphony upo nthe programme; for that takes the listne rinto what is still, to many, a new and unfamiliar realm of music.

This "Pagan Poem" was laft played here by the Boston Orchestra under Dr. Muck six years ago. It is suggested by a portion of Virgil's eighth Eclogue, a love song and a love incantation of a Thessalonian maiden endeavoring to bring back her truant lover. In its present shape, which it has reached only after several reworkings by the composer, it is scored for orchestra with pianoforte, English horn, and three trumpets obbligati, the trumpets being heard at different distances off the stage and only at the close with the rest of the orchestra.

This statement of the material means employed suggests that the composer has made elaborate experiments in instrumental timbres in the piece, and such is the case—experiments that are noval and singularly successful. The pianoforte part, admirably played by Heinrich Gebhard, is difficult and elaborate, yet is treated as essentially a part of the ensemble, and not as an added solo; and it is one of the few instances in which a composer has been measureably succesful in obtaining a truly characteristic effect with it.

Most noteworthy is the use of the three distant trumpets playing in strange and dissonant harmonies faintly heard. With these has gone a marvellously skillful use of the orchestra, of all its colors and combinations; and there are effects here that have strange and novel power and a sensuous, yet subtle appeal.

The substance of Mr. Loeffler's music is freighted with a high and fertile imagination. He has not attempted to make an exact translation into tones of Virgil's poem. The music has no servile dependence upon the literary programme, nor does it follow the poem page by page. It is, however, potent in its suggestiveness of the mysteries of Virgil's narrative, its weird imagery, and the crying amorousness of the pagan maiden. There is the note of sensonsness in it. There are gloom and despair, and there is frantic, almost savage rejoicing.

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The certainty of touch with which contrapuntal structure is fabricated can hardly be overlooked by the attentive listener, even though they may not be at once fully appreciated. That the composition is the work of a musician of remarkable quality and remarkable gifts is evident now, as it was when the work was first heard here; and the pages that are of its best are of a keen and poignant beauty.

It received an exatraordinarily fine performance; and its difficulties are great. Dr. Muck and the orchestra expended their powers upon it with a complete devotion. Mr. Loeffler occupied a box, and was called upon to bow his acknowledgments repeatedly to warmly enthusiastic applause.

Mr. Witek, concertmaster of the orchestra, played Brahms's violin concerto in a fashion that commanded high respect. If not a supremely eloquent nor a remarkably brilliant performance, it showed a true appreciation of the work and sympathy with it, and an ample command of its exacting technical demands.

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The "poem" was written by Charles Martin Loeffler, now of Medfield, Mass., but we saw the light in Muehlhausen, the same being in Alsace and, as every school boy, Macaulayan and otherwise, knows, Alsace lies uncomfortably between Germany and Richard Strauss and France and Claude Debussy. And since neither is Greek, nor eke Roman, the ruminator was left to the only possible conclusion, that Mr. Loeffler's paganism was of the Medfield, Mass., variety.

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MUSIC AND DRAMA

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The success of Richard Strauss is a conspicuous illustration of what can be done by following the Berlioz method. He seldom has anything to say that, for its own sake, is worth listening to; but he garbs what he says in such brilliant hues that the public is hoaxed into the belief that it is listening to a new art message. As a costumer, Strauss is great, but his fine clothes are tailored mostly to be put on dummies.

Another follower of Berlioz is Charles Martin Loeffler, whose "A Pagan Poem" was played in Carnegie Hall last night by the Boston Symphony Orchestra. It is not a novelty, having been played here once before by the same musicians and a second time by the New York Symphony Orchestra. On both occasions, as again last night, the audience was so enchanted by the beautiful coloring of the piece and by certain novel effects of orchestration that it overlooked the fact that the composer had nothing to say so far as melody is concerned. The novel tints were secured by the use of a pianoforte on the stage and three trumpets behind the scenes. In his harmonies, Mr. Loeffler is a faithful follower of the leader of the French school of the hour. When this piece was played by the New York Symphony Orchestra, an expert musician who had not seen the programme exclaimed after a few minutes: "I did not know Debussy was on the programme."

On that occasion the trumpet strains were more effective than they were last night, when they were too loud and not sufficiently detached from the players on view. In other respects, it is needless to say, Dr. Muck and his players gave a more satisfactory rendering of the "Pagan Poem," which, by the way, would be greatly improved by heroic cuts. The piano part was ably played by Heinrich Gebhardt.

The soloist of the evening was Anton Witek, who played the Brahms concerto with the technical skill to be expected of the concert-master of the Boston Orchestra. A splendid performance of Goldmark's "Spring" overture opened the concert, and a brilliant close was provided by Dvořák's "Carnival" overture.

From
Address Washington, D. C.
Date

Miss Maud Sewall, organist and choir director of the Church of the New Jerusalem, concluded Monday a series of lectures on the works composing the program of the concerts given by the Boston Symphony Orchestra. These lectures have been given at Studio Hall throughout the season the Monday afternoon preceding each concert by the orchestra. Miss Sewall on each occasion gave also piano illustration from the compositions, and at one of the lectures was assisted by Miss Beulah Chambers, pianist, and Mrs. Duff Lewis, violinist.

Miss Florence McDonald presented a class of pupils in song recital Wednesday evening at Belcourt Seminary. The young singers gave a creditable account of themselves in the following program, in which they were assisted by students of the piano department: Songs, "Like a Rosebud," by La Forge, "Ich Liebe Dich," by Grieg, Miss Nenetta Burton; "Si mes vers avaient des Ailes," by Hahn, Miss Madeline Kyle; "The Lost Shepherd," by Sidney Homer, Miss Madeline Hill; piano solos, "To a Water Lily" and "A Scotch Poem," both by MacDowell, Miss Ethel Eldridge; songs, "Are You Awake, Little Flower," by Sans Souci, "Morning," by Speaks, Miss Florine Hardwick; "Where Blooms the Rose," by Johns, Miss Anice Doughty; "The Pine Tree," by Salter, "Who is Sylvia?" by Schubert, Miss Hattie Birge; piano solos, "A Tin Soldier's Love," and "The Humming Bird," by Edgar Thorne, Miss Rozelle Wilson; songs, "April Rain," by Woodman, and "At Dawn," by Cadman, Miss Vera Thornton; "Violets," by Mildenberg and "To You," by Speaks, Miss Ethel Eldridge; "Ecstasy," by Beach, "The Ivy Leaf," by Mildenberg, Miss Florine Fleming; "Souvenir," by Drdla, Miss Laurine Gay; "Song of April," by Salter, "Fairy Lullaby," by Beach, Miss Ruth Busby; "Love Me If I Live," by Foote, Miss Ada Carrington; "Haymaking," by Needham, Miss Jessie Ross; piano solo, "Nymphs and Fauns," by Logan, Miss Ruth Hubby; songs, "The Temple Bells" and "Kashmiri Song," by Woodforde-Finden, Miss Lillian Allison; "Marchioness, Your Dancing," Lemaire, and "Happy Days," by Streleski, Miss Dorothy Robins.

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Boston Symphony Orchestra.

It is well known that Richard Wagner d not approve of Hector Berlioz, but the easons for his aversion are not generally known. While admitting his unusual talent, he was convinced that his influence on the musical art was on the whole pernicious, for the reason that his cleverness in devising new tricks of orchestration had made it possible for minor composers to produce effects and secure applause even when they had absolutely nothing to say. Wagner himself was even more ingenious than Berlioz in conceiving new orchestral combinations and creating new color mixtures, but his feats of instrumentation are never indulged in for their own sake, but as a means of enhancing the charm of his teeming musical ideas.

The success of Richard Strauss is a conspicuous illustration of what can be done by following the Berlioz method. He seldom has anything to say that, for its own sake, is worth listening to; but he garbs what he says in such brilliant hues that the public is hoaxed into the belief that it is listening to a new art message. As a costumer, Strauss is great, but his fine clothes are tailored mostly to be put on dummies.

Another follower of Berlioz is Charles Martin Loeffler, whose "A Pagan Poem" was played in Carnegie Hall last night by the Boston Symphony Orchestra. It is not a novelty, having been played here once before by the same musicians and a second time by the New York Symphony Orchestra. On both occasions, as again last night, the audience was so enchanted by the beautiful coloring of the piece and by certain novel effects of orchestration that it overlooked the fact that the composer had nothing to say so far as melody is concerned. The novel tints were secured by the use of a pianoforte on the stage and three trumpets behind the scenes. In his harmonies, Mr. Loeffler is a faithful follower of the leader of the French school of the hour. When this piece was played by the New York Symphony Orchestra, an expert musician who had not seen the programme exclaimed after a few minutes: "I did not know Debussy was on the programme."

On that occasion the trumpet strains were more effective than they were last night, when they were too loud and not sufficiently detached from the players on view. In other respects, it is needless to say, Dr. Muck and his players gave a more satisfactory rendering of the "Pagan Poem," which, by the way, would be greatly improved by heroic cuts. The piano part was ably played by Heinrich Gebhardt.

The soloist of the evening was Anton Witek, who played the Brahms concerto with the technical skill to be expected of the concert-master of the Boston Orchestra. A splendid performance of Goldmark's "Spring" overture opened the concert, and a brilliant close was provided by Dvořák's "Carnival" overture.

1884

From
Address Washington, D. C.
Date

Miss Maud Sewall, organist and choir director of the Church of the New Jerusalem, concluded Monday a series of lectures on the works composing the program of the concerts given by the Boston Symphony Orchestra. These lectures have been given at Studio Hall throughout the season the Monday afternoon preceding each concert by the orchestra. Miss Sewall on each occasion gave also piano illustration from the compositions, and at one of the lectures was assisted by Miss Beulah Chambers, pianist, and Mrs. Duff Lewis, violinist.

Miss Florence McDonald presented a class of pupils in song recital Wednes day evening at Belcourt Seminary. The young singers gave a creditable account of themselves in the following program, in which they were assisted by students of the piano department: Songs, "Like a Rosebud," by La Forge, "Ich Liebe Dich," by Grieg, Miss Nenetta Burton; "Si mes vers avaient des Ailes," by Hahn, Miss Madeline Kyle; "The Lost Shepherd," by Sidney Homer, Miss Maud-line Hill; piano solos, "To a Water Lily" and "A Scotch Poem," both by MacDowell, Miss Ethel Eldridge; songs, "Are You Awake, Little Flower," by Sans Souci, "Morning," by Speaks, Miss Florine Hardwick; "Where Blooms the Rose," by Johns, Miss Anice Doughty; "The Pine Tree," by Salter, "Who is Sylvia?" by Schubert, Miss Hattie Birge; piano solos, "A Tin Soldier's Love," and "The Humming Bird," by Edgar Thorne, Miss Rozelle Wilson; songs, "April Rain," by Woodman, and "At Dawn," by Cadman, Miss Vera Thornton; "Violets," by Mildenberg, and "To You," by Speaks, Miss Ethel Eldridge; "Ecstasy," by Beach, "The Ivy Leaf," by Mildenberg, Miss Florine Fleming; "Souvenir," by Drdla, Miss Laurine Gay; "Song of April," by Salter, "Fairy Lullaby," by Beach, Miss Ruth Busby; "Love Me If I Live," by Foote, Miss Ada Carrington; "Haymaking," by Needham, Miss Jessie Ross; piano solo, "Nymphs and Fauns," by Logan, Miss Ruth Hubby; songs, "The Temple Bells" and "Kashmiri Song," by Woodforde-Finden, Miss Lillian Allison; "Marchioness, Your Dancing," Lemaire, and "Happy Days," by Streleski, Miss Dorothy Robins.

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From **GLOBE**
Address: **New York**
Date [illegible]

Music.

The Boston Symphony Orchestra Visits Us Again.

The Boston Symphony Orchestra, publishing the ideal of execution to sold-out houses, is with us again making its last visit of the season to New York. At Carnegie Hall, yesterday evening, it gave the first of its final pair of concerts here until next autumn. The programme comprised Goldmark's overture "Im Frühling," Charles Martin Loeffler's "Pagan Poem," Brahms's violin concerto, and Dvorak's "Carnival" overture. The soloist was Anton Witek, the concert-master of the orchestra.

The feature of the concert was the performance of Mr. Loeffler's "Pagan Poem." This piece exists in several arrangements. The orchestral version, including a piano part (played yesterday by Heinrich Gebhard), was performed here some years ago by the Boston orchestra, when it made a marked impression. The tone poem is based on certain verses in the eighth Eclogue of Vergil. Though Mr. Loeffler does not attempt a literal translation into music of Vergil's lines, he follows in a general way the story of the Thessalian girl who through magical spells brings back to her cottage her truant lover. Three trumpets behind the scenes intone from time to time a refrain corresponding to the recurring incantation of the girl, "Draw from the city, my songs, draw Daphnis home." For the last jubilant outcry as Daphnis approaches the door the trumpets return to the stage.

Even after the lapse of years this music is still intensely modern, and from that point of view of absorbing interest. But there is also powerful intrinsic appeal. Of singular eloquence is the picture of the amorous, abandoned woman in her desperate straits resorting to sorcery. Of barbaric splendor is her outburst of passionate exultation in the return of her lover at the end. The piece was played superbly and after it the audience gave Mr. Loeffler, who was present, a veritable ovation. He had to rise from his place in a box and bow his thanks repeatedly.

The rest of the concert was less interesting, but that was the fault of the programme rather than of the performance. Brahms's concerto suits well Mr. Witek's manner of playing. To-morrow afternoon Mraczek's symphonic burlesque "Max und Moritz," played for the first time in New York, will be the chief number of the Boston orchestra's concluding concert. Sinding's D minor symphony, Liszt's "Mephisto Watz," and Dukas's "L'Apprenti Sorcier" are also to be played.

The opera at the Metropolitan last night was "Le Donne Curiose," with the usual cast. PITTS SANBORN.

From **POST**
Address: **Washington, D. C.**
Date [illegible]

LAST BOSTON CONCERT.

Symphony Orchestra Gives Interesting Program With Otto Urack as Soloist.

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave the fifth and final concert of its Washington season at the National Theater yesterday afternoon before the usual capacity audience.

The two interesting features of the final appearance of this superb organization were the presentation of Christian Sinding's symphony No. 1, in D minor, and the introduction of Otto Urack, violoncello virtuoso, as the soloist. The symphony by the greatest living Norwegian composer was awaited with great interest, inasmuch [illegible] to afford comparison with the contemporary master of the same clime, the Finnish genius Sibelius, whose first symphony was interpreted by Dr. Muck and the Boston Orchestra at the December concert. The Sinding composition is a much more sympathetic work than that of Sibelius, and while neither can be said to enrapture an audience as do the masterpieces of the German and Austrian composers of the older school, Sinding speaks in musical language more readily understood than that of the more widely acclaimed Finnish musician. The andante movement was particularly appealing yesterday, due in a large measure to the truly beautiful work of the clarinets, while the pianissimo passages by the strings were haunting in their melodic charm. The delicacy of treatment and the superb quality of tone displayed in the rendition of this composition gave the admirers of the orchestra a delightful memory to be cherished until the return of the organization next November.

Mr. Urack, who has been at the head of the cello desk at three of the symphony's concerts this year, and who directed the orchestra in the absence of Dr. Muck on a fourth occasion, made his debut as a soloist, playing D'Albert's concerto in C major for violoncello, with orchestral accompaniment. He created a most favorable impression by the richness of his tone and the sincerity of his interpretation. He was greeted with marked enthusiasm.

Strauss' tone poem "Don Juan" and Dvorak's overture "Carnival" were the other numbers on the program. There [illegible]

From **TIMES**
Address: **Washington, D. C.**
Date MAR 1 3 1913

BOSTON SYMPHONY IN FINAL CONCERT

Sinding's Work Ably Handled, But Not With Instinctive Spirit of Finnish Music.

At the last of the season's concerts of the Boston Symphony Orchestra, at the National Theater yesterday afternoon, the most remarkable feature was the performance of the Sinding symphony in D minor, No. 1, opus 21.

The orchestra was under the leadership of Dr. Carl Muck, and the interpretation was given with the fine intellectuality which is such a marked characteristic of that director's work. Even more broad of scope than the works of Greig, that of the Finnish composer, in many phases, is abstruse, at least so far as being interpreted by artists of other lands is concerned. Although the rendition was masterly, and the tone and shading all that could be desired, it was most interesting to note the inability of the orchestra to so enter into the spirit of the symphony, as to instinctively understand the meaning of the composer. By no means was the performance consistently Finnish, although there were moments of marked enlightenment.

The Strauss tone poem, "Don Juan," presented a more familiar field and was, therefore, much more intelligible, but was not handled with as great deftness as the composition first given. Dvorak's "Carnival" as a final number, was a satisfaction and will ever be a delightful memory. At the performance of another orchestra not long ago, one of the numbers was given in such a manner that a series of visualized pictures was presented in rapid succession to the mind's eye. The same effect was accomplished yesterday afternoon by the Boston Symphony, with the closing number.

Otto Urack, cellist, was the soloist, giving a sincere and musicianly interpretation of the D'Albert Concerto in C major, for the violincello. Urack shows excellent control, and gives a firm, rich tone. F. Y.

From **HERALD**
Address: **Washington, D. C.**
Date MAR 1 3 1913

The last concert of the Boston Symphony Orchestra drew a record-breaking audience, among them being members of the most distinguished residents of the National Capital.

The Misses Wilson occupied the President's box, there guests being Mrs. Franklin K. Lane, Mrs. Hobson, Miss Hagner and Miss Helen Woodrow Bones.

The German Ambassador and Countess von Bernstorff entertained in their box Mrs. Meyer, wife of the former Secretary of the Navy; Mrs. A. P. Gardner, Mrs. Muck, Capt. Rodgers, and Capt. Boy-Ed, of the German Embassy.

Others who entertained friends in their boxes were Mrs. Marshall Field, Miss Williams, Mr. and Mrs. Preston Gibson, Mrs. I. T. Mann, and Mrs. Listner.

In the audience were the Netherlands Minister and Mme. Loudon, the Misses Eustis, the Norwegian Minister and Mme. Bryn, Mrs. Calderon Carlisle, Mrs. Walter Howe, Mrs. Clarence Wilson, Mr. and Mrs. Christian Hemmick, Mr. and Mrs. Arnold Hague, Mr. and Mrs. C. Peyton Russell, Mr. and Mrs. George Eustis, Mrs. James Pinchot, Mrs. Charles Boughton Wood, Mrs. Nicholas Anderson, Mrs. Fisher, wife of the former Secretary of the Interior; Miss Polly Randolph, Mr. and Mrs. James Marion Johnston, Miss Eleanor Johnston, Mr. and Mrs. A. J. Parsons, Mrs. H. B. Buckingham, Mrs. Julian James, Mrs. Robert Craig, Mrs. Buckner Randolph, Mrs. A. M. Talbot, Mrs. Alexander Magruder, Mrs. Ten Eyck Wendell, Mrs. Victor Kerens, Mrs. Hennen Jennings, Miss Katherine Jennings, Mrs. Henry Cleveland Perkins, Miss Feroline Perkins, Mrs. Champ Clark, Mrs. Richardson Clover, Mrs. Thomas Carter, Mrs. Henry Cabot Lodge, Mrs. Perry Johnson, Miss Jane Gilmor, the Misses Sedgely, Mrs. Richard Ely, Mrs. Wilder, Mrs. Hichborn, Mrs. Tom A. Williams, Mrs. Thomas M. Gale, and Mrs. Wallace

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From **TIMES**
Address: **Washington, D. C.**
Date MAR 1 3 1913

Party From White House Will Occupy Presidential Box at Musicale Today.

THE concert of the Boston Symphony Orchestra, of which Dr. Carl Muck is conductor, will attract a large audience this afternoon at the New National Theater. Otto Urack, the 'cellist, will be the soloist of the afternoon.

A party from the White House will occupy the Presidential box.

With the German Ambassador and Countess von Bernstorff will be Mrs. Meyer, wife of the former Secretary of the Navy; Mrs. A. P. Gardner, Mrs. Muck, Captain Rodgers, and Captain Boy-Ed.

Miss Mae Williams will entertain a party in her box and Mr. and M[illegible]

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BOSTON SYMPHONY DELIGHTS MUSICIANS

Under Masterly Leadership of Dr. Muck, Orchestra Scores Big Success.

Yesterday afternoon at the New National Theater the Boston Symphony Orchestra gave the last concert of its series for this season. Dr. Muck frequently affords his audiences in Washington the opportunity of becoming familiar with recent compositions, and yesterday Sinding's D Minor Symphony, a comparatively new work, opened the programme. It is a work moulded in the true classical structural form, but departing from the serene pure beauty of the classic symphonic type in its highly dramatic content. The entire work abounds in striking rhythmic figures, vigorous shadings, dramatic and unexpected moments, sudden pauses, short, unfinished themes, and frequent and distant modulations. Each movement might be the prelude to a Wagnerian opera, so full is it of suggestive dramatic episodes. It is not pervaded by graceful themes or melodic beauty, but rather by an impetuous life and motion. The crowning difficulty of reading such a work is to give all the themes their relative importance, and in this Dr. Muck succeeded in his usual masterly style—neither making the primary too emphatic nor the subordinate trivial.

The second number of the programme was Richard Strauss' tone-poem, "Don Juan," the programme presenting the verses from Lenau's poem, the inspiration for this work. There are some memorably beautiful themes. Such are the episodes between violins and 'cellos, and between clarinet and horn, the lovely obeo solo; the coloring is of endless variety, and of exceeding loveliness are the melodies.

The orchestral part of the programme closed with Dvorak's "Carnival" overture, a work that was given here last week by the Philhormonic Orchestra of New York. It is a composition sure to become a favorite, as much so as the Tannhauser or Tienzi, or the Leonora overtures, or any of the old programme friends, by reason of its delightful rhythmic swing, the breadth and loveliness of its melodies, and an inherent life and vigor indescribable, and the piling up of orchestral effects.

Mr. Otto Urack, the new violoncellist, who came from Europe early this season, was given an opportunity of proving his virtuosity and musicianship in the solo part of the concerto, Opus 20, for violoncello, by D'Albert, a brilliant work full of difficulties that would try the metal of the most doughty technician; a work rich, also, with charming melodies.

Mr. Urack, without any display of mechanical bravado, rose splendidly to the manifold technical difficulties of the composition, and proved himself as well an artist of exceptional taste and profound musicianship. He sung the melodies with a warmth and mellowness of tone that will live in the memory of those who heard him.

From **POST**
Address: **Washington, D. C.**
Date MAR 2 2 1913

Those who were delighted with Max Pauer's wonderful rendition of the Mendelssohn Concerto No. 1 on the occasion of his first appearance in this city as soloist with the Boston Symphony Orchestra, will receive with unusual pleasure T. Arthur Smith's announcement of the program in which the artist will appear at the Columbia Friday afternoon at 4:30 o'clock. It is one that combines many well-known compositions with several novelties. Mr. Pauer landed in this country less than two months ago, but since then has established himself as one of the most highly esteemed pianists in the memory of the American public. The following numbers will make up the program Friday:

Organ concerto in D minor (W. F. Bach), transcribed by Zadora; intermezzo, "Slumber Song," Op. 117 (Brahms); Scherzo, Op. 4 (Brahms); Sonata, Op. 27, No. 2, "Moonlight" (Beethoven); Ballade, G minor (Chopin); Berceuse (Chopin); waltz, A flat major, Op. 42 (Chopin); Etude de Concert, F minor (Liszt); Minuetto (Zanella); Reflets dans l'Eau (Debussy); Hungarian Rhapsody No. 12 (Liszt).

24

From **EVG. NEWS**
Address: **Baltimore, Md.**
Date MAR 20 1913

Established:

WIERD RENDITION OF ORCHESTRAL ART

Boston Symphony Illuminates Flopping Of Fowls In "Sore Distress."

The symphonic burlesque, "Max und Moritz," by Joseph Gustav Mraczek, the opening number of the Boston Symphony Orchestra's concert in the Lyric last night, was program music with a vengeance.

Those in the audience who, bewildered with the strange cacaphonies of the orchestra, sought illumination from the printed set of "directions," discovered that they were supposed to be listening to fowls flopping about in "sore distress," that ended in their sudden demise; to the weeping of their owner, a widow, as she philosophically determined to fry her pets; to the weird sound of said unfortunate poultry flying up the chimney as Max and Moritz, two impish boys, from the roof, fish them out of the sizzling lard.

As an example, either of the resourcefulness of the modern orchestra or of the astonishing virtuosity of the composer, "Max und Moritz" is enormously interesting. And despite the absurd program it is frequently delightful from an aesthetic standpoint, as there are passages of great beauty that even the coarse harmonic horseplay, the deliberate violation of the laws of rationality, good taste and musical logic cannot spoil.

The next number came as a positive relief to worried ears. It was MacDowell's beautiful Indian Suite No. 2 in E minor. Nothing could furnish better evidence of the magnificent versatility of the Boston Orchestra than a comparison of the manner in which the Mraczek and the MacDowell numbers were played.

The soloist of the evening, Otto Urack, first cellist of the Orchestra, did not make a particularly strong impression. His number, D'Albert's C major concerto, was long, without pauses between the movements, and, it must be confessed, at times tiresome. Mr. Urack's tone in the cantable passages was firm, large and of strong carrying power; but it lost much of its effect in the quick movements, and his bravura work was rather blurred.

The concert was the last of the Boston Symphony's 1912-13 series, and was not quite as largely attended as the preceding ones, doubtless on account of the fact that it took place at the beginning of the most solemn period of the Lenten season.

Announcement of the return of the Orchestra to the Lyric next season is made. The dates will be November 5, December 3, January 7, February 18 and March 18, with Geraldine Farrar, Teresa Carreno, Fritz Kreisler and Paderewski as soloists.

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From **EVG. STAR**
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Established:

LACK OF VARIETY MARRED CONCERT

Too Much Music of the Same Kind in Boston Symphony's Program.

Too much music of the same kin marred the fifth and last concert b the Boston Symphony Orchestra, Dr Karl Muck, conductor, given at the Lyri last night. This was so from both viewpoints of entertainment and education.

Conductor and orchestra were superlative as ever and the music itself was worthy, but wherein lay entertainment in two hours of comparatively similar texts and styles without decie contrasts, and wherein lay any great amount of education for a general audiece of two thousand and more persons in the rendition of such a mass of material? In the capacity of listener, not every musician even can thoroughly enjoy such a program in the primary sense of enjoyment. Complete contrasts of texts, styles, treatment and so forth, are natural demands which must be met if tiresoneness would be avoided.

Mraczek's Symphonic Burleske (after Wilhelm Busch's Max and Moritz) is a marvelous and beautiful work in many respects, and certainly one of the clearest and brightest of big compositions containing modern tendencies. The instrumentation is wonderful. Even with these things to commend it, however, it would gain in effectiveness if shorter.

It can scarcely be argued to its credit as a work of art that is said to be based upon the pranks of two mischievous boys. What possible artistic purpose can be so served? As outlined in the program notes by Philip Hale, the pranks of the boys rival those of the Katzenjammer Kids, of comic newspaper supplement fame, in their wildest moments. Where is the spirit of art in attempted musical delineation of such?

McDowell's Indian Suite, No. 2, in E minor, followed this composition last night and lost much in effectiveness by so doing. D'Albert's Concerto in C for violoncello came next, further creating the impression of length to the concert, in spite of its many excellencies. Dukas' Scherzo, The Sorcerer's Apprentice (after a ballad by Goethe) completed the program. It lost its effect by resembling in general atmosphere the first number on the program.

Altogether the concert was admirable in its component parts, but enough big material for two concerts was presented.

Otto Urack, 'cellist, one of the gifted members of the orchestra, was the soloist of the evening. He played the D'Al-

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Date MAR 19 1913

Established:

The Three Arts

A Daily Salmagundi Concerning The Stage, The Concert Hall And The Art Galleries At Home And Abroad.

The "Symphonic Burleske after Wilhelm Busch's 'Max and Moritz,'" by Joseph Gustav Mraczek, which is to be the chief feature of the concert of the Boston Symphony Orchestra at the Lyric this Wednesday evening, promises to be one of the most curious and interesting examples of modern orchestral work that has been presented here in many years.

It is apparently a burlesque of Richard Strauss in his wildest moments, in spite of the fact that it is dedicated "with the utmost respects" to that famous modern composer. It was first published in 1912, although it was first performed at a concert given toward the end of 1911 by the Bruenn Musikverein. Nikisch gave it with the Philharmonic Orchestra of Berlin last January, and last December it was twice played by the Chicago Orchestra.

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Estal 884

CLOSING SYMPHONY CONCERT TONIGHT

Boston Orchestra To Play Program Of Novelties At The Lyric.

The program to be presented at the last concert of the season by the Boston Symphony Orchestra in the Lyric this evening is composed almost exclusively of novelties.

Dr. Karl Muck, the director, has selected the symphonic burlesque "Max and Moritz," by Mraczek, a composer who is practically unknown in Baltimore, for the opening number. This work requires 25 minutes' performance without stop, a fact which, the management points out, it will be wise for late-comers to remember, as no one will be admitted to the hall while the piece is in progress.

Otto Urack, first cellist, the venerable Alwin Schroeder's successor, will be the soloist of the evening. He will play Eugene d'Albert's concerto for violoncello and orchestra in C major Op. 20.

Preceding this will come MacDowell's characteristic "Indian" suite in E minor, No. 2. The closing piece will be "L'Apprenti Sorcier," a composition in the manner of a scherzo after a ballad by Goethe, by Dukas, a versatile modern musician whose work is typical of the radical influences of the day. His opera, "Ariane et Barbe Bleue," produced by the Metropolitan Grand Opera Company last year, with Geraldine Farrar in a leading role, created wide discussion not only on account of its music but also because of its story, which had

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From **AMERICAN**
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Establi 84

Boston Symphony Orchestra.

The first number on the program of the Boston Symphony Orchestra concert to be given in the Lyric Theater this evening is Mraczek's symphonic burleske Max and Moritz. This work plays 25 minutes without a stop. Therefore, it will be most desirable that the audience be seated promptly at the beginning of the concert, else there will be a long and tiresome wait before they can be admitted to the hall. The soloist will be Otto Urack, the very talented assistant conductor of the orchestra and one of its principal cellists.

[191]

From EVG. NEWS
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Too much music of the same kind marred the fifth and last concert by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, given at the Lyric last night. This was so from both viewpoints of entertainment and education.

Conductor and orchestra were superlative as ever and the music itself was worthy, but wherein lay entertainment in two hours of comparatively similar texts and styles without decie contrasts, and wherein lay any great amount of education for a general audiece of two thousand and more persons in the rendition of such a mass of material? In the capacity of listener, not every musician even can thoroughly enjoy such a program in the primary sense of enjoyment. Complete contrasts of texts, styles, treatment and so forth, are natural demands which must be met if tiresoneness would be avoided.

Mraczek's Symphonic Burleske (after Wilhelm Busch's Max and Moritz) is a marvelous and beautiful work in many respects, and certainly one of the clearest and brightest of big compositions containing modern tendencies. The instrumentation is wonderful. Even with these things to commend it, however, it would gain in effectiveness if shorter.

It can scarcely be argued to its credit as a work of art that is said to be based upon the pranks of two mischievous boys. What possible artistic purpose can be so served? As outlined in the program notes by Philip Hale, the pranks of the boys rival those of the Katzenjammer Kids, of comic newspaper supplement fame, in their wildest moments. Where is the spirit of art in attempted musical delineation of such?

McDowell's Indian Suite, No. 2, in E minor, followed this composition last night and lost much in effectiveness by so doing. D'Albert's Concerto in C for violoncello came next, further creating the impression of length to the concert, in spite of its many excellencies. Dukas' Scherzo, The Sorcerer's Apprentice (after a ballad by Goethe) completed the program. It lost its effect by resembling in general atmosphere the first number on the program.

Altogether the concert was admirable in its component parts, but enough big material for two concerts was presented.

Otto Urack, 'cellist, one of the gifted members of the orchestra, was the soloist of the evening. He played the D'Albert concerto with great fluency, fine tone and attention to detail.

J. N. H.

24

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The Three Arts

A Daily Salmagundi Concerning The Stage, The Concert Hall And The Art Galleries At Home And Abroad.

The "Symphonic Burleske after Wilhelm Busch's 'Max and Moritz,'" by Joseph Gustav Mraczek, which is to be the chief feature of the concert of the Boston Symphony Orchestra at the Lyric this Wednesday evening, promises to be one of the most curious and interesting examples of modern orchestral work that has been presented here in many years.

It is apparently a burlesque of Richard Strauss in his wildest moments, in spite of the fact that it is dedicated "with the utmost respects" to that famous modern composer. It was first published in 1912, although it was first performed at a concert given toward the end of 1911 by the Bruenn Musikverein. Nikisch gave it with the Philharmonic Orchestra of Berlin last January, and last December it was twice played by the Chicago Orchestra.

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Boston Symphony Orchestra.

The first number on the program of the Boston Symphony Orchestra concert to be given in the Lyric Theater this evening is Mraczek's symphonic burleske Max and Moritz. This work plays 25 minutes without a stop. Therefore, it will be most desirable that the audience be seated promptly at the beginning of the concert, else there will be a long and tiresome wait before they can be admitted to the hall. The soloist will be Otto Urack, the very talented assistant conductor of the orchestra and one of its principal cellists.

Baltimore, Md.

Established 1884

CLOSING SYMPHONY CONCERT TONIGHT

Boston Orchestra To Play Program Of Novelties At The Lyric.

The program to be presented at the last concert of the season by the Boston Symphony Orchestra in the Lyric this evening is composed almost exclusively of novelties.

Dr. Karl Muck, the director, has selected the symphonic burlesque "Max and Moritz," by Mraczek, a composer who is practically unknown in Baltimore, for the opening number. This work requires 25 minutes' performance without stop, a fact which, the management points out, it will be wise for late-comers to remember, as no one will be admitted to the hall while the piece is in progress.

Otto Urack, first cellist, the venerable Alwin Schroeder's successor, will be the soloist of the evening. He will play Eugene d'Albert's concerto for violoncello and orchestra in C major Op. 20.

Preceding this will come MacDowell's characteristic "Indian" suite in E minor, No. 2. The closing piece will be "L'Apprenti Sorcier," a composition in the manner of a scherzo after a ballad by Goethe, by Dukas, a versatile modern musician whose work is typical of the radical influences of the day. His opera, "Ariane et Barbe Bleue," produced by the Metropolitan Grand Opera Company last year, with Geraldine Farrar in a leading role, created wide discussion not only on account of its music but also because of its story, which had

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Recent Concert of Boston Symphony Orchestra Makes Occasion for New Comment.

At the Academy of Music last Monday night were exhibited the possibilities of program music *ad nauseam.* It is not possible to speak of such an exhibition with patience; scarcely possible to speak of it with fairness. But if terms of fairness are used the utmost to be said is that anyone familiar with musical notes and notation can write the sort of music there presented. It is not enough to say that "Max and Moritz" by Mraczek is a desecration of art; it ought also to be said that it is a pretense to shield not only utter inanity but also to conceal a lack, yes, an entire absence of musical conception and capacity. In this instance program music was carried to the excess of absurdity. The composer hitched together every variety of sound and noise and then declared that he had written a "Symphonie Burleske." The mere fact that the composer was so self-deceived is sufficiently lamentable, but when a Philadelphia audience will patiently sit through such a performance by such an accomplished organization as the Boston Orchestra what can the judicious hope for and expect? Suppose the composer had not disclosed in advance the ridiculous conceptions embodied in his musical hallucinations, what would the audience have thought and said about such an unmelodic and unbearable combination of sounds? They would have held their sides and roared over such an execrable substitution for music. But the point was that everybody was concerned, not about the music, since there was none, but about the pranks the noise was supposed to describe. The mental exercise was an endeavor to trace some similarity between the sounds and the pranks. If this is art, then the great masters were surely deficient and worthless. If this was music then the immortal Beethoven symphonies belong to the rubbish heap and the world must reconstruct its musical art. If this is music we are no longer obliged to hope and pray for the reappearance of musical geniuses since anybody can put musical signs together regardless of any result except the ability on the part of the curious to discover some similarity between unmelodic sounds and grotesque bits of human experience. If this be worth the while, all musical endeavor has found solution and reached its destiny in the mere mimicry of unimportant things. Finally, if this be music, anyone can gather from the streets and byways a lot of boys with every variety of noise-making instrument and beat the exhibition given in the Academy out of sight, for the reason that the boys would come much nearer mimicking the absurdities of experience and pranks. There was never a calathumpian band that could not excel in noise and entertainment the Boston Orchestra in "Max and Moritz."

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Address: Providence, R. I.

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Boston Symphony Orchestra

A singer new to Providence will be the soloist at the fifth and last Boston symphony concert in Infantry hall on Tuesday evening, April 1. This is Julia Culp, whose success in New York, Boston and Chicago in the past three months has been a very remarkable feature of the season.

Miss Culp is of Dutch nationality, and has held for several years a very prominent place among singers of Europe, but when she first came to America in January she was practically unknown to the general public.

It is safe to say that no singer in recent years has received such a warm welcome as she. From comparatively small beginnings she is now able to fill Carnegie hall in New York, Symphony hall in Boston, and Orchestra hall in Chicago, at one of her recitals. She is a woman of most attractive personality, the possessor of a rich, beautiful mezzo-soprano voice, and is a past mistress of the art of singing and interpreting.

She will sing three Schubert songs with orchestra, including the "Ave Maria," Wagner's "Traume" and two of Beethoven's songs from "Egmont." The symphony will be Mozart's "Jupiter," and the program will end with Dukas' merry scherzo, "The Sorcerer's Apprentice."

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The Boston Symphony Orchestra, which wound up its local season last Wednesday evening, announces the soloists for next winter's five concerts. It is a distinguished list: Geraldine Farrar, Fritz Kreisler, Teresa Carreno, Ignace Jan Paderewski. The dates are November 3, December 1, January 5, February 16, March 16. Present subscribers may retain the seats they now hold by notifying C. A. Ellis, Symphony Hall, Boston, before June 1.

BOSTON HERALD,
MARCH 29, 1913.

19TH SYMPHONY REHEARSAL

By PHILIP HALE.

The 19th public rehearsal of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in C major............Schubert
Piano concerto.................Schumann
Overture to "A Midsummer Night's Dream" ....Mendelssohn

Dr. Muck gave an uncommonly fine reading of Schubert's symphony. The performance was conspicuous for clarity and euphony. It was exquisite in nuances and effects of color. Some, when a program of this nature is arranged, go back to the ancients and as they go revile the ultra-moderns. This is unnecessary. It is possible to enjoy d'Indy and Schubert, Debussy and Schumann. Furthermore, if Schubert and Schumann were now living they would not write as they wrote. It would be impossible for them to do so. Schubert was an improvisator, and, like a clergyman preaching without notes, and improving a public occasion, he was not easily persuaded to stop. It may be said of this symphony that the incessant employment of the wood-wind induces a monotony that fatigues the ear in spite of the melodic wealth.

Schubert in his own time was a modern in his defiance of the traditions concerning the relations of tonalities. What might he not have written if he had had the gift of self-criticism! He did not hear his more elaborate works, and he had little opportunity of thus forming a judgment.

And Schumann in his own day and generation was considered a dangerous fellow, a man of chaotic music, drunken with dissonance. As for Mendelssohn, he would be a prig today. He would still write according to the later Mendelssohnian formulas, and turn his back on the "Hebrides" and the "Midsummer Night's Dream" overture. He would still be secretly envious of Schumann, and a foe to Berlioz.

If Schumann had only escaped the influence of Mendelssohn! If he had only had the courage to write as he began, giving the reins to his fancy! Yet we have the piano pieces and the songs, and, having them, let us rejoice. We also have the piano concerto. Mr. Wilks's performance of this romantic work was disting...

TRANSCRIPT,
MARCH 24. 1913

DR. MUCK'S OPPORTUNITY

Richard Wagner was born on May 22, 1813, at Leipzig. On May 22, 1913, and for some days before and for some days afterward, the centenary of his birth will be celebrated in every European capital of music. In America, on the other hand, celebrations seem likely to be surprisingly few. From the American point of view, Wagner had the misfortune to be born in a month outside the regular musical season. By May 22 all our opera houses will be shut and emptied and their forces scattered to the four corners of Europe. If any of them would commemorate the Wagner centenary, they must defer their "festival performances" until November, a half year after the actual anniversary. The symphony orchestras are in little better case. All of them will have ended their concerts by the first of May, three weeks before the centennial date actually befalls. They will not resume them until the middle of October five months afterward. O, thoughtless, careless Wagner, thus to be born altogether out of season for a country that hears your music gladly and is so keen about anniversaries.

Now, here in Boston, the Symphony Orchestra continues its concerts longer than does any other on this side of the Atlantic. The final pair are appointed this year for May 2 and 3, less than three weeks before the centennial day. It has been its custom to make these concerts a climax to the series, or at least something outside its ordinary course. Why, then, should they not be made this spring commemorative concerts for Wagner, with a programme made entirely of his music and with the same festival setting of the stage as at the Liszt centenary concerts eighteen months ago? The foremost orchestra in America ought in some way to join in this universal commemoration.

Moreover, there is no conductor in America so eloquent with Wagner's music as is Dr. Muck. True, he will not take inappropriate excerpts from Wagner's operas out of the theatre and into the concert-room. Yet there are overtures, preludes and purely orchestral fragments enough to furnish forth a programme and more. True, the orchestra and the conductor played many of these at a Pension Fund concert last November; but they have not played them in the regular course of the Symphony Concerts. Even if they had, why should they not be played again in the new circumstances of the anniversary? If Dr. Muck would so order his final concerts, then our musical year would end unusually and impressively and the Wagner centenary, about which the whole musical world of Europe is busy, would not pass unnoted in at least one American city.

BOSTON JOURNAL—
MARCH 29, 1913.

ENGLISH PIANIST IN SYMPHONY DEBUT

Matinee Audience Applauds His Playing in Most Enthusiastic Manner.

Norman Wilks, a young Englishman, whose piano playing is genial and ingratiating as a summer zephyr, is making his first bows here this week at the Symphony concertos. He was happy in his choice of the popular Schumann concerto in A minor, and yesterday the matinee audience applauded him generously. He is only 25 years old, and though his technique is well developed, his imaginative and emotional power is still in a blissful state of juvenility.

The program this week is one of the most melodious of the season. There are tunes galore in the Schubert symphony in C major—enough to make a half dozen modern symphonies or operas, indeed; and the mellifluous flow of Mendelssohn's "Midsummer Night's Dream" overture is a familiar delight. Mr. Chadwick's new symphonic poem "Aphrodite," which was announced for this week's concerts and was postponed on account of illness of the composer, will be given the coming week.

Another interesting feature of the twentieth program will be the performance of Rimsky-Korsakoff's symphony, "Anter," which has been played here but once, fifteen years ago. The other numbers will be Volkmann's serenade for strings, with Mr. Warnke playing the 'cello solo, and the "Oberon" overture, by Weber.

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"L'Appreni Sorcier: Scherzo (after a ballad by Goethe) ....Duka
Soloist—Juli[illegible]

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The First Established and Most Complete Newspaper Cutting Bureau in the World

From ITEM
Address PHILADELPHIA, PA
Date 3 20 1913
Estab 1884

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Boston Orchestra

TELEPHONE, 929 CHELSEA

Intended for

"O wad some power the giftie gi'e us
To see oursel's as ithers see us."

HENRY ROMEIKE, Inc.
106-110 Seventh Ave., N. Y. City

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"Jager, ruhe, von der Jagd."
"Ave Maria."
Episode from Lenau's "Faust." Scene in the village tavern (Mephisto Waltz) .... Liszt
Songs with orchestra:
Wagner, "Traume"
Beethoven, "Freud voll und Leidvoll," "Die Trommel geruhret"
"L'Appreni Sorcier: Scherzo (after a ballad by Goethe) .... Duka
Soloist—Julia Culp.

...in January, ... within ... most urgent ... formances of "Pars... in the new Champs Elysees Opera ... 1914.

ITEM

PHILADELPHIA, PA

[illegible]R 2 0 1913

[illegible]mor and gossip have been busy for several weeks past making plans for Dr. Karl Muck, the conductor of the Boston Symphony Orchestra. There [illegible] been some variations regarding [illegible] where in Europe he is going next [illegible], but all the reports seem to be [illegible]nimous concerning his leaving Bos[illegible] and the Boston Symphony Orchestra at the end of the present season.

1884

Telephone, 929 Chelsea

Intended for Boston Orchestra

"O wad some power the giftie gi'e us
To see oursel's as ithers see us."

HENRY ROMEIKE, Inc.

106-110 Seventh Ave., N. Y. City

NEW YORK

Cable Address:
"ROMEIKE" NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

News

From T[illegible]UNE

Address: Providence, R. I.

Date MAR 22 1913

1884

Boston Symphony Orchestra

A singer new to Providence will be the soloist at the fifth and last Boston symphony concert in Infantry hall on Tuesday evening, April 1. This is Julia Culp, whose success in New York, Boston and Chicago in the past three months has been a very remarkable feature of the season.

Miss Culp is of Dutch nationality, and has held for several years a very prominent place among singers of Europe, but when she first came to America in January she was practically unknown to the general public.

It is safe to say that no singer in recent years has received such a warm welcome as she. From comparatively small beginnings she is now able to fill Carnegie hall in New York, Symphony hall in Boston, and Orchestra hall in Chicago, at one of her recitals. She is a woman of most attractive personality, the possessor of a rich, beautiful mezzo-soprano voice, and is a past mistress of the art of singing and interpreting.

She will sing three Schubert songs with orchestra, including the "Ave Maria," Wagner's "Traume" and two of Beethoven's songs from "Egmont." The symphony will be Mozart's "Jupiter," and the program will end with Dukas' merry scherzo, "The Sorcerer's Apprentice."

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wspaper Cutting

UBLIC LEDGER

Philadelphia, Pa.

Date [illegible]

The Boston Symphony Orchestra, which wound up its local season last Wednesday evening, announces the soloists for next winter's five concerts. It is a distinguished list: Geraldine Farrar, Fritz Kreisler, Teresa Carreno, Ignace Jan Paderewski. The dates are November 3, December 1, January 5, February 16, March 16. Present subscribers may retain the seats they now hold by notifying C. A. Ellis, Symphony Hall, Boston, before June 1.

BOSTON HERALD,

MARCH 29, 1913.

19TH SYMPHONY REHEARSAL

By PHILIP HALE.

The 19th public rehearsal of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in C major .... Schubert
Piano concerto .... Schumann
Overture to "A Midsummer Night's Dream" .... Mendelssohn

Dr. Muck gave an uncommonly fine reading of Schubert's symphony. The performance was conspicuous for clarity and euphony. It was exquisite in nuances and effects of color. Some, when a program of this nature is arranged, go back to the ancients and as they go revile the ultra-moderns. This is unnecessary. It is possible to enjoy d'Indy and Schubert, Debussy and Schumann. Furthermore, if Schubert and Schumann were now living they would not write as they wrote. It would be impossible for them to do so. Schubert was an improvisator, and, like a clergyman preaching without notes, and improving a public occasion, he was not easily persuaded to stop. It may be said of this symphony that the incessant employment of the wood-wind induces a monotony that fatigues the ear in spite of the melodic wealth.

Schubert in his own time was a modern in his defiance of the traditions concerning the relations of tonalities. What might he not have written if he had had the gift of self-criticism! He did not hear his more elaborate works, and he had little opportunity of thus forming a judgment.

And Schumann in his own day and generation was considered a dangerous fellow, a man of chaotic music, drunken with dissonance. As for Mendelssohn, he would be a prig today. He would still write according to the later Mendelssohnian formulas, and turn his back on the "Hebrides" and the "Midsummer Night's Dream" overture. He would still be secretly envious of Schumann, and a foe to Berlioz.

If Schumann had only escaped the influence of Mendelssohn! If he had only had the courage to write as he began, giving the reins to his fancy! Yet we have the piano pieces and the songs, and, having them, let us rejoice. We also have the piano concerto. Mr. Wilks's performance of this romantic work was [illegible]

TRANSCRIPT,

MARCH 24, 1913

DR. MUCK'S OPPORTUNITY

Richard Wagner was born on May 22, 1813, at Leipzig. On May 22, 1913, and for some days before and for some days afterward, the centenary of his birth will be celebrated in every European capital of music. In America, on the other hand, celebrations seem likely to be surprisingly few. From the American point of view, Wagner had the misfortune to be born in a month outside the regular musical season. By May 22 all our opera houses will be shut and emptied and their forces scattered to the four corners of Europe. If any of them would commemorate the Wagner centenary, they must defer their "festival performances" until November, a half year after the actual anniversary. The symphony orchestras are in little better case. All of them will have ended their concerts by the first of May, three weeks before the centennial date actually befalls. They will not resume them until the middle of October five months afterward. O, thoughtless, careless Wagner, thus to be born altogether out of season for a country that hears your music gladly and is so keen about anniversaries.

Now, here in Boston, the Symphony Orchestra continues its concerts longer than does any other on this side of the Atlantic. The final pair are appointed this year for May 2 and 3, less than three weeks before the centennial day. It has been its custom to make these concerts a climax to the series, or at least something outside its ordinary course. Why, then, should they not be made this spring commemorative concerts for Wagner, with a programme made entirely of his music and with the same festival setting of the stage as at the Liszt centenary concerts eighteen months ago? The foremost orchestra in America ought in some way to join in this universal commemoration.

Moreover, there is no conductor in America so eloquent with Wagner's music as is Dr. Muck. True, he will not take inappropriate excerpts from Wagner's operas out of the theatre and into the concert-room. Yet there are overtures, preludes and purely orchestral fragments enough to furnish forth a programme and more. True, the orchestra and the conductor played many of these at a Pension Fund concert last November; but they have not played them in the regular course of the Symphony Concerts. Even if they had, why should they not be played again in the new circumstances of the anniversary? If Dr. Muck would so order his final concerts, then our musical year would end unusually and impressively and the Wagner centenary, about which the whole musical world of Europe is busy, would not pass unnoted in at least one American city.

BOSTON JOURNAL—

MARCH 29, 1913.

ENGLISH PIANIST IN SYMPHONY DEBUT

Matinee Audience Applauds His Playing in Most Enthusiastic Manner.

Norman Wilks, a young Englishman, whose piano playing is genial and ingratiating as a summer zephyr, is making his first bows here this week at the Symphony concertos. He was happy in his choice of the popular Schumann concerto in A minor, and yesterday the matinee audience applauded him generously. He is only 25 years old, and though his technique is well developed, his imaginative and emotional power is still in a blissful state of juvenility.

The program this week is one of the most melodious of the season. There are tunes galore in the Schubert symphony in C major—enough to make a half dozen modern symphonies or operas, indeed; and the mellifluous flow of Mendelssohn's "Midsummer Night's Dream" overture is a familiar delight.

Mr. Chadwick's new symphonic poem "Aphrodite," which was announced for this week's concerts and was postponed on account of illness of the composer, will ge given the coming week.

Another interesting feature of the twentieth program will be the performance of Rimsky-Korsakoff's symphony, "Anter," which has been played here but once, fifteen years ago. The other numbers will be Volkmann's serenade for strings, with Mr. Warnke playing the 'cello solo, and the "Oberon" overture, by Weber.

GLOBE—
MARCH 29, 1913.

SCHUBERT SYMPHONY BEAUTIFULLY PLAYED

Dr Muck Gives a Reading of Great Poetic Beauty.

Soloist Is Norman Wilks, a Young English Pianist.

The 19th Symphony rehearsal, Dr Muck conducted. Norman Wilks pianist, was the soloist. The program: Schubert, Symphony in C major, No. 7; Schumann, Concerto in A minor, op. 54; Mendelssohn, Overture to "A Midsummer Night's Dream."

The performance of the symphony was one of surpassing beauty. The pages of Schubert's exquisite thoughts were turned by a reverent and poetic hand. How luminous, how spontaneous, how simple with the simplicity of childlikeness they were; not tortured into derived and incongruous meanings, but heard in all the native lovliness of their sweet exuberance.

Playing such as that of yesterday is of the purest poetry. Violence to the soul of the poet has been done by conductors who never learn the haven of a repose such as that wherein Dr Muck dwells in the public concert. The utter elimination of all remnants of the process whereby such a piece of vertuosity as this was accomplished in rehearsal, is a feature of the playing to excite wonder and admiration.

Flawless and improvisational as the performance was, this virtuosity never stood between the composer and the audience. It was interpretation of the highest order. Sedulous regard to technical detail was concealed under the guise of spontaneity. Euphony of tone, symmetry of structure, impeccable architectural symmetry, fluidity of style and an understanding of the character of each movement appeared as inevitable as the fact that the work itself breathes the essence of romanticism.

How engrossing the simplicity and gracious logic of Schubert's thoughts as they are thus interpreted. A germinal idea flowers into rich profusion. In each restatement it gains in significance and beauty, and the proportion seems the just and fitting one.

The wealth of sustained song in the slow movement called out the skill of the orchestra's master lyricists, and Mr Longy, Mr Grisez and Mr Maquarre vied with each other in the plasticity and deftness of the curve and nuance of their phrases.

The scherzo scintillated with the points of Dr Muck's finely poised accentuation. The humor of it flashed and was reflected from myriad minute mirrors, which studded the first period like drops of dew.

Mr Wilks is an amiable pianist. He does not do violent and disturbing things. His technic is resourceful, his tone congenial and his interpretations show sincerity of purpose, but his style lacks distinction. His Schumann was a weak and unimpressive person and lacked rhythmical backbone.

The overture was played with the same artistry that had marked the symphony. Never has the feathery figure in the violins been more delicately drawn.

BOSTON POST,
, MARCH 29, 191

SUPERB WORK BY SYMPHONY

Masterly Performance of Shubert's C Major

BY OLIN DOWNES

The feature of the concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, was a remarkable performance by Dr. Muck and his men of the great C major symphony of Schubert, a performance that gave rise to the greatest enthusiasm. No wonder! There were, perhaps those who thought Dr. Muck's tempo in the slow moment too rapid. They should remember that this is not a slow movement, not an "andante" at all, in the spirit of the word. The pace taken by Dr. Muck was the only possible way in which to do the fullest justice to the musical content of the movement, and prevent its length becoming tiresome.

Most wonderful of all was the rhythmical accentuation, and the simplicity with which the conductor allowed the melodies, as it were, to sing themselves. But this phrase is unjust, for the melodies of this symphony of heavenly and inordinate length were played marvellously by the various virtuosi of the orchestra, especially the wood wind players. No composition could have borne better testimony to the work that Dr. Muck is accomplishing with the band. Every strand of tone lived and glowed, and was in itself a centre of light. There was not a dull individual instrument. Each performer, playing as a master soloist, enhanced a hundred-fold the entire effect. The symphony was given a memorable reading, one which did justice equally to its precious beauty and its Olympic joy.

Norman Wilks played Schumann's piano concert in a fluent and mediocre manner. His fluency is too much for him. His tone is musical, but lacking in individuality and range of tone-color. It is a self-complaisant tone. Mr. Wilks was courteously recalled. Dr. Muck read the opening pages of the Mendelssohn's overture, "A Midsummer Night's Dream," in a somewhat brusque, impatient, over-accentuated manner. Nor did he spare the kettle drums, yet in the many passages where Mendelssohn is an unsurpassed master in invention and instrumentation, the orchestral tone was a feast to the ear.

At the concerts of next week Rimsky-Korsakoff's "Antar" symphony will be played.

ADVERTISER.
MARCH 29, 1

NORMAN WILKS AT THE SYMPHONY

NEW PIANIST MAKES FINE IMPRESSION

This Week's Programme, as Prepared by Dr. Muck, a Conservative and Melodious One.

By Louis C. Elson.

PROGRAMME.

Schubert—Symphony in C major, No. 7.
Schumann—Piano Concerto in A minor.
Pianist, Mr. Norman Wilks.
Mendelssohn—"Midsummer Night's Dream" overture.

It was a tune-feast from beginning to end, but not without that intellectuality that comes from good thematic treatment and figure development. The Schubert C major symphony has the "heavenly length" which the old-time critics used to ascribe to this composer, but the modern auditors have neither time nor patience for all of his repetitions, and the blue pencil ought to be trenchantly used on the first two movements of the present symphony. But there are noble beauties in the work that would make one loth to lose it from the repertoire. Grand were the trombones in the coda of the first movement; beautiful the Gypsy melodies of the andante; the Scherzo is full of tricksy playfulness and its Trio is most attractive melody; the finale is triumphant enough and its chief figure of four notes is simple reiteration (much like Beethoven's violin concerto—first movement) is majestic. Therefore the symphony was most cordially received, particularly as it was given a very virile performance. The first long repeat was "cut."—to advantage. Dr. Muck was twice recalled, and the orchestra obliged to rise, and the really great interpretation deserved the enthusiasm.

Dvorak used to maintain that Schubert was at his best in instrumental composition. We agree with this dictum in so far as to find his symphonies very agreeable and effective; but they are songs placed in contrast rather than symphonic themes fully developed. Schubert thought vocally just as Schumann thought piano. But there is dramatic power, romance and melodic beauty in almost every part of the movements of this symphony, even if it be not really symphonic. It was real enjoyment to come back to old-fashioned tunes, light scoring and beautiful simplicity once more. Conductor, musicians and audience all seemed to revel in the limpid measures and the striking contrasts. The great enthusiasm seemed to us to be a very significant straw, showing the direction of public craving in these very tuneless days.

Schumann's piano concerto added to this feast of tunes, for it is beautifully melodic, although it does not lack bold figure treatment either, the transformations of the chief theme of the first movement being one of the best instances of figure treatment that we remember in Schumann's works. Mr. Wilks caught up the many changes of style in this movement with artistic versatility, and the ensemble was much better than in the recent Ysaye concertos. The quick responses of orchestra and piano in the Intermezzo were flawless, and the cello part was glorious here.

Schumann is glorious both when he is in a triumphant mood or when he is infinitely tender. Florestan (as he called the masculine side of his moods) peeped out finely in the finale, and Eusebius (the poetic, feminine side) was given in the interpolated Andante of the first movement and in the gentle intermezzo. The orchestra took up the mysterious, tip-toeing second theme of the finale with excellent finesse, and the return of fragments of the first movement in this finale were clearly brought out. This is music. Music that one can take a soul-bath in and be purified. Although Schumann's nerves were afterwards "jangled and out-of-tune," there is nothing neurotic in this concerto.

But we found the young pianist better in the Florestan than in the Eusebius mood. There was clearness and surety, power and dash, rather than any pensive or introspective vein in the work. Mr. Wilks gave the finale with a brilliancy of climax that aroused great enthusiasm, and many recalls followed.

Decidedly Dr. Muck was making amends for all the dissonance and tonal trouble that we have gone through with recently, by giving a programme filled with refreshing fragrance of clear thought and direct melody and harmony. For Mendelssohn's tone-translation of Shakespeare was as pleasant and as intelligible as all that had gone before. For all that it was brimful of attractive tune, it was full of intellectual figurework, it was in good classical form, and yet it gave a clear set of pictures for the auditor who wants "a story." The chief theme, with its dainty violin figures (which were rather too delicately played) was the fairies. The second theme successfully portrayed the lovers, while Bottom and Quince and the rest of the players stumbled around awkwardly in the closing theme. In the development one could note the braying of Bottom, turned into an ass, upon the bassoon. In the return of the chief theme one could hear the drunken weaver asleep and snoring among the fairies. But the bass tuba cannot give this touch as Mendelssohn wanted it. He wrote it for Ophicleide, an instrument which is obsolete in America today, and which gives just the rumbling tone of a heavy snore.

After all Mendelssohn was the best humorist of them all. There is not a piece of instrumental humor in existence today which is so unstrained, so joyous, so natural, as this overture. And it was the work of a lad of 18 years! At 18 years of age Mendelssohn had achieved more than any other composer (his octette was done a year before), but he did not grow in proportion to the promise of his youth. Possibly at that early age the evil art-influence of wealth and social position had

MUSICAL AMERICA

VOL. XVII. No. 22 NEW YORK EDITED BY John C. Freund APRIL 5, 1913 $2.00 per Year Ten Cents per Copy

DR. MUCK A GIANT AMONG MUSICIANS

New Views of the Celebrated Conductor of the Boston Symphony Orchestra—Modernism Is His Spirit but He Acknowledges Nothing Really Great in Music since Wagner

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 31, 1913.

ON the afternoon of October 12, 1906, Dr. Carl Muck sat back of the stage in Symphony Hall a cigarette in his fingers, chatting intermittently with Charles Ellis and other officials of the Boston Symphony Orchestra. They, with faces more concerned than his own, were waiting for the moment which should call the conductor before his first American audience. That moment, to some of the group at least, was a trying one. A Boston Symphony audience is not uncritical, or more easily pleased than a gathering of Europeans. That moment comes to every one of us, whether we drive a pen or hoist a beam, whether our existence is concealed by an apothecary's counter, or whether we dangle amusingly before a row of footlights. The test arrives, and men meet it differently, according to bone and breed. Dr. Muck tossed away his cigarette carelessly, but his face had become a mask. He stepped out quietly, decisively, to meet his audience.

This man was felt at once. Owing to the wide marketing of musical knowledge today, there are dozens of efficient leaders and virtuosi who might, so far as their physiognomies are concerned, be first-rate barbers or stockbrokers. But on Muck's face, with all its calm, there was visible something of what he was about to do. He interpreted familiar compositions, and he did no violence to their traditions. Yet an experienced concert audience found itself absorbed and moved, and in a rather surprising manner each moment of that performance remained in the memory. The music left a definite and enduring mental impression, like the figure of the conductor. His back said more than other men's faces. His bâton, even in that initial concert, had comparatively little to do. There are conductors, too many of them, who still find it necessary to flourish a hand or a stick in the air to secure results of a more or less obvious nature. There is one man, at least, who can generally dispense with these means—chiefly because of his eyes. Since the day of that first concert I have often seen Dr. Muck lay down his bâton and watch his men perform his exact bidding. The man thinks and the men play. This, at least, is decently modern! Wireless telegraphy should be the coarsest of our methods. Dr. Muck is a modern conductor; he is also a modern man.

"All Nerve and Brain and Sinew"

His appearance is now familiar to most of us who frequent concert halls. He is one of the finest products of contemporaneous civilization, and in the face there are flashes of the shrewdness and cynicism for which this civilization is perhaps responsible. But this is indeed an admirable product, trained, in the good old phrase, "like a greyhound," all nerve and brain and sinew. It is hard to imagine any one with less extra flesh, in his physical or his mental makeup. The bearing is the man, with his splendid poise, his concentration of energy, pride of intellect. Let us be grateful; he is always distinguished! He bears on his face long scars from wounds received in duels during his student days in Germany. Of these duels he fought thirty-three. Three of them were fought with pistols, three with the sabre, more deadly than the weapon customarily employed by the German students; and at times there is a twinge in one of Dr. Muck's knees, on account of a bullet that once lodged there. It is easy to realize that he faced these ordeals as quietly or more so than he faced his Symphony audience. I asked him if his first fight made him nervous and he sneered. "I didn't show it!" He shows nothing.

He will go far among his friends—some say too far, in pursuit of a paradox. One discovered eventually that he is exceptionally sensitive; but he is a born leader of men. He understands this art thoroughly. With his players he is geniality itself, up to a certain point. They are not a group easy to control. Some are afflicted with an overweaning consciousness of the fact that they are members of one of the three finest orchestras in the world. Others rank so highly among players of their especial instrument that they are likely to be exceedingly captious with the man appointed to command them. Those familiar with orchestral conditions know something of the thousand-and-one tricks that skilful and experienced orchestra players can play on an unwary leader. But these things are rarely attempted with Muck. He is incredibly alert. He sees and hears everything. He has a deliberate and disconcerting eye, and on occasion a formidable manner. The men like and fear him, which is good for them and good for the public. They know that he cannot be deceived, and they know that good work will immediately be recognized. I know of soloists as well as orchestral players who have "wilted," as the natives put it, under his stare; and I have seen him with an audience applauding frantically at his back stand oblivious and flash a beatific smile upon a certain instrumentalist who had given a memorable performance of a solo passage. The conductor's approval is something to labor for. It is not lightly given. When it is given need I say that it communicates additional power to the lips or the bow-arm of the gratified artist?

Score Reading His Diversion

Most of Dr. Muck's time, outside of the rehearsals, is spent in the library of the Boston Symphony Orchestra. He is phenomenally quick, they say, at score reading, and although he relinquished the career of a pianist many years ago he is an uncommonly gifted player. He is rarely adept in reducing an orchestral score, at sight, for the piano. He and Mrs. Muck have, since

[Continued on page 6]

DR. CARL MUCK —Photo by Garo.

The Distinguished Conductor of the Boston Symphony Orchestra, Whose Greatness Lies in "The Vital Force and the Astonishing Objectivity of His Readings"

MUSIC IN MID-WEST CRIPPLED BY FLOODS

Concert Business at Standstill and Many Bookings Lost in Devastated Section—Ysaye and Elman Have Thrilling Experiences—Benefit Concerts to Aid Sufferers

ALTHOUGH music lovers unite with all other Americans in deploring the recent flood disasters throughout the Middle West, floods and music seem to be such unrelated elements that these persons may not realize at first thought how directly the catastrophe may be expected to influence musical conditions in that section of the country.

Not only has the terrific loss of life left a depression which will cause a disinclination for immediate musical entertainment, but the material losses of each community are apt to result in a giving up of luxuries, of which music is one of the first to be dispensed with in times of financial distress.

With the losses to the piano industry in Ohio amounting to $1,[illegible]0,000, one forms an idea of the general process of recouping which must be followed in various lines. In Zanesville, for instance, the Munson Music Company sustained a loss of $40,00[illegible] through the collapse of its building. Such drains upon the resources of heads of families will mean a tightening of the purse strings of the women, who practically support the musical industries.

One of the significant losses of the piano houses is found in the cases where a patron has bought a piano on part payment and the dealer loses his equity in the instrument by the devastation of the floods. The buyer is now without a piano and his daughter is compelled to give up her music lessons, whereupon her teacher loses one of his pupils—all due to the results of the floods.

As the present musical season is practically at a close, the disaster will have little effect on the bookings of artists, except in some of the most flood-swept cities, where concert-going is out of the question. Charles [illegible] Wagner, for instance, has received no notification of any such contingency as a cancellation of Alice Nielsen's booking for a concert in Columbus, O., under the auspices of the Woman's Music Club. This is a subscription course, however, and the tickets have been sold for a long time. Columbus also has a Spring Festival planned and this is far enough in the future not to be influenced by present conditions.

"I do not anticipate that the flood will have any lasting effect on the concert business," declared A. F. Adams, of the Wolfsohn Musical Bureau, on Tuesday afternoon. "Dayton's musical interests will no doubt be the hardest hit. We Americans are very excitable and we are apt to be cast down in the depths by such a catastrophe, but it doesn't take long for us to forget. Thus the Middle West may fancy that it will have little to do with music for a while, but there will be a recovery in due time. They are somewhat used to these floods out there—Cincinnati often has a flood that submerges some of its houses and factories, but it goes on doing business just the same. You must remember that most of those who have lost their dwellings in these floods are those who would be patronizing a moving picture show and not the best concerts. And don't

[Continued on page 2]

Marc A. Blumenberg Dead

[*By Cable to* MUSICAL AMERICA]

PARIS, March 27.—Marc A. Blumenberg, editor-in-chief of the *Musical Courier*, died here to-day of heart trouble, from which he had been suffering since last September.

BLOUNT.

Continued on next page

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MUSICAL AMERICA

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DR. CARL MUCK —*Photo by Garo.*

The Distinguished Conductor of the Boston Symphony Orchestra, Whose Greatness Lies in "The Vital Force and the Astonishing Objectivity of His Readings"

He will go far among his friends—some say too far, in pursuit of a paradox. One discovered eventually that he is exceptionally sensitive; but he is a born leader of men. He understands this art thoroughly. With his players he is geniality itself, up to a certain point. They are not a group easy to control. Some are afflicted with an overweaning consciousness of the fact that they are members of one of the three finest orchestras in the world. Others rank so highly among players of their especial instrument that they are likely to be exceedingly captious with the man appointed to command them. Those familiar with orchestral conditions know something of the thousand-and-one tricks that skilful and experienced orchestra players can play on an unwary leader. But these things are rarely attempted with Muck. He is incredibly alert. He sees and hears everything. He has a deliberate and disconcerting eye, and on occasion a formidable manner. The men like and fear him, which is good for them and good for the public. They know that he cannot be deceived, and they know that good work will immediately be recognized. I know of soloists as well as orchestral players who have "wilted," as the natives put it, under his stare; and I have seen him with an audience applauding frantically at his back stand oblivious and flash a beatific smile upon a certain instrumentalist who had given a memorable performance of a solo passage. The conductor's approval is something to labor for. It is not lightly given. When it is given need I say that it communicates additional power to the lips or the bow-arm of the gratified artist?

Score Reading His Diversion

Most of Dr. Muck's time, outside of the rehearsals, is spent in the library of the Boston Symphony Orchestra. He is phenomenally quick, they say, at score reading, and although he relinquished the career of a pianist many years ago he is an uncommonly gifted player. He is rarely adept in reducing an orchestral score, at sight, for the piano. He and Mrs. Muck have, since

[Continued on page 6]

MUSIC IN MID-WEST CRIPPLED BY FLOODS

Concert Business at Standstill and Many Bookings Lost in Devastated Section—Ysaye and Elman Have Thrilling Experiences—Benefit Concerts to Aid Sufferers

ALTHOUGH music lovers unite with all other Americans in deploring the recent flood disasters throughout the Middle West, floods and music seem to be such unrelated elements that these persons may not realize at first thought how directly the catastrophe may be expected to influence musical conditions in that section of the country.

Not only has the terrific loss of life left a depression which will cause a disinclination for immediate musical entertainment, but the material losses of each community are apt to result in a giving up of luxuries, of which music is one of the first to be dispensed with in times of financial distress.

With the losses to the piano industry in Ohio amounting to $1,000,000, one forms an idea of the general process of recouping which must be followed in various lines. In Zanesville, for instance, the Munson Music Company sustained a loss of $40,000 through the collapse of its building. Such drains upon the resources of heads of families will mean a tightening of the purse strings of the women, who practically support the musical industries.

One of the significant losses of the piano houses is found in the cases where a patron has bought a piano on part payment and the dealer loses his equity in the instrument by the devastation of the floods. The buyer is now without a piano and his daughter is compelled to give up her music lessons, whereupon her teacher loses one of his pupils—all due to the results of the flood.

As the present musical season is practically at a close, the disaster will have little effect on the bookings of artists, except in some of the most flood-swept cities, where concert-going is out of the question. Charles L. Wagner, for instance, has received no notification of any such contingency as a cancellation of Alice Nielsen's booking for a concert in Columbus. O., under the auspices of the Woman's Music Club. This is a subscription course, however, and the tickets have been sold for a long time. Columbus also has a Spring Festival planned and this is far enough in the future not to be influenced by present conditions.

"I do not anticipate that the flood will have any lasting effect on the concert business," declared A. F. Adams, of the Wolfsohn Musical Bureau, on Tuesday afternoon. "Dayton musical interests will no doubt be the hardest hit. We Americans are very excitable and we are apt to be cast down in the depths by such a catastrophe, but it doesn't take long for us to forget. Thus the Middle West may fancy that it will have little to do with music for a while, but there will be a recovery in due time. They are somewhat used to these floods out there—Cincinnati often has a flood that submerges some of its houses and factories, but it goes on doing business just the same. You must remember that most of those who have lost their dwellings in these floods are those who would be patronizing a moving picture show and not the best concerts. And don't

[Continued on page 2]

Marc A. Blumenberg Dead

[*By Cable to* MUSICAL AMERICA.]

PARIS, March 27.—Marc A. Blumenberg, editor-in-chief of the *Musical Courier*, died here to-day of heart trouble, from which he had been suffering since last September.

BLOUNT.

Continued on next page.

DR. MUCK A GIANT AMONG MUSICIANS

[Continued from page 1]

their first arrival in Boston, been socially popular, but neither of them is greatly attracted by this phase of the life of the city, and Mrs. Muck, hardly less than her husband, finds many serious affairs to engage her during the day. Dr. Muck lives with his scores. I have said that he is a brilliant pianist. One day in his study, just after a performance of the Tschaikowsky B Flat Minor Concerto, he said, "I played that myself!" Then he played a movement, and with what power and *élan!* He has not composed because he does not approve of mediocre musical composition. This is his explanation, not mine.

The essence of Dr. Muck's greatness as a conductor lies, I think, in two things—in the vital force and the astonishing objectivity of his readings. He has his own ideas about programs, ideas with which the majority do not agree. He believes in the unified program—a program of modern, or classic, or romantic music, as the case may be. So far as his own tastes are concerned they are as hard to estimate as his personal qualities. What those qualities really are his most intimate friends may know. Probably, however, they make more mistakes in their estimates than any others, for this is as a rule the particular province of intimate friends. However, Dr. Muck's musical preferences, as so far indicated, are so definite and so strong that in a lesser man they would be called prejudices. He recognizes almost no music as music of permanent value, since Wagner. Most of Strauss is to him ephemeral and chiefly remarkable for orchestral color and virtuosity, although he concedes his admiration for isolated pages here and there. Of the modern Frenchmen, Debussy is to him the one whose art is, or was, sincere and original. He has recognized the early first symphony of Sibelius as a masterwork, but he disapproves of the freer and more extended form of the second symphony, which is without doubt a greater composition. Next Winter he will probably take up the fourth symphony of Sibelius, the most individual and impressionistic score which that master has yet produced—the extreme, in fact, of northern impressionism—and give a superb performance of the work. If you meet him afterward and offer congratulations he will probably tell you with a Mephistophelean, all-denying grin, that he doesn't like it. Then you will gasp, as all of us have gasped and questioned the sincerity of the man when he has anathematized Strauss and given a wonderful performance of the "Domestica" or the "Tod und Verklärung"; when he tells you that "La Mer" of Debussy is remarkable for its color effects but for little else, and in the meantime the orchestra has made you believe in a piece of music you never believed in before.

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Dr. Muck, the man, may puzzle and disturb us; his sincerity toward the music he interprets and the audiences before whom he appears is wonderful. It is to him a sacred mission to say all that can be said for the creative artist to the attentive listener. Dr. Muck is now in his fifty-fourth year, at the very maturity of his powers, and a magnificent maturity it is. He is the clearest musical thinker, and he has the sanest grip of himself and his subject matter, the healthiest musical pulse of any conductor who has appeared in Boston in the last fifteen years and perhaps much longer. That is at the bottom of his success, and also his remarkable knowledge of orchestral instruments, and his sense of *timbres*, most exceptional for one who began his studies as a pianist and not as a performer on an orchestral instrument. Not even Mr. Gericke, who made the Boston Symphony what it is, had a finer aural vision. Dr. Muck's orchestra is an aggregation of living, singing units of tone. Each instrument glows by itself, like separate stars in a sky, like the living atoms in matter, which, according to science, never touch one another. The orchestra is all glowing tone, because every part of it is a living organism communicating its light and its warmth to other members of the body, and all of these members enhance each other's strength and beauty.

And so closely can this master interpreter identify himself with the thought of the composer that you listen, with him, as though you were composing the piece yourself. Every great outline and each finished detail appear successively and inevitably, so that it is afterward impossible to conceive of the composition without both mass and detail appearing in the memory in their exact and inexorable relations. The completeness of the conductor's intellect and the sureness of his musical sense are hardly less marvelous than the perfect dimensions of a masterwork, from which you could not subtract a measure or a rest without impairing the proportions of the whole. Whatever the work Dr. Muck is called upon to perform it will be presented in the most vivid manner possible, as though it were the darling child of the conductor's own brain. Nor must it be inferred that his appreciation is a purely mental process. He does think, probably, before he feels, and that is part of the office of a great artist. But having thought, and comprehended, his own emotional nature and his very nervous musical organism vibrate an immediate kindling response. For Dr. Muck's objectivity is anything but aloof, pedantic, dispassionate. It is the response of a rich nature to suggestions from without and a more rounded musical character it is difficult to conceive.

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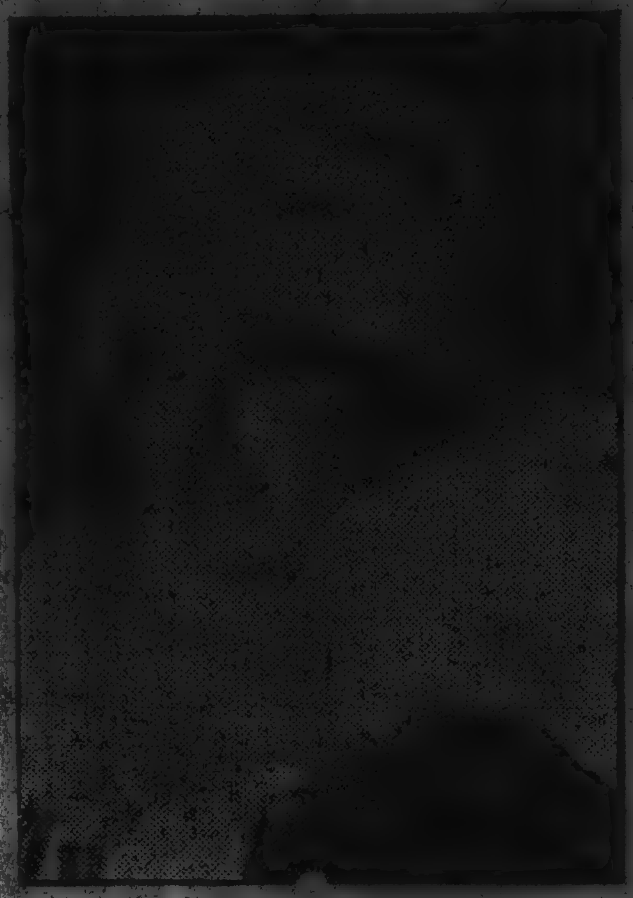

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[illegible] that'll
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overture, that'll
for me and Doc. Why,
Doc starts that going, I'll be ready to dance the salatrello. I'll be so happy. But I must get home. It's getting late. Put it down in the book, Ollie, I'm a little shy tonight."

"All right

NEW BEDFORD STANDARD. FEBRUARY 23,

THE PIANO PLAYER AT THE SYMPHONY

With the Liveliest Anticipations of Pleasure He Discourses the Trials that Have Beset Him and Dr. Muck in Common with Other Great Musicians in Climbing the Ladder of Fame.

"Say, Professor," said Ollie, the lunch-man, as the Piano Player hung up his overcoat, "are you going to the Symphony concert next Tuesday night?"

The Piano Player turned around.

"Am I going? Will a duck swim? Of course, I'm going. I've got my ticket tucked away in my inside pocket, pinned with a safety pin. I'll be there with bells on, even if I have to whip my way through a crowd of wild cats. That's going to be the big night for your Uncle Henry."

"Have you engaged a substitute?" anxiously inquired Ollie.

"Sure I have," retorted the Piano Player. "And what's more, I paid him two dollars over the Union price. There's the receipt for the money."

"What did the boss say?" queried Ollie.

"Oh, he let out an awful yell," said the Piano Player, "but he quieted down after I told him that he could take his bum show-shop and push it into the Bay for all I cared. I've been sitting down there in that pit spieling a lot of doggerel that masquerades under the name of 'popular music' for so long that I've got to get out and get into a different atmosphere."

"But why should you want to go to a Symphony concert?" persisted Ollie.

"Why?" said the Piano Player. "Because I want to see my old friend Doc once more."

"Oh, you know one of the musicians," said Ollie.

"No, I don't know any of the musicians," retorted the Piano Player, "but I do know the main gazabo, and I'm proud to call him my friend.

"You don't mean Dr. Muck, do you," said Ollie, aghast!

"Sure I do," said the Piano Player. "Doc and I are old pals. We met years ago. We are both good old scouts. We have seen the world, and know it from beginning to end. I only hope I don't miss seeing him when the show is over. Even if I do, I'll have one grand, good time."

"How?" asked Ollie.

"Why, because I'll have the pleasure of seeing Doc put the Boston Symphony orchestra over the jumps. He's the boy that can do it, all right, all right!"

"Well, what on earth have you in common with a great man like Dr. Muck, one of the greatest musicians in the world today?" said Ollie. "You must be getting nutty."

"No, I'm not nutty," retorted the Piano Player. "I've been on the wagon for a week, and you know it! I repeat that the Doc and I are friends. We have everything in common. He was born in Germany. I was born in an obscure town in Kentucky. In our youthful days, separated by thousands of miles, Doc and I felt something stirring within us, an emotion we could not analyze nor tell from whence it came. Somehow or other, we began to form a love for all that was beautiful and good in music. Probably that instinct came from our mothers. I like to believe it, for it is from the mothers, the 'Ewig Weibliche," as Doc and I like to call it, that nearly everything that is good and noble comes. We were fired by an ambition to become musicians, not only musicians, but artists. In order to obtain the goal of our desires, we had to surmount all sorts of difficulties. We had to grasp and assimilate everything that Scarlatti, Palestrina, Bach, Haydn, Mozart, Beethoven, Liszt, Wagner, Schubert, Schumann, and many others, had to offer us. We had to study with conservatory teachers, and kick our heels in the corridors outside the studios waiting for our teachers to call us in and grant us the inestimable privilege of paying them a high price for lessons which we could teach ourselves just as well, if not better, and we had to work hard to earn the money for the lessons. But we got away with it. In spite of our teachers, sometimes with their help, we learned music. In our struggle for recognition, we met with all kinds of rebuffs. We met them and smiled. We remembered how Haydn had to write 'The Symphony of the Candles' in order to hold his job. We remembered how Mozart was kicked out of the place of the Archbishop at Salzburg. We remembered the trials that beset our great master, Beethoven, all through his life. We remembered how Wagner burst his way through all sorts of difficulties, put in his path by Hadslick and a whole lot of other bum critics, to his final triumph at Beyreuth. We remembered how Dvorak fiddled for a bare existence in a beer hall in Prague until Brahms picked him up and recommended him to the 'Cultusministerium" of Vienna for a pension of $250 a year. We remembered how Brahms amounted to nothing until Schumann made his memorable announcement in the Neue Zeitschrift, 'Hats off, gentlemen, a genius!' Inspired by the great examples of our predecessors, Doc and I started out to carve a future for ourselves. In time he rose to the exalted position of conductor of the Boston Symphony orchestra. In time I rose to the exalted position of a piano player in a moving picture theatre in New Bedford. I'll tell you, we both had to work hard to get where we are now."

"Oh, can that stuff," said Ollie. "You've got to get down to brass tacks with me."

"All right," responded the Piano Player. "As Nanki-Pooh said in "The Mikado," "Come gather round me, and I'll tell you." You see, Doc and I were hampered by wasting a lot of time in the grand opera game. We drifted around from one town to another, getting jobs as kapellmeister in various places, sometimes 'trouping' with an opera company. Finally he got the job of conductor at the Royal Opera house in Berlin. I got the job of conductor at the Royal Opera House in Calgary. It's an awful hard job. If you want to see the choicest assortment of lunkheads you can find anywhere, just get in with an opera company, and you'll meet 'em. Every blamed one in the company, from the prima donna down to the humblest chorus boy, is imbued with the idea that the whole musical world revolves around them. They are all that ever was, is now, or ever shall be, and nobody else has got a look-in, to hear them tell it. Half of 'em couldn't count four bars of 4-4 time straight to save their souls. Every stage rehearsal is a catfight among the principals, each telling the other what to do, when they don't know what to do themselves. They are all trying to grab the center of the stage. You have to teach these mutts their parts, and try to get them to sing with some little approach to the idea that the composer intended when he wrote the opera. If you try to cue them in on the right beat, they'll holler like a stuck pig about the license of the artist when the only license they ought to have is one to run a sausage store. Then Doc and I had to train a lot of cheap musicians in the orchestra. Most of them know how to hold their instruments, and that's about all. However, they aren't so hard to get along with. You can swear at them and the chorus to your heart's content. They get everything that is rampanting around in your system after you've had a session with the principals. If the majority of these people had any brains, our work would have been brighter. But they haven't. They're hopeless. Well, while the Doc and I have been wrestling with this tough game, the symphonic world has gotten just a little ahead of us. There's Nickish, Pauer, Fiedler, Gericke, Damrosch, Weingartner, Kunwald, Stock, Stojowski, Safanoff, Rothwell, Oberhoffer, Hadley, and a host of others that are doing big things, and here's this young man Urack just coming up. But Doc and I are still on the job. When they finally bury us, three or four men will have to sit on our graves to keep us from bursting through and singing the last line of Schumann's "Die beiden Grenadieren'.'

"Hold on, Professor," interrupted Ollie. "How do these other fellows that you speak about stack up, in your estimation?"

The Piano Player held up a warning finger.

"That's a delicate question," he replied. "Doc and I, being real professionals, never pass judgment upon our colleagues. So please never ask me again."

"Beg your pardon, Professor," said Ollie. "Spiel away. I don't know what you're talking about, but it listens good to me. If our friend the Organist were here, he would know all about it. By the way, where is he? I haven't seen him for three or four days."

"Oh, he's home studying up program notes for the concert, so he'll know what it's about when he hears it. If I can keep hold of him for three or four years, I'll make a good musician out of him, or kill him, one or the other."

"Don't you read up on the pieces they play before you go to a concert," inquired Ollie.

"No, Doc and I don't need to. Neither Krebiehl, Hale, Apthorp, Goopp, Borowski, Henderson or anybody else that ever wrote program notes have got anything on us. We've go 'em all skinned a block. When I go to a symphony concert, I go to listen, not to dig my nose through about 20 pages of a program book to arrive at the startling information that Mozart was wont to change his stockings twice a week, and his shirt only once, or that good old Papa Haydn always took a bath and put on his 'Sunday-go-to-meetins' before he sat down to dash off a symphony. No, sir, nobody can tell me and Doc anything about the 'Jupiter' symphony, or the Haydn Thirteenth, or the 'Siegfried Idyl,' or the Berliez 'Roman Carnial' that we haven't known since we were knee high to a duck. I am going in the hopes of finding that Doc has dug some new ideas out of these old things, or to find that he has trained the boys in the orchestra up to a conception that somewhere near approximates our own. Why, I can just see Doc now taking the boys through that Mozart symphony. Take a tip from me, when he comes to the minuet, he'll just start the boys on their way, lay down his stick and stand there, with his back to the audience and his hands folded behind him and let the boys work it out for themselves. Oh, he's a wise old gink, is Doc. There's no use working your heads off when you've got a good bunch of players. Give them the idea at rehearsal, and if they don't work it out for you at the performance, tie a can to 'em. Besides, Doc don't take any stock in this star system of conducting. Why, I've seen orchestra con- 's make more fuss over the first bars of Beethoven's Fifth Sym- y than they ought to make over whole of 'Eim Heldenlehen,' or me or Doc would make over the mphal scene in 'Aida,' where 've got 250 people and a band on e stage, besides the orchestra, look after. There's Stransky, for stance—but that's unprofessional. I houldn't have said it. As for the aydn symphony, there'll be nothing it. Why, it'll be just as easy for oc as rolling off a log.

Doc loves Wagner. So do I. ou see, when Doc was just getting nis grip on conducting Wagner, I was delivering high-brow lectures on him in the junk towns in Kentucky, and I was getting away with my end of it just as well as he was with his. That's what makes the bond of sympathy between us. We were both propagating the gospel of good music, each in our own way, both earnestly, with a profound belief in our subject, and in ourselves, and who shall say which of us did the most good. I'll tell you, it's a great thing to be an artist, whether you're at the head of a great orchestra, or pounding the piano in a picture show. And when Doc starts in on t'he 'Siegfried Idyl," he and I will just have in our minds a picture of that beautiful scene on the steps of the villa at Triebschen on the day before Christmas, 1871, when Wagner serenaded his wife Cosima on her birthday with this beautiful tribute to the first fruits of their union, the boy Sigfried. How I'd like to be awakened some morning by that serenade outside my window, with the great master leading, and good old Hans Richter playing trumpet. That would be all the Heaven I'd ever want. The best I get now in the way of a morning serenade is when some Italian colleague of mine pushes his orchestra, composed of one hand organ, under my window, and calls me from my dreams with the stirring strains of that wonderful composition, 'When that midnight choo-choo leaves for Alabam." And yet they wonder why piano players drink! As for "Carnival Romaine" be just

BOSTON HERALD.

SATURDAY. APRIL 5.

NEW FANTASIE AT SYMPHONY

Chadwick's "Aphrodite" Played for the First Time in Boston.

AUDIENCE SHOWS DELIGHT

Extraordinarily Brilliant Rendering of Overture to Weber's "Oberon."

By PHILIP HALE.

The 20th public rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphonic Fantasie, "Aphrodite,"...Chadwick
Serenade No. 3, D minor.............Volkmann
Symphony No 2, "Antar,"....Rimsky-Korsakoff
Overture to "Oberon"......................Weber

Mr. Chadwick's Fantasie, completed in the summer of 1911, was produced at a concert of the Litchfield County Choral Union, Norfolk, Ct., on June 4, 1912. The Theodore Thomas orchestra played it in Chicago last December. The first performance in Boston was yesterday.

The idea of the Fantasie was suggested by the bust of Aphrodite in the Boston Public Library and Mr. Chadwick had in mind a little poem from the Greek Anthology. As the statue of Aphrodite was often placed on or near the seashore, Mr. Chadwick has endeavored to suggest in music "the poetic and tragic scenes that may have passed before the sightless eyes of such a goddess." He has not indicated the nature of the scenes thus portrayed by giving each a title. There is a short introduction, an apostrophe to the goddess; the scenes are connected by a motive developed throughout in various ways; and at the end there is a return to the introductory musical thought.

Thus there is something left to the imagination of the hearer who can listen to the music without disturbing thoughts of comparison between sounds and printed text. He is not obliged to determine whether the music of this or that scene justifies its title. This is true program music; it is also panorama music, with the panorama imagined by the spectator, who is for the time only a hearer. He is left to determine whether this scene is a storm or a naval battle; he may fancy the sight of many-oared galleys sweeping by majestically; lovers interchanging vows or children dancing upon the beach. The panorama of sky and sea and shore is rich and varied according to the imaginative faculty of the hearer, which is enlarged and quickened by the music.

Five years ago in London an "illuminated" symphony, poem by Herbert Trench and music by Joseph Holbrooke, was performed. The poem, Holbrooke was performed. The poem, "Apollo and the Seaman," was recited, while "pictorial expressions" were thrown on a screen by an electric light and the music was played. Is it too fanciful to think of a performance of Mr. Chadwick's Fantasie in a darkened hall and the bust of Aphrodite serenely beautiful upon a screen? The most fastidious composer may yet welcome the opportunity of writing program music for motion pictures.

Even in the most rigidly absolute music a program, a story, may lurk. There are at least two fugues in Bach's "Well Tempered Clavichord" that might be entitled "Prayer," "Divine Consolation." Though this Fantasie may clearly picture certain scenes to Mr. Chadwick, they that have only a faint clew may enjoy the music as absolute. They may say, here is a storm, here is a battle, this is love music and this is a dance. They are not so intent on visualization that they forget the music itself.

And without consideration of its fitness to this or that scene imagined by the composer, this music gave genuine pleasure to the audience yesterday, as was shown by the spontaneous, hearty and prolonged applause that greeted the composer and compelled him to acknowledge again and again the warmth of the reception.

The Fantasie is broadly planned. It calls for a full modern orchestra with celesta and tam-tam; there is recognition of modern harmonic systems and modern orchestral devices and arrangements of color. There is nothing, however, that is affected or insincere. There is straightforward melodic thought, now warm and appealing, now inspiriting, and the technical skill of the composer is used to nourish thought, not to conceal the lack of it. There is largeness in the plan. There is a firm grasp of the details.

Rimsky-Korsakoff's "Antar," now 45 years old, had been played here only once, and that was in March, 1898. We were then sadly disappointed, for we had read the glowing praise of Liszt, Buelow and others. Mr. Siloti, an enchanting pianist and a delightful companion, was in Boston that spring and he comforted us by saying: "'Antar' is historically interesting. It is not music, and should not be taken from the shelf." And Siloti was a Russian, and not conservative. Hearing "Antar" yesterday, we were again disappointed. Only in the fourth movement is there a sustained poetic flight. There is exotic melody, exotic coloring in the first movement. The second is barbaric enough in mood, yet on the whole ineffective. The third is conspicuous

rather than the march motive. These three movements now seem crude in expression, crude and experimental. The composer was evidently a student of Berlioz and Liszt, but he had not the facility to make the most of poetic and striking ideas that came to him. The monotony of melodic repetition and the rhythmic monotony that appeal to orientals here fret the nerves and dull the ears of the occidental. Nor in "Antar" is there the infinite variety in melodic repetition and the gorgeous instrumentation that characterize "Scheherazade," a later work. When "Antar" was written the composer was still in the naval service of Russia. He had not studied seriously; Balakireff had not then drilled him until the pupil outstripped the master in technic.. Viewed as a beginner's orchestral rhapsody, "Antar" is a surprising work, and, as Mr. Siloti said, it has a historical interest.

Volkmann's Serenade was beautifully played by Mr. Warnke and the orchestra of strings and Dr. Muck gave an extraordinarily brilliant reading of the "Oberon" overture. This and "Der Freischuetz" and "Euryanthe" are to the concert conductor what "Cavalleria Rusticana" and "Pagliacci" are to the operatic director perplexed over his repertoire for the week.

The orchestral pieces of the concerts next week will be Haydn's "Surprise" Symphony, the overtures to "The Magic Flute" and "Egmont" and Liszt's "Battle of the Huns." Mme. Julia Culp will sing songs by Beethoven, Schubert and Wagner with orchestra.

BOSTON GLOBE—

APRIL 5, 1913.

AT THE SYMPHONY.

Rimsky's "Antar" Revived After 15 Years.

Symphonic Fantasia "Aphrodite" Played First Time Here.

The 20th Symphony rehearsal. Dr Muck conducted. The program was as follows:

Chadwick...Symphonic Fantasie, "Aphrodite"
First time in Boston.
Volkmann..........Serenade for Strings, op
Mr Warnke, solo 'cello.
Rimsky-Korsakoff ...."Antar"
Weber ....Overture to "Oberon"

Rimsky-Korsakoff wrote his "Antar" when he was 24. It then was called the "second symphony," and was afterward renamed an "Oriental suite." The work bears witness to the early influence of Mily Balakireff. The leader of the Russian Nationalists in music advised the young man to soar aloft upon his genius and not to impair his wings by learning the craftsmanship of their use. The music of Balakireff himself, curiously enough, is not any more distinguished for elegance or clarity of expression than for the force or splendor of its ideas. The tyranny of technic is neither feared by a great artist nor evaded, but mastered.

Later Rimsky realized the need of strenuous theoretical study and began a course of counterpoint and fugue. He took his exercises to Tschaikowsky to correct, who praised his intelligence and zeal, and wrote to an editor in St Petersburg that in his opinion Balikireff had damaged Rimsky's youthful preparation in music.

That Rimsky gained in power of invention as well as in faculty and grace of expression is revealed on every page of his "Scheherazade," which followed "Antar" by 20 years. There his imagination has a fluency and ardor, and his sense of color a richness worthy of "The Arabian Nights" which inspired him. But "Antar" has little indication of his maturer style.

The story of Semnkowsky, upon which "Antar" is based, is a fantastic one, with its gifts from the fairy queen of the three joys of man—vengeance, power and love. Plausibly it should have engrossed Rimsky, for he was an idealist, who was fond of legend and fairy tale, particularly that of the Orient, who had traveled the seas and visited foreign lands as a young officer of the Russian Navy, who lived in a world of fable while Tschaikowsky wrote out of a heart tortured by the morbid and tragic reality of life. But had Rimsky composed the piece 20 years later it might have been more worthy of the performance yesterday, the first here since Mr Paur played it for the first time in Boston 15 years ago.

The third movement, in which Antar enjoys the gift of power, opens with a theme of upspringing, triumphal exultation in the woodwinds, supported by virile brass, the whole breathing forth an opulent and barbaric splendor. The sheer aspiration and impulse of youth has struck the right note. There is poetic significance in the flowing melody which follows and true Oriental color and atmosphere. It would be well if some older heads would pause here and learn something about the use of the bass drum for emotional purposes. But elsewhere the music disappoints.

There is promise of a colorist to come with a skillful brush both in estimate and sweeping strokes, but there are few convincing ideas that are carried away and remembered. The themes have little character, that of the fairy, first heard in the viola, none at all; and there is tedious repetition, without development, particularly of the theme in 6—8 in the first movement.

Aphrodite, as drawn by Mr Chadwick, is a variable person. It is not strange that she appears to have known the waters of the New England coast, or that she does not always preserve her classic profile. Had there been a "program" representing her as joining a suffragette band and descending with banners upon Congress, or upon Parliament, none could say it was badly done. Nor was her step jaded by the journey for at its end she is equal to what appears a dance of wholly a modern flavor.

There are long breathed and songful passages which have poetic qualities. There is an expressive passage for sol violin with counterpoint in the horn. The opening phrases given out in th strings and English horn suggest tra quility, but the numerous sections

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MONITOR.

APRIL 5, 1913.

Insistent applause at the close of the playing of George W. Chadwick's tone poem, "Aphrodite," at the Symphony rehearsal Friday afternoon, made the composer stand up in his place in the middle of the hall and bow his acknowledgements. The work was presented under the best possible circumstances; for in the first place it was carried over from the plans of the week before and therefore its contents were under the conductor's consideration for an unusually long time, and in the next place it was most favorably placed on the program, being the first piece played. Moreover it was brought out on a day when there was no formal soloist and when there was no great repertory masterwork to compete with it for the interest of the house. Such extraordinary courtesy is not often extended to American composers offering new works to the symphony public and it is cause for gratitude all around.

Mr. Chadwick's "Aphrodite" was destined to ingratiate itself with the Boston public from the fact of the local associations of its subject. The matinee audience, the first to hear the piece, could not but be friendly to the idea of a tone poem written on a subject full of Boston sentiment. Mr. Chadwick's idea of bringing two of the most treasured institutions of the city, the art museum and Symphony hall, into sentimental companionship by writing an orchestral story of the precious marble fragment from Cnidos in the Museum of Fine Arts, was a happy inspiration and one that could have occurred only to an artist profoundly sympathetic with the community's hopes and purposes.

The large thing the music did was to reveal to the community a characteristic side of its aspiration. The more immediate thing was to describe scenery. According to the purport of the program note this scenery was situate somewhere in the Greek archipelago—somewhere among the islands which saw the ship of Jason drive in quest of the fleece, which harbored Odysseus and his sailors on their lazy cruise home from the wars, which helped pay the bills of Pericles in his architectural adornment of Athens. But, according to the evidence of the music itself, the scenery was nowhere in the Aegean sea, but somewhere in the Gulf of Maine. It was the New England view of the sea that the orchestration, now boisterous under the afternoon southwest, now calm under the evening shift to the northwest, disclosed in allegro and andante.

And Mr. Chadwick's New England Aphrodite, looking out from her position on the cliff, beholds not only the Gloucester twentieth century fisherman sail by, sees not only the crews of clipper ships putting their ropes in order, sees not only the tacking and sounding operations of Devon explorers, but she sees Indian canoes paddle into the cove and swing over the surf high upon the beach. The latest American ideas in music are having their influence on the conservative Boston composer, though they come to him, perhaps, by way of the Italian Puccini. American the music is in every bar—academically American, no doubt, yet of the vacation period, not of the lecture room period of the school year. We are out of doors all the time we are listening to the tone poem "Aphrodite."

Admirable work was done by the strings of the orchestra in Volkmann's third serenade. Much more entertaining and human the 'cello is as a solo voice in a style of composition such as Volkmann wrote in this piece than it is in any concerto for 'cello, with full orchestra accompanying. Mr. Warnke as incidental soloist gave entrancing color and joyous phrase to his melodies. The whole interpretation was done in the most appropriate manner imaginable. Conductor, soloist and string chorus all entered into the feeling of the idealized serenade and gave a moment of variety in the symphony calendar that was delightful.

A piece of Russian music, designated by its composer, Rimsky-Korsakoff, as a symphony, but for all practical purposes a tone poem in four episodes, was performed. With its oriental subject it was an excellent companion number with the Chadwick piece. Antar of the Russian work and Aphrodite of the American work were hero and heroine of the same drama.

A cunningly devised program of music all on the fantasy order closed with the "Oberon" overture of Weber, a work which is too often used as a time-filler in orchestral programs. Nearly the entire matinee house appreciated the felicity of the choice of this little sketch by the greatest of the musical romanticists and stayed to the end to hear it.

The program of the concert was as follows: Chadwick, symphonic fantasie, "Aphrodite"; Volkmann, serenade No. 3,

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TRANSCRIPT,

APRIL 5, 1913

THE SYMPHONY CONCERT

AN AFTERNOON OF VARIEGATED SENSATIONS

Mr. Chadwick's New Tone-Poem and Its Uneven Quality—Music That Was Eloquent and Music That Was Only Efficient and Appropriate—The Sensuous Rhetoric of Rimsky-Korsakoff's "Antar"—And the Overture to "Oberon" with a Marvellous Chord

IF Mr. Chadwick's new tone-poem that stood first on the programme of the Symphony Concert yesterday afternoon had only continued as it began then would it have all seemed imaginative and eloquent music, deserving the hearty applause that it received and that called the composer twice or thrice to his feet. "Aphrodite" is the title of the tone-poem, and a bust of the goddess in our Museum of Fine Arts upon which Mr. Chadwick's eyes had often lingered stirred him to the composition of it, and even, as it seemed, to the writing of "programmatic" poetry. The bust, if recollection rightly recalls it, is grave and contemplative, rather of Aphrodite high goddess than of Aphrodite goad and mistress of sensual passion. Out of such suggestion Mr. Chadwick has seemingly conceived his music. It is not written of Aphrodite, fanning the flames and sharpening the pains of desire in the hearts of men. It is, rather, written of Aphrodite before whose eyes pass the diverse train of her worshippers, and upon whom in noisy rout or in quiet ecstacy, for weal or for woe, she exercises her godhead. And ever they worship her. As she is a perpetual and dominating presence, so does her melody, distinct and penetrating, sensuous yet contemplative, pervade the music from the first singing of it by the English horn over the rich underbody of the 'cellos. As the manifold exercise of her powers and the manifold troop of her worshippers pass before her eyes, so does the tone-poem fall into sundry clearly marked and differentiated divisions. As it begins in grave and swelling apostrophe to the goddess, so also, as in perpetual adoration, it ends.

If only, then, all the intervening music had been like this impressive beginning and that equally impressive close. The apostrophe sounds like music heard out of the shadows of a great pillared temple. A throbbing underbeat seems to propel it. Mysterious harmonies clothe it. There are telling instrumental strokes in it—the timbres that suggest an old worship in an old and sensual land not untinged with the neighboring Orient. In harmonic richness the apostrophe swells to stately climax. Yet here and there in it is a certain sharpness of tone. For do not the pangs of Aphrodite sting? And so, again at the end of the tone-poem, the music of the apostrophe, returns with a deeper intensity and as sober richness. The pageant of her power has passed before her and the more is she high goddess still. The beginning of this pageant—tumultuous, sharply rhythmed, whistling, perturbed and sometimes dissonant music as of the strife and woes of men under Aphrodite's torments, or upon the sea out of which she was born—is but the practised Mr. Chadwick at the business of efficient music-making. The succeeding passages as of amorous vision and ecstasy prompted by a gentler Aphrodite are more imaginative. They begin with a suggestion of the mysterious creeping of amorous longing into human hearts. They rise in the ardor of tremulous desire. They expand in warm climax. The musical fabric is beautifully luminous. Imagination orders the play of harmony and timbres. It is music of sensuous ecstasy. A few measures of tinkling, titillating transition follow and then seemingly a rout of Aphrodite's worshippers pass before her eyes, celebrating her rites, keeping her festival. The music waxes in such festal suggestion; the rites heat the worshippers; there is excitement, tumult, almost frenzy. But again, in spite of a measure of imagination with harmonies and timbres, progressions and dissonances, the outcome is no more than well-made and appropriate music. Then the final apostrophe brings back Mr. Chadwick, writing the rich, eloquent and impressive music with which he began. The rest, in varying degrees, and outside the passage of amorous ecstasy seems no more than practised and efficient music-making.

From Greek goddesses and their American priest in tones, the concert passed—after the amiable intermezzo of one of Volkmann's serenades for strings—to Arab heroes and the Russian celebrant of their legends, their passions and their fate. They say that when this "Antar" of Rimsky-Korsakoff was a new piece, known better by readings of the score than by actual hearings of the music, Bostonians both mistrusted and marvelled. Could music really do such things, and if it did them was it still really music? The ears of 1913, in Boston or in any other musical capital will hear with less wonder and with no misgivings at all. Symphonic suites linked by a recurring and individualizing melody, like the motif of Antar or the song of the fairy that gave him vengeance, power and love, are a familiar musical mechanism nowadays. Our generation has heard enough of the music of the nationalistic Russians to know that their procedure is the transformation of melodies by new harmonic dress, new rhythmic propulsions, new instrumental colorings and new juxtapositions, rather than by the developing and interweaving devices of polyphony. We are quite unalarmed by their repetitions, if only they are harmonically and instrumentally kaleidoscopic enough. Moreover, we have heard this particular Rimsky-Korsakoff's "Scheherazade" and his "Spanish Caprice" so familiarly and so thrillingly that we sit expectant for the magic of his harmonic and instrumental coloring.

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The idea of the Fantasie was suggested by the bust of Aphrodite in the Boston Public Library and Mr. Chadwick had in mind a little poem from the Greek Anthology. As the statue of Aphrodite was often placed on or near the seashore, Mr. Chadwick has endeavored to suggest in music "the poetic and tragic scenes that may have passed before the sightless eyes of such a goddess." He has not indicated the nature of the scenes thus portrayed by giving each a title. There is a short introduction, an apostrophe to the goddess; the scenes are connected by a motive developed throughout in various ways; and at the end there is a return to the introductory musical thought.

Thus there is something left to the imagination of the hearer who can listen to the music without disturbing thoughts of comparison between sounds and printed text. He is not obliged to determine whether the music of this or that scene justifies its title. This is true program music; it is also panorama music, with the panorama imagined by the spectator, who is for the time only a hearer. He is left to determine whether this scene is a storm or a naval battle; he may fancy the sight of many-oared galleys sweeping by majestically; lovers interchanging vows or children dancing upon the beach. The panorama of sky and sea and shore is rich and varied according to the imaginative faculty of the hearer, which is enlarged and quickened by the music.

Five years ago in London an "illuminated" symphony, poem by Herbert Trench and music by Joseph Holbrooke, was performed. The poem, Holbrooke was performed. The poem, "Apollo and the Seaman," was recited, while "pictorial expressions" were thrown on a screen by an electric light and the music was played. Is it too fanciful to think of a performance of Mr. Chadwick's Fantasie in a darkened hall and the bust of Aphrodite serenely beautiful upon a screen? The most fastidious composer may yet welcome the opportunity of writing program music for motion pictures.

Even in the most rigidly absolute music a program, a story, may lurk. There are at least two fugues in Bach's "Well Tempered Clavichord" that might be entitled "Prayer," "Divine Consolation." Though this Fantasie may clearly picture certain scenes to Mr. Chadwick, they that have only a faint clew may enjoy the music as absolute. They may say, here is a storm, here is a battle, this is love music and this is a dance. They are not so intent on visualization that they forget the music itself.

And without consideration of its fitness to this or that scene imagined by the composer, this music gave genuine pleasure to the audience yesterday, as was shown by the spontaneous, hearty and prolonged applause that greeted the composer and compelled him to acknowledge again and again the warmth of the reception.

The Fantasie is broadly planned. It calls for a full modern orchestra with celesta and tam-tam; there is recognition of modern harmonic systems and modern orchestral devices and arrangements of color. There is nothing, however, that is affected or insincere. There is straightforward melodic thought, now warm and appealing, now inspiriting, and the technical skill of the composer is used to nourish thought, not to conceal the lack of it. There is largeness in the plan. There is a firm grasp of the details.

Rimsky-Korsakoff's "Antar," now 45 years old, had been played here only once, and that was in March, 1898. We were then sadly disappointed, for we had read the glowing praise of Liszt, Buelow and others. Mr. Siloti, an enchanting pianist and a delightful companion, was in Boston that spring and he comforted us by saying: "'Antar' is historically interesting. It is not music, and should not be taken from the shelf." And Siloti was a Russian, and not conservative. Hearing "Antar" yesterday, we were again disappointed. Only in the fourth movement is there a sustained poetic flight. There is exotic melody, exotic coloring in the first movement. The second is barbaric enough in mood, yet on the whole ineffective. The third is conspicuous [illegible] second [illegible] rather than the march motive. These three movements now seem crude in expression, crude and experimental. The composer was evidently a student of Berlioz and Liszt, but he had not the facility to make the most of poetic and striking ideas that came to him. The monotony of melodic repetition and the rhythmic monotony that appeal to orientals here fret the nerves and dull the ears of the occidental. Nor in "Antar" is there the infinite variety in melodic repetition and the gorgeous instrumentation that characterize "Scheherazade," a later work. When "Antar" was written the composer was still in the naval service of Russia. He had not studied seriously; Balakireff had not then drilled him until the pupil outstripped the master in technic.. Viewed as a beginner's orchestral rhapsody, "Antar" is a surprising work, and, as Mr. Siloti said, it has a historical interest.

Volkmann's Serenade was beautifully played by Mr. Warnke and the orchestra of strings and Dr. Muck gave an extraordinarily brilliant reading of the "Oberon" overture. This and "Der Freischuetz" and "Euryanthe" are to the concert conductor what "Cavalleria Rusticana" and "Pagliacci" are to the operatic director perplexed over his repertoire for the week.

The orchestral pieces of the concerts next week will be Haydn's "Surprise" Symphony, the overtures to "The Magic Flute" and "Egmont" and Liszt's "Battle of the Huns." Mme. Julia Culp will sing songs by Beethoven, Schubert and Wagner with orchestra.

BOSTON GLOBE-

APRIL 5, 1913.

AT THE SYMPHONY.

Rimsky's "Antar" Revived After 15 Years.

Symphonic Fantasia "Aphrodite" Played First Time Here.

The 20th Symphony rehearsal. Dr Muck conducted. The program was as follows:

Chadwick...Symphonic Fantasie, "Aphrodite"
First time in Boston.
Volkmann..........Serenade for Strings, op
Mr Warnke, solo 'cello.
Rimsky-Korsakoff ...."Antar"
Weber ....Overture to "Oberon"

Rimsky-Korsakoff wrote his "Antar" when he was 24. It then was called the "second symphony," and was afterward renamed an "Oriental suite." The work bears witness to the early influence of Mily Balakireff. The leader of the Russian Nationalists in music advised the young man to soar aloft upon his genius and not to impair his wings by learning the craftsmanship of their use. The music of Balakireff himself, curiously enough, is not any more distinguished for elegance or clarity of expression than for the force or splendor of its ideas. The tyranny of technic is neither feared by a great artist nor evaded, but mastered.

Later Rimsky realized the need of strenuous theoretical study and began a course of counterpoint and fugue. He took his exercises to Tschaikowsky to correct, who praised his intelligence and zeal, and wrote to an editor in St Petersburg that in his opinion Balikireff had damaged Rimsky's youthful preparation in music.

That Rimsky gained in power of invention as well as in faculty and grace of expression is revealed on every page of his "Scheherazade," which followed "Antar" by 20 years. There his imagination has a fluency and ardor, and his sense of color a richness worthy of "The Arabian Nights" which inspired him, But "Antar" has little indication of his maturer style.

The story of Sennkowsky, upon which "Antar" is based, is a fantastic one, with its gifts from the fairy queen of the three joys of man—vengeance, power and love. Plausibly it should have engrossed Rimsky, for he was an idealist, who was fond of legend and fairy tale, particularly that of the Orient, who had traveled the seas and visited foreign lands as a young officer of the Russian Navy, who lived in a world of fable while Tschaikowsky wrote out of a heart tortured by the morbid and tragic reality of life. But had Rimsky composed the piece 20 years later it might have been more worthy of the performance yesterday, the first here since Mr Paur played it for the first time in Boston 15 years ago.

The third movement, in which Antar enjoys the gift of power, opens with a theme of upspringing, triumphal exultation in the woodwinds, supported by virile brass, the whole breathing forth an opulent and barbaric splendor. The sheer aspiration and impulse of youth has struck the right note. There is poetic significance in the flowing melody which follows and true Oriental color and atmosphere. It would be well if some older heads would pause here and learn something about the use of the bass drum for emotional purposes. But elsewhere the music disappoints.

There is promise of a colorist to come with a skillful brush both in estimate and sweeping strokes, but there are few convincing ideas that are carried away and remembered. The themes have little character, that of the fairy, first heard in the viola, none at all; and there is tedious repetition, without development, particularly of the theme in 6—8 in the first movement.

Aphrodite, as drawn by Mr Chadwick, is a variable person. It is not strange that she appears to have known the waters of the New England coast, or that she does not always preserve her classic profile. Had there been a "program" representing her as joining a suffragette band and descending with banners upon Congress, or upon Parliament, none could say it was badly done. Nor was her step jaded by the journey, for at its end she is equal to what appears a dance of wholly a modern flavor.

There are long breathed and songful passages which have poetic qualities. There is an expressive passage for solo violin with counterpoint in the horn. The opening phrases given out in the strings and English horn suggest tra[illegible] quality, but the numerous sections [illegible]

MONITOR.

APRIL 5, 1913

Insistent applause at the close of the playing of George W. Chadwick's tone poem, "Aphrodite," at the Symphony rehearsal Friday afternoon, made the composer stand up in his place in the middle of the hall and bow his acknowledgements. The work was presented under the best possible circumstances; for in the first place it was carried over from the plans of the week before and therefore its contents were under the conductor's consideration for an unusually long time, and in the next place it was most favorably placed on the program, being the first piece played. Moreover it was brought out on a day when there was no formal soloist and when there was no great repertory masterwork to compete with it for the interest of the house. Such extraordinary courtesy is not often extended to American composers offering new works to the symphony public and it is cause for gratitude all around.

Mr. Chadwick's "Aphrodite" was destined to ingratiate itself with the Boston public from the fact of the local associations of its subject. The matinee audience, the first to hear the piece, could not but be friendly to the idea of a tone poem written on a subject full of Boston sentiment. Mr. Chadwick's idea of bringing two of the most treasured institutions of the city, the art museum and Symphony hall, into sentimental companionship by writing an orchestral story of the precious marble fragment from Cnidos in the Museum of Fine Arts, was a happy inspiration and one that could have occurred only to an artist profoundly sympathetic with the community's hopes and purposes.

The large thing the music did was to reveal to the community a characteristic side of its aspiration. The more immediate thing was to describe scenery. According to the purport of the program note this scenery was situate somewhere in the Greek archipelago—somewhere among the islands which saw the ship of Jason drive in quest of the fleece, which harbored Odysseus and his sailors on their lazy cruise home from the wars, which helped pay the bills of Pericles in his architectural adornment of Athens. But, according to the evidence of the music itself, the scenery was nowhere in the Aegean sea, but somewhere in the Gulf of Maine. It was the New England view of the sea that the orchestration, now boisterous under the afternoon southwest, now calm under the evening shift to the northwest, disclosed in allegro and andante.

And Mr. Chadwick's New England Aphrodite, looking out from her position on the cliff, beholds not only the Gloucester twentieth century fisherman sail by, sees not only the crews of clipper ships putting their ropes in order, sees not only the tacking and sounding operations of Devon explorers, but she sees Indian canoes paddle into the cove and swing over the surf high upon the beach. The latest American ideas in music are having their influence on the conservative Boston composer, though they come to him, perhaps, by way of the Italian Puccini. American the music is in every bar—academically American, no doubt, yet of the vacation period, not of the lecture room period of the school year. We are out of doors all the time we are listening to the tone poem "Aphrodite."

Admirable work was done by the strings of the orchestra in Volkmann's third serenade. Much more entertaining and human the 'cello is as a solo voice in a style of composition such as Volkmann wrote in this piece than it is in any concerto for 'cello, with full orchestra accompanying. Mr. Warnke as incidental soloist gave entrancing color and joyous phrase to his melodies. The whole interpretation was done in the most appropriate manner imaginable. Conductor, soloist and string chorus all entered into the feeling of the idealized serenade and gave a moment of variety in the symphony calendar that was delightful.

A piece of Russian music, designated by its composer, Rimsky-Korsakoff, as a symphony, but for all practical purposes a tone poem in four episodes, was performed. With its oriental subject it was an excellent companion number with the Chadwick piece. Antar of the Russian work and Aphrodite of the American work were hero and heroine of the same drama.

A cunningly devised program of music all on the fantasy order closed with the "Oberon" overture of Weber, a work which is too often used as a time-filler in orchestral programs. Nearly the entire matinee house appreciated the felicity of the choice of this little sketch by the greatest of the musical romanticists and stayed to the end to hear it.

The program of the concert was as follows: Chadwick, symphonic fantasie, "Aphrodite"; Volkmann, serenade No. 3,

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TRANSCRIPT,

APRIL 5, 1913

THE SYMPHONY CONCERT

AN AFTERNOON OF VARIEGATED SENSATIONS

Mr. Chadwick's New Tone-Poem and Its Uneven Quality—Music That Was Eloquent and Music That Was Only Efficient and Appropriate—The Sensuous Rhetoric of Rimsky-Korsakoff's "Antar"—And the Overture to "Oberon" with a Marvellous Chord

If Mr. Chadwick's new tone-poem that stood first on the programme of the Symphony Concert yesterday afternoon had only continued as it began then would it have all seemed imaginative and eloquent music, deserving the hearty applause that it received and that called the composer twice or thrice to his feet. "Aphrodite" is the title of the tone-poem, and a bust of the goddess in our Museum of Fine Arts upon which Mr. Chadwick's eyes had often lingered stirred him to the composition of it, and even, as it seemed, to the writing of "programmatic" poetry. The bust, if recollection rightly recalls it, is grave and contemplative, rather of Aphrodite high goddess than of Aphrodite goad and mistress of sensual passion. Out of such suggestion Mr. Chadwick has seemingly conceived his music. It is not written of Aphrodite, fanning the flames and sharpening the pains of desire in the hearts of men. It is, rather, written of Aphrodite before whose eyes pass the diverse train of her worshippers, and upon whom in noisy rout or in quiet ecstacy, for weal or for woe, she exercises her godhead. And ever they worship her. As she is a perpetual and dominating presence, so does her melody, distinct and penetrating, sensuous yet contemplative, pervade the music from the first singing of it by the English horn over the rich underbody of the 'cellos. As the manifold exercise of her powers and the manifold troop of her worshippers pass before her eyes, so does the tone-poem fall into sundry clearly marked and differentiated divisions. As it begins in grave and swelling apostrophe to the goddess, so also, as in perpetual adoration, it ends.

If only, then, all the intervening music had been like this impressive beginning and that equally impressive close. The apostrophe sounds like music heard out of the shadows of a great pillared temple. A throbbing underbeat seems to propel it. Mysterious harmonies clothe it. There are telling instrumental strokes in it—the timbres that suggest an old worship in an old and sensual land not untinged with the neighboring Orient. In harmonic richness the apostrophe swells to stately climax. Yet here and there in it is a certain sharpness of tone. For do not the pangs of Aphrodite sting? And so, again at the end of the tone-poem, the music of the apostrophe, returns with a deeper intensity and as sober richness. The pageant of her power has passed before her and the more is she high goddess still. The beginning of this pageant—tumultuous, sharply rhythmed, whistling, perturbed and sometimes dissonant music as of the strife and woes of men under Aphrodite's torments, or upon the sea out of which she was born—is but the practised Mr. Chadwick at the business of efficient music-making. The succeeding passages as of amorous vision and ecstasy prompted by a gentler Aphrodite are more imaginative. They begin with a suggestion of the mysterious creeping of amorous longing into human hearts. They rise in the ardor of tremulous desire. They expand in warm climax. The musical fabric is beautifully luminous. Imagination orders the play of harmony and timbres. It is music of sensuous ecstasy. A few measures of tinkling, titillating transition follow and then seemingly a rout of Aphrodite's worshippers pass before her eyes, celebrating her rites, keeping her festival. The music waxes in such festal suggestion; the rites heat the worshippers; there is excitement, tumult, almost frenzy. But again, in spite of a measure of imagination with harmonies and timbres, progressions and dissonances, the outcome is no more than well-made and appropriate music. Then the final apostrophe brings back Mr. Chadwick, writing the rich, eloquent and impressive music with which he began. The rest, in varying degrees, and outside the passage of amorous ecstasy seems no more than practised and efficient music-making.

From Greek goddesses and their American priest in tones, the concert passed—after the amiable intermezzo of one of Volkmann's serenades for strings—to Arab heroes and the Russian celebrant of their legends, their passions and their fate. They say that when this "Antar" of Rimsky-Korsakoff was a new piece, known better by readings of the score than by actual hearings of the music, Bostonians both mistrusted and marvelled. Could music really do such things, and if it did them was it still really music? The ears of 1913, in Boston or in any other musical capital will hear with less wonder and with no misgivings at all. Symphonic suites linked by a recurring and individualizing melody, like the motif of Antar or the song of the fairy that gave him vengeance, power and love, are a familiar musical mechanism nowadays. Our generation has heard enough of the music of the nationalistic Russians to know that their procedure is the transformation of melodies by new harmonic dress, new rhythmic propulsions, new instrumental colorings and new juxtapositions, rather than by the developing and interweaving devices of polyphony. We are quite unalarmed by their repetitions, if only they are harmonically and instrumentally kaleidoscopic enough. Moreover, we have heard this particular Rimsky-Korsakoff's "Scheherazade" and his "Spanish Caprice" so familiarly and so thrillingly that we sit expectant for the magic of his harmonic and instrumental coloring.

"Antar," when it is played with such virtuosity and imagination as Dr. Muck and the orchestra brought to it, yields these sensations plentifully. Antar himself may or may not be vividly characterized in tones. The second movement may suggest the joy of vengeance or any other pursuit in savage force and elation to sombre satiety. The third movement may suggest a sumptuous Oriental pageant more than the fierce joy of power. The fourth movement suffices for music of forebodding throbbing made music of wistful amorous longing. No one need think once or twice of the programmatic quality of the music of "Antar" or try to fit it to the alternately minute and curt schedule of the fly-leaf. No one need linger much longer over its descriptive and its characterizing virtue. It may or may not suggest the desert, the fleeing gazelle, the smitten bird, the longing glance of Antar out of the fairy's arms toward the abodes of men and many another particularized detail. The purely sensuous satisfactions of the music are enough in themselves. The hollow intervals, the sombre coloring, the expansive monotony of the beginning stir ear and imagination. The melody of the fairy—if it is really so—fascinates ear and fancy in the bright suavities of the flute. The rhetorical richness and glow of the succeeding music are like a strong and stimulating draft upon the tongue, exciting every sensory nerve. The fierce and reiterated progressions of the second movement are like a savage and pursuing vengeance and how Russian or rather quasi-Oriental is the mood of satiety in the music of the end. So no doubt old Ivan looked upon the massacre and the sackings of Kazan and was content.

The unmistakable power of the third movement is the power to achieve such exciting play of timbres and such gorgeous instrumental coloring. To hear such deep-voiced pluckings of the strings, such aerial throbbings of the harp, such lusciously expanding cantilena is to receive the tonal sensations that Keats experienced in the flow of champagne over his peppered tongue. Moreover, Rimsky-Korsakoff has his peppered, too, in his brilliant din. With the finale yet again, instrumental coloring and harmonic and rhythmic magic become the servants of clear imaginative design as well as the bearers of purely sensuous excitement. Passion speaks in the song of the 'cello against the ardent harp. The music of the fairy returns in the new beauty of wistful longing. The drum beats of dread, dark harmonies of foreboding foretell the turning of Antar's thoughts to the abodes of men. There is suspense in the music. The fairy's voice becomes yet more magical. Antar dies upon a kiss, upon the luxurious bed of Rimsky-Korsakoff's harmonies and instrumentation. And it is as though, in the final diminuendo the old legend and the fairy magic died upon the empty air. Throughout this finale Rimsky-Korsakoff seems to achieve both his delineative and his musical end. Elsewhere the vitality of the music is its glowing profusion of harmonic and instrumental rhetoric and the sensuous thrill of it all.

Yet the finest thrill of all the concert was to come in the hackneyed old overture to "Oberon." Even the elderly ladies refused in numbers to linger and listen to it; while some of the younger were so sure that the end had come at the chord leading into the "main body" of the overture that then and there they began to adjust their hats. The "slow introduction" as the analysts say, ran its course in beautiful phrasing by conductor and men alike; in exquisite quality of soft and lustrous tone; in the justest of disclosing pace and ordered background. It was indeed music of romantic and mysterious loveliness. Then suddenly came the great crashing chord that separates the overture proper from this introduction. And it was the chord of which conductors and may be their men have seen an unfulfilled vision. This time the vision was accomplished. It was the perfect chord—the chord of the whole orchestra became as one man, full, exact, intense and thrilling, an emotion itself. Even in the fiery rushes and the jubilant glow of the rest of the overture, it still blazed across memory. All the pretty strokes of Volkmann's serenade — and orchestra and conductor were adept in them—seemed as play beside this marvel. H. T. P.

SUNDAY HERALD.

APRIL 6. 1913.

"Until a few years ago the public rehearsals were not criticised. The critics attended the Saturday night concerts and their articles were published on Sunday, Monday morning, Monday afternoon, according to the character of the newspaper, whether it had a Sunday edition or was an evening journal. Everyone was then satisfied. How is it now? A pianist, violinist, singer, appears on Friday afternoon, or a new orchestral work is played. The soloist may not be wholly in the vein, for there are many artists who play or sing better at night than in the afternoon, which is to them a dead time, as it is to many who are accustomed to early morning and late night work. Suppose the violinist occasionally slobbers or his intonation is false, the singer shrieks, the pianist is dull. The critic must do his duty and the audience of Saturday night is prepared in advance. If the critics condemn a new orchestral work or find fault with the performance on Friday, again the Saturday night audience is prejudiced. If the critics praise, the audience is predisposed to applaud. I know that there are some who hear with their own ears and do not rely on the opinion of any critic; but there are many who, while they know that critics are mortal, and therefore often prejudiced; nevertheless are influenced by the Saturday reviews. I insist that the practice of publishing criticisms on Saturday in advance of the concert that night, is unfair to the conductor, the orchestra, the audience of Saturday, and often cruel to the soloist. Suppose that Mme. Portamento, the soprano, or Mr. Boanerges, the pianist, is not well disposed on Friday—and is unanimously roasted on Saturday. With what heart does either one come before the public on Saturday night?"

There is truth also sense in these remarks. Until a few years ago, it was understood by the management and the editors that no critical reviews should be published until after the Saturday concert. Only on special occasions, as the first appearance of a conductor, was this rule broken. The editor of an evening newspaper concluded that the review of a Saturday concert published on Monday afternoon was belated. The Sunday and Monday morning newspapers were ahead of his. He therefore insisted that the Friday concert should be reviewed for the Saturday issue of his newspaper. For some time he was alone in this, but one by one the editors of the other journals instructed their critics to review the public rehearsal instead of the concert, and the management not only consented but finally approved.

The musician might have added that the present system is also unfair to the critics; for the Saturday night performances are as a rule more brilliant. Not only has there been a public performance, but the orchestra as well as the soloist is at night in finer fettle.

BOSTON JOURNAL—

APRIL 5, 1913.

SYMPHONY AUDIENCE APPLAUDS COMPOSER

First Performance Here of George W. Chadwick's Fantasie "Aphrodite."

By E. F. Harkins.

Salvos of applause lasting several minutes drew George Whitfield Chadwick to his feet again and again at the Symphony rehearsal yesterday after the first performance here of his symphonic fantasie, "Aphrodite," and the composer's response ended in a complimentary sweep of his hand to show his debt to the beautiful playing of the orchestra.

The head of Aphrodite given to the Art Museum here by Francis Bartlett was the acknowledged inspiration for the fantasie, which had its original performance last June at the meeting of the Litchfield County Choral Union in Norfolk, Conn. The head was found in the Island of Cnidos, and it is presumed that it belonged to a statue such as the Greeks of old were wont to erect along the seashore to the goddess of love and of sailors. The tone-poem is an "attempt to suggest in music the poetic and tragic scenes which may have passed before the sightless eyes of such a goddess." There are passages poetic and piquant, after the manner of the modern French school, which is a rather new departure for Mr. Chadwick, and there is a section vividly suggesting a storm at sea and the famous passage from "Elijah"—"The stormy billows are high; their fury is mighty."

But there are other sections, of which there are ten in all, that leave much to the hearer's imagination. This is especially true of the two marked "Alla marcia," which may have something to do with a parade of naval reserves. At any rate, one of these is of a very popular nature, and no doubt it was noted by the two members of the orchestra who will conduct the "Pop" concerts next month.

"Aphrodite" is a light and agreeable composition, all in all, and, though the inspiration did not run deep, it evoked much that will please the average concert-goer. That certainly was the effect it had on the audiences yesterday and the applause was hearty and genuine, as if for pleasure largely free from the conundrums so commonly found in the music of the day.

Similarly ingratiating was Volkmann's third "Serenade," for string orchestra, with its suave, moonlight melodies, fit to accompany the sweet and sentimental discourse between Lorenzo and Jessica in Portia's garden, but most welcome of all on account of its opportunities for the display of the unrivaled tone that makes the Boston orchestra the finest in the world. It is worth while attending the concert tonight merely to hear this charming dialogue between the violins and the 'cellos. The popularity of this number, too, was unmistakable, and Dr. Muck, after bowing himself, took Mr. Warnke, who played the 'cello solos, by the hand and brought him forth from the modest background.

The Volkmann piece is on the Symphony program for the first time since 1904. But Rimsky-Karsakoff's "Antar" symphony, which completes the program, was last heard here in 1898. Paur introduced it then, though Nikisch, his predecessor, had conducted the first German production, at Magdeburg, in 1881. The composer paid a high compliment to Nikisch and also mentioned that the third and fourth movements were the most favorably received. It was the same yesterday. They have the splendor and the sensuousness of the Orient that only the Russian composers seem able to portray with unfailing power.

DAILY ADVERTISER.

APRIL 5, 1913

"APHRODITE" A BRILLIANT WORK

GEORGE CHADWICK'S LATEST COMPOSITION

One of the Most Ambitious Efforts of a Really Great American Composer.

By Louis C. Elson.

PROGRAMME.

Chadwick. Symphonic Poem. "Aphrodite."
Volkmann. Serenade for Strings. D minor.
  Solo Cello, Mr. Warnke.
Rimski-Korakoff. Symphony No. 2. "Antar."
Weber. "Oberon" overture.

Again a purely orchestral concert, an occasion which we rank best, for our noble orchestra has no need of a "star" soloist to make its programmes attractive. And in this concert we had the first Boston performance of a very important work by George W. Chadwick. His "Aphrodite" is one of his largest scores. But everything that Mr. Chadwick composes is of importance in the history of American music. He is the foremost figure in native composition today and we hold him to be the greatest composer that our country has yet produced. He has more learning than Parker, more geniality than MacDowell, and he is far more versatile than anyone in the American list. If one will recall the sweep from "Tabasco" to "Melpomene," from the song, "Allah," to the "Vagrom Ballad," each successful in its particular field, the wide scope of this versatility will be recognized at once. It is time that the leading rank of Mr. Chadwick should be more fully recognized.

"Aphrodite" is a symphonic poem in modern vein and is one of the most ambitious of the composer's scores. It is so different from his usual vein that it may not be at once understood. It calls for a very full orchestra, which is used with complete mastery. The expressively mournful instruments, the viola and the English horn, are made prominent in a striking manner; the celesta, with its bell-like tones, is used in harmonic effects (against muted strings) in a manner that is almost a new tone-color; bells are introduced; even trills upon the bass drum (a device which is rare in music in spite of its use by Verdi and Berlioz) are given.

The form itself is a new departure, for it is a series of short, connected, tone-pictures, applying the idea of the suite, very successfully, to the symphonic poem. These pictures all circle around the central idea of the beautiful goddess, who has a guiding motive which appears clearly at the beginning, and, after ingenious changes, comes back clearly at the end. Beginning upon the viola solo it finally is magnified by the strings in a striking conclusion.

The work had its inception in a beautiful bust of Aphrodite, in the Boston art museum, just as Boecklin's paintings inspired great music in Huber and Weingartner, a relationship of the two arts that ought to be more fully recognized. The successive scenes of the work vary from the innocent prattle of childhood to the shocks of storm and tempest.

The portrayal, in the early part of the score, of moonlight on the waves, in which the celesta plays so striking a part, is very beautiful, and throughout the entire work Mr. Chadwick's enviable gift of melody prevents him from pursuing the thorny paths of ugliness in which many modern composers are wearing themselves out,—and their audiences too. There is never an intemperate use of discords.

Other points which the auditor should notice and appreciate are the mystery of the beginning, with its suspense pictured upon the kettledrums, the beautiful love duet, a bit of exquisite antiphonal writing, the fierce storm (a howling northeaster that New Englanders will appreciate), the homage of the temple, the processional and dance-rhythms, and the calm beauty of the return of the first thoughts at the end, as if the goddess lived eternal through storm, the calm of temples, the brief triumphs of man.

Mr. Chadwick has never descended to musical puzzle-writing and evidently has the old-fashioned idea that even a great display of modern tone-coloring ought to be made beautiful. If we compare this work with the recently-heard score of Lendvai (both works being examples of modern scoring), we can perceive points of decided superiority in the home-made production.

It was especially appropriate to give this work at the beginning of this month, for the Greeks held April sacred to this beautiful but rather inconstant goddess. If one judged of the work as a single movement it would seem of unusual length, but, if the auditor follows the scheme of several contrasted pictures linked together, one will perceive that there is brevity rather than prolixity here, although one might demand yet more of unity.

The picture caught up the Greek spirit very well, not by any use of Greek musical modes, but by loftiness of treatment, by an avoidance of extreme passion, by not making Aphrodite a Parisian goddess. In spite of the intricacy of portions of the work and of its lofty character, going beyond mere popularity, the number was greeted with prolonged applause. Five times was Mr. Chadwick obliged to rise from his seat in the audience and bow his acknowledgments.

"Antar," when it is played with such virtuosity and imagination as Dr. Muck and the orchestra brought to it, yields these sensations plentifully. Antar himself may or may not be vividly characterized in tones. The second movement may suggest the joy of vengeance or any other pursuit in savage force and elation to sombre satiety. The third movement may suggest a sumptuous Oriental pageant more than the fierce joy of power. The fourth movement suffices for music of forebodding throbbing made music of wistful amorous longing. No one need think once or twice of the programmatic quality of the music of "Antar" or try to fit it to the alternately minute and curt schedule of the fly-leaf. No one need linger much longer over its descriptive and its characterizing virtue. It may or may not suggest the desert, the fleeing gazelle, the smitten bird, the longing glance of Antar out of the fairy's arms toward the abodes of men and many another particularized detail. The purely sensuous satisfactions of the music are enough in themselves. The hollow intervals, the sombre coloring, the expansive monotony of the beginning stir ear and imagination. The melody of the fairy—if it is really so—fascinates ear and fancy in the bright suavities of the flute. The rhetorical richness and glow of the succeeding music are like a strong and stimulating draft upon the tongue, exciting every sensory nerve. The fierce and reiterated progressions of the second movement are like a savage and pursuing vengeance and how Russian or rather quasi-Oriental is the mood of satiety in the music of the end. So no doubt old Ivan looked upon the massacre and the sackings of Kazan and was content.

The unmistakable power of the third movement is the power to achieve such exciting play of timbres and such gorgeous instrumental coloring. To hear such deep-voiced pluckings of the strings, such aerial throbbings of the harp, such lusciously expanding cantilena is to receive the tonal sensations that Keats experienced in the flow of champagne over his peppered tongue. Moreover, Rimsky-Korsakoff has his peppered, too, in his brilliant din[illegible] With the finale yet again, instrumental coloring and harmonic and rhythmic magic become the servants of clear imaginative design as well as the bearers of purely sensuous excitement. Passion speaks in the song of the 'cello against the ardent harp. The music of the fairy returns in the new beauty of wistful longing. The drum beats of dread, dark harmonies of foreboding foretell the turning of Antar's thoughts to the abodes of men. There is suspense in the music. The fairy's voice becomes yet more magical. Antar dies upon a kiss, upon the luxurious bed of Rimsky-Korsakoff's harmonies and instrumentation. And it is as though, in the final diminuendo the old legend and the fairy magic died upon the empty air. Throughout this finale Rimsky-Korsakoff seems to achieve both his delineative and his musical end. Elsewhere the vitality of the music is its glowing profusion of harmonic and instrumental rhetoric and the sensuous thrill of it all.

Yet the finest thrill of all the concert was to come in the hackneyed old overture to "Oberon." Even the elderly ladies refused in numbers to linger and listen to it; while some of the younger were so sure that the end had come at the chord leading into the "main body" of the overture that then and there they began to adjust their hats. The "slow introduction" as the analysts say, ran its course in beautiful phrasing by conductor and men alike; in exquisite quality of soft and lustrous tone; in the justest of disclosing pace and ordered background. It was indeed music of romantic and mysterious loveliness. Then suddenly came the great crashing chord that separates the overture proper from this introduction. And it was the chord of which conductors and may be their men have seen an unfulfilled vision. This time the vision was accomplished. It was the perfect chord—the chord of the whole orchestra became as one man, full, exact, intense and thrilling, an emotion itself. Even in the fiery rushes and the jubilant glow of the rest of the overture, it still blazed across memory. All the pretty strokes of Volkmann's serenade — and orchestra and conductor were adept in them—seemed as play beside this marvel. H. T. P.

SUNDAY HERALD.

APRIL 6. 1913.

"Until a few years ago the public rehearsals were not criticised. The critics attended the Saturday night concerts and their articles were published on Sunday, Monday morning, Monday afternoon, according to the character of the newspaper, whether it had a Sunday edition or was an evening journal. Everyone was then satisfied. How is it now? A pianist, violinist, singer, appears on Friday afternoon, or a new orchestral work is played. The soloist may not be wholly in the vein, for there are many artists who play or sing better at night than in the afternoon, which is to them a dead time, as it is to many who are accustomed to early morning and late night work. Suppose the violinist occasionally slobbers or his intonation is false, the singer shrieks, the pianist is dull. The critic must do his duty and the audience of Saturday night is prepared in advance. If the critics condemn a new orchestral work or find fault with the performance on Friday, again the Saturday night audience is prejudiced. If the critics praise, the audience is predisposed to applaud. I know that there are some who hear with their own ears and do not rely on the opinion of any critic; but there are many who, while they know that critics are mortal, and therefore often prejudiced; nevertheless are influenced by the Saturday reviews. I insist that the practice of publishing criticisms on Saturday in advance of the concert that night, is unfair to the conductor, the orchestra, the audience of Saturday, and often cruel to the soloist. Suppose that Mme. Portamento, the soprano, or Mr. Boanerges, the pianist, is not well disposed on Friday—and is unanimously roasted on Saturday. With what heart does either one come before the public on Saturday night?"

There is truth also sense in these remarks. Until a few years ago, it was understood by the management and the editors that no critical reviews should be published until after the Saturday concert. Only on special occasions, as the first appearance of a conductor, was this rule broken. The editor of an evening newspaper concluded that the review of a Saturday concert published on Monday afternoon was belated. The Sunday and Monday morning newspapers were ahead of his. He therefore insisted that the Friday concert should be reviewed for the Saturday issue o his newspaper. For some time he wa alone in this, but one by one the editors of the other journals instructed th critics to review the public rehearsa instead of the concert, and the management not only consented but finally approved.

The musician might have added that the present system is also unfair to the critics; for the Saturday night performances are as a rule more brilliant Not only has there been a public performance, but the orchestra as well as the soloist is at night in finer fettle.

BOSTON JOURNAL—

APRIL 5, 1913.

SYMPHONY AUDIENCE APPLAUDS COMPOSER

First Performance Here of George W. Chadwick's Fantasie "Aphrodite."

By E. F. Harkins.

Salvos of applause lasting several minutes drew George Whitfield Chadwick to his feet again and again at the Symphony rehearsal yesterday after the first performance here of his symphonic fantasie, "Aphrodite," and the composer's response ended in a complimentary sweep of his hand to show his debt to the beautiful playing of the orchestra.

The head of Aphrodite given to the Art Museum here by Francis Bartlett was the acknowledged inspiration for the fantasie, which had its original performance last June at the meeting of the Litchfield County Choral Union in Norfolk, Conn. The head was found in the Island of Cnidos, and it is presumed that it belonged to a statue such as the Greeks of old were wont to erect along the seashore to the goddess of love and of sailors. The tone-poem is an "attempt to suggest in music the poetic and tragic scenes which may have passed before the sightless eyes of such a goddess." There are passages poetic and piquant, after the manner of the modern French school, which is a rather new departure for Mr. Chadwick, and there is a section vividly suggesting a storm at sea and the famous passage from "Elijah"—"The stormy billows are high; their fury is mighty."

But there are other sections, of which there are ten in all, that leave much to the hearer's imagination. This is especially true of the two marked "Alla marcia," which may have something to do with a parade of naval reserves. At any rate, one of these is of a very popular nature, and no doubt it was noted by the two members of the orchestra who will conduct the "Pop" concerts next month.

"Aphrodite" is a light and agreeable composition, all in all, and, though the inspiration did not run deep, it evoked much that will please the average concert-goer. That certainly was the effect it had on the audiences yesterday and the applause was hearty and genuine, as if for pleasure largely free from the conundrums so commonly found in the music of the day.

Similarly ingratiating was Volkmann's third "Serenade," for string orchestra, with its suave, moonlight melodies, fit to accompany the sweet and sentimental discourse between Lorenzo and Jessica in Portia's garden, but most welcome of all on account of its opportunities for the display of the unrivaled tone that makes the Boston orchestra the finest in the world. It is worth while attending the concert tonight merely to hear this charming dialogue between the violins and the 'cellos. The popularity of this number, too, was unmistakable, and Dr. Muck, after bowing himself, took Mr. Warnke, who played the 'cello solos, by the hand and brought him forth from the modest background.

The Volkmann piece is on the Symphony program for the first time since 1904. But Rimsky-Karsakoff's "Antar" symphony, which completes the program, was last heard here in 1898. Paur introduced it then, though Nikisch, his predecessor, had conducted the first German production, at Magdeburg, in 1881. The composer paid a high compliment to Nikisch and also mentioned that the third and fourth movements were the most favorably received. It was the same yesterday. They have the splendor and the sensuousness of the Orient that only the Russian composers seem able to portray with unfailing power.

DAILY ADVERTISER.

APRIL 5, 1913

"APHRODITE" A BRILLIANT WORK

GEORGE CHADWICK'S LATEST COMPOSITION

One of the Most Ambitious Efforts of a Really Great American Composer.

By Louis C. Elson.

PROGRAMME.

Chadwick. Symphonic Poem. "Aphrodite."
Volkmann. Serenade for Strings. D minor.
Solo Cello, Mr. Warnke.
Rimski-Korakoff. Symphony No. 2. "Antar."
Weber. "Oberon" overture.

Again a purely orchestral concert, an occasion which we rank best, for our noble orchestra has no need of a "star" soloist to make its programmes attractive. And in this concert we had the first Boston performance of a very important work by George W. Chadwick. His "Aphrodite" is one of his largest scores. But everything that Mr. Chadwick composes is of importance in the history of American music. He is the foremost figure in native composition today and we hold him to be the greatest composer that our country has yet produced. He has more learning than Parker, more geniality than MacDowell, and he is far more versatile than anyone in the American list. If one will recall the sweep from "Tabasco" to "Melpomene," from the song, "Allah," to the "Vagrom Ballad," each successful in its particular field, the wide scope of this versatility will be recognized at once. It is time that the leading rank of Mr. Chadwick should be more fully recognized.

"Aphrodite" is a symphonic poem in modern vein and is one of the most ambitious of the composer's scores. It is so different from his usual vein that it may not be at once understood. It calls for a very full orchestra, which is used with complete mastery. The expressively mournful instruments, the viola and the English horn, are made prominent in a striking manner; the celesta, with its bell-like tones, is used in harmonic effects (against muted strings) in a manner that is almost a new tone-color; bells are introduced; even trills upon the bass drum (a device which is rare in music in spite of its use by Verdi and Berlioz) are given.

The form itself is a new departure, for it is a series of short, connected, tone-pictures, applying the idea of the suite, very successfully, to the symphonic poem. These pictures all circle around the central idea of the beautiful goddess, who has a guiding motive which appears clearly at the beginning, and, after ingenious changes, comes back clearly at the end. Beginning upon the viola solo it finally is magnified by the strings in a striking conclusion.

The work had its inception in a beautiful bust of Aphrodite, in the Boston art museum, just as Boecklin's paintings inspired great music in Huber and Weingartner, a relationship of the two arts that ought to be more fully recognized. The successive scenes of the work vary from the innocent prattle of childhood to the shocks of storm and tempest.

The portrayal, in the early part of the score, of moonlight on the waves, in which the celesta plays so striking a part, is very beautiful, and throughout the entire work Mr. Chadwick's enviable gift of melody prevents him from pursuing the thorny paths of ugliness in which many modern composers are wearing themselves out,—and their audiences too. There is never an intemperate use of discords.

Other points which the auditor should notice and appreciate are the mystery of the beginning, with its suspense pictured upon the kettledrums, the beautiful love-duet, a bit of exquisite antiphonal writing, the fierce storm (a howling northeaster that New Englanders will appreciate), the homage of the temple, the processional and dance-rhythms, and the calm beauty of the return of the first thoughts at the end, as if the goddess lived eternal through storm, the calm of temples, the brief triumphs of man.

Mr. Chadwick has never descended to musical puzzle-writing and evidently has the old-fashioned idea that even a great display of modern tone-coloring ought to be made beautiful. If we compare this work with the recently-heard score of Lendvai (both works being examples of modern scoring), we can perceive points of decided superiority in the home-made production.

It was especially appropriate to give this work at the beginning of this month, for the Greeks held April sacred to this beautiful but rather inconstant goddess. If one judged of the work as a single movement it would seem of unusual length, but, if the auditor follows the scheme of several contrasted pictures linked together, one will perceive that there is brevity rather than prolixity here, although one might demand yet more of unity.

The picture caught up the Greek spirit very well, not by any use of Greek musical modes, but by loftiness of treatment, by an avoidance of extreme passion, by not making Aphrodite a Parisian goddess. In spite of the intricacy of portions of the work and of its lofty character, going beyond mere popularity, the number was greeted with prolonged applause. Five times was Mr. Chadwick obliged to rise from his seat in the audience and bow his acknowledgments.

The voyage upon Mr. Chadwick's moonlit sea led to the "Antar"-tic regions. Rimski-Korsakoff's "Antar" took us among mythological characters of quite another order from the charming Aphrodite. The work is miscalled a "symphony," for it is rather a suite, a succession of tone-pictures. It is almost a generation ago that Boston heard this work, and at that time people thought it neither "symphony" nor music. We have grown since then. We are now able to accept its dissonances without turning a hair, and to take its strange progressions as a matter of course. But we did not admire it then and we do not admire it now. Schoenberg is now training European audiences to accept three different keys at the same time as musical Art, and some day we will have a genius who will use all the 12 keys simultaneously, and then one of two things will happen; either we will invent new keys or we will go back to the old idea of keeping to some definite tonality.

Act 1, or possibly one might say "Round 1," showed us the mighty hunter, Antar, amidst the ruins of Palmyra. Among these ruins there were trombones, bassoons and clarinettes, and there was also a charming flute that was chased around by base contra-basses and violoncellos. This was the fairy Ghul-Nazar, and she succeeded in eluding her pursuers through the intervention of Antar.

This flute melody was very well played and was intrinsically beautiful, and it had the advantage of being really Oriental, which many of the Eastern pictures of the great composers are not.

As Antar has saved the fairy, she rewards him by falling in love with him and also by giving him three "fruitions of life," which now follow in the remaining sections of the piece. The second round is therefore "revenge." Antar takes his revenge chiefly out of the teachers of harmony. A kettle-drummer, a cymbalist, a depraved and shrieking piccolo, and a gongist, unite in suggesting that part of the revenge is obtained by dynamite. Whoever the enemy may have been it is quite certain that he was knocked out in this round.

The next movement is "power," and it is evident that the Russian idea of power is military. But here there was a charming contrast by the introduction of an Eastern dance, which intimated that the ballet also has some power in Russia.

Then came "Love," and an English Horn wooed a flute. They were rather gloomy about it, but nevertheless the yearning passages made a good contrast to the dissonances that had gone before. In spite of the freedom of treatment and of form we found "Antar" interesting, if not very beautiful. Even savagery, if not affected, has a charm of its own.

The finale is the best movement. The combination of the fairy theme and an Oriental dance is made with consummate skill and is both interesting and musical. The Antar theme is also impressively used in this movement. The whole work has a new flavor and the modern concertgoer craves new flavors—and pungent ones. Therefore, even if the power of a Wagnerian "Liebestod" is not reached, he watches Antar being kissed to death with keen interest. The real Oriental flavor of the work should be noticed, since there is very much pseudo-Orientalism in the music, even of such great masters as Beethoven, Mozart, Weber, etc.

There were more fairies (was Dr. Muck giving a special mythological concert?) in the "Oberon" overture, and Oberon's magic horn was sounded to good effect in summoning them. Weber's music always has more horns than a dilemma and its sharp contrasts and theatrical flavor cause it to wear well even with veteran auditors, and we must remember that there is a young generation growing up to whom these works are new, and who must be given opportunities to hear them.

The most conservative number of the programme was the Volkmann Serenade, which was crystal clear and beautifully symmetrical. In this the string orchestra again proved its right to be considered the best in the world. Good balance of tone, clear phrasing, perfection of ensemble were there, and added to these was the obbligato work of the violoncello, nobly played by Heinrich Warnke, who was applauded vociferously, and bowed his acknowledgments.

BOSTON POST,
APRIL 5, 1913

PERFORMWORK BY CHADWICK

Symphony Plays "Aphrodite" for First Time

BY OLIN DOWNES

George W. Chadwick's symphonic fantasia, "Aphrodite," was performed for the first time in Boston yesterday afternoon at the 20th public rehearsal of the Boston Symphony Orchestra. Rimsky-Korsakoff's Symphony No. 2, "Antar," was revived at these concerts after a lapse of 15 years. The other pieces were Volkmann's Serenade No. 3, in D minor, wherein Mr. Warnke took the solo 'cello part, and the overture to "Oberon."

Mr. Chadwick's imagination was aroused by the sight of the head of Aphrodite, which is now in the Boston Art Museum, and which was given the museum by Francis Bartlett, whose possession it had become after its discovery on the island of Cnidos, in the Grecian archipelago.

Mr. Chadwick's instrumentation is rich, brilliant, sensuous. It is thus, for a good half of the work, the appropriate dress of the musical thought. The pages comprising the introduction and the three divisions which follow, stand among the most vital music which Mr. Chadwick has produced of late years; music which speaks of the supreme loveliness of the goddess whom all men adore, of battle, conquest, glorification. Mr. Chadwick is here a modern contemplating, not an abstract classic ideal, but a primal wonder that has stirred men to dreams and battles since the world was young. The themes are suggestive. They are fortunately treated. Would that the work ended here!

There appears a new theme, in the manner of a dance. And this is incongruous and inappropriate to what has preceded. It offers neither contrast or continuity of thought. It is unconvincing, as is the major part of the music which follows.

"Symphonic tableaux," these sections might be called, but they are symphonic, principally on account of the orchestral manner. They are organic in themselves, but they do not hang together or grow out of each other. There is excessive striving in the composition. There are trumpet calls as to battle, with a rythm of the bass drum, which are all too like the trumpet calls and the drums that usher in the battle scene in Strauss' "Heldenleben." The dissonance of this passage is dissonance for dissonance's sake. For such there is no room, in all the vast temple of art. There is a reiterated progression that reminds one pleasantly of the music of Debussy. There is a sonorous apotheosis.

It should be said, that after the close of the performance, yesterday afternoon the composer was called to his feet fully half a dozen times by the applause which persisted for several minutes.

Rimsky-Korsakoff's "Antar" is a remarkable piece.

Eastern philosophy, eastern music; back of it the immensity of the desert and the sun which for thousands of years has tormented the dry sands and the burning blood of mankind. This music should quickly be heard again. With certain shortcomings, it has a marvellous aroma.

All of the Oriental music of Rimsky-Korsakoff lacks structure and continuity of development. But perhaps this is an essential quality of such composition. Certainly no one imbued with the spirit of Oriental monody would like to see these sad and wonderful songs bound and handcuffed with German counterpoint.

There was moderate applause for the piece by the composer, Rimsky-Korsakoff. There was also cordial applause for Mr. Warnke's playing of the 'cello solo in the Serenade of Volkmann.

BOSTON POST,
APRIL 5, 1913

SYMPHONY MAN'S WIFE MAY RETURN

Mimart Expects Reconciliation and Withdrawal of Divorce

PAUL MIMART,
Clarinetist of Symphony Orchestra, whose wife may drop suit for divorce.

A reconciliation between Paul Mimart, clarinetist of the Symphony Orchestra, and his wife, Mrs. Emma C. Mimart, who filed suit for a divorce, may soon be affected, and the suit withdrawn before a hearing in court, according to the statement of the husband last night.

Since Mrs. Mimart left her home on Babcock street, Brookline, more than a week ago, negotiations have been pending, it is understood, between husband and wife, indirectly, and it is looked to be a matter of a very short time when the present marital misunderstanding of the two may be concluded.

NEGOTIATIONS UNDER WAY

"I look for a settlement of this misunderstanding in a very short time," said Mr. Mimart, last night to a Post reporter. "While I do not know exactly where my wife is at the present time, I have been given every assurance to expect that she will return soon to her former home. I do not expect that the case will be tried in court, for the matter will be settled before then; in fact, negotiations were already under way for a settlement before the publication of the case in the papers.

"The publicity has broken me up terribly. There is not much to it, and the matter may be settled now very shortly."

While Mrs. Mimart left no address when she left her home, nor since communicated with her former neighbors, friends believe that she is at present in New York city, with relatives on Madison avenue.

TELEPHONE, 929 CHELSEA

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REPORT ON BOSTON SYMPHONY CONCERTS

Dates For Next Year Announced at Meeting of Women's Auxiliary Board.

The annual meeting of the Women's Auxiliary Board of Philharmonic Concerts by the Boston Symphony Orchestra was held to-day in the art room, Academy of Music, at 11:15 o'clock. In the absence of Mrs. Camden C. Dike, the president, Mrs. George Notman, presided.

Mrs. Frank M. Lupton, the secretary, reported on the concerts of the season just past. She said the attendance has been larger than in any other year in the history of the concerts. Not a single seat remained unsold for any of the concerts and at three of them many paid admission to the available standing room. The recepits were $12,727.57, or equal to the capacity of the opera house. Only about 5 per cent. of those who had subscribed the previous year failed to renew their subscription, and a good many of the applicants for season tickets were unable to purchase them except they took seats in the upper boxes.

The report spoke of Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, in the highest terms, mentioning especially the confidence which the orchestra feels in him as one reason for the great success of the concerts. His present contract is for five years, of which one has come to an end. Concerts next season will be on Friday evenings, Nov. 7, Dec. 5, Jan. 9, Feb. 20 and March 20.

Attention was particularly called to the last date, and to the fact that, next season, Good Friday will fall upon April 12, or three weeks after the last concert. It was unavoidable this year that the concert should fall upon Good Friday. The soloists so far engaged for next season are two pianists and a violinist, Paderewski, Kreisler and Mme. Teresa Carreno.

From JOURNAL
Address: Providence, R. I.
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SYMPHONY CONCERT.

Last Appearance of the Season by the Boston Orchestra.

After an interval of nearly two months the Boston Symphony Orchestra appeared again last night in Infantry Hall to give the final concert in the present season's series. Conductor Muck, after a long absence, was present to wield the leader's baton, and both he and his players received a hearty welcome. A programme of an entertaining variety was offered, in which the superb singing of Miss Julia Culp, soprano, formed one of the most attractive features. There was a large and cordially disposed audience, as indeed has been the case at every concert given by the orchestra this season. The order of the programme was as follows:

Symphony in C-major, "Jupiter" .... Mozart
  I. Allegro vivace.
  II. Andante cantabile.
  III. Menuetto: Allegretto; Trio.
  IV. Finale: Allegro molto.
Songs with orchestra .... Schubert
  "Raste, Krieger."
  "Jager, ruhe von der Jagd."
  "Ave Maria."
"A Siegfried Idyl" .... Wagner
Songs with orchestra:
"Traume" .... Wagner
"Freudvoll und Leidvoll" .... Beethoven
"Die Trommel geruhret" .... Beethoven
"L'Apprenti Sorcier" ("The Sorcerer's Apprentice"), Scherzo (after a ballad by Goethe) .... Dukas

Mozart wrote a number of symphonies, of which practically only three, including the one played last night, have survived until the present day. The reason for their neglect may be found in the fact that modern taste prefers the richer—or at least the heavier—orchestration of the modern school. Yet the results which this gifted child of the muses managed to achieve with his thin orchestra are no less remarkable than they certainly are beautiful and inspiring. In this so-called "Jupiter" symphony Mozart [illegible] but one flute, two oboes, two [illegible], two horns, two trumpets and [illegible], in addition to the strings, yet there is no suggestion of poverty anywhere in the score. Of how many modern symphonies can as much be truly said? The playing of the "Jupiter" was performed with loving care and delicacy.

The "Siegfried Idyl," a familiar and always popular number, received an equally worthy rendition. In strong contrast to these pieces came, at the close of the programme, the orchestral scherzo by the French composer, Paul Dukas, entitled "The Sorcerer's Ap-

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Symphony Plays "Aphrodite" for First Time

BY OLIN DOWNES

George W. Chadwick's symphonic fantasia, "Aphrodite," was performed for the first time in Boston yesterday afternoon at the 20th public rehearsal of the Boston Symphony Orchestra. Rimsky-Korsakoff's Symphony No. 2, "Antar," was revived at these concerts after a lapse of 15 years. The other pieces were Volkmann's Serenade No. 3, in D minor, wherein Mr. Warnke took the solo 'cello part, and the overture to "Oberon."

Mr. Chadwick's imagination was aroused by the sight of the head of Aphrodite, which is now in the Boston Art Museum, and which was given the museum by Francis Bartlett, whose possession it had become after its discovery on the island of Cnidos, in the Grecian archipelago.

Mr. Chadwick's instrumentation is rich, brilliant, sensuous. It is thus, for a good half of the work, the appropriate dress of the musical thought. The pages comprising the introduction and the three divisions which follow, stand among the most vital music which Mr. Chadwick has produced of late years; music which speaks of the supreme loveliness of the goddess whom all men adore, of battle, conquest, glorification. Mr. Chadwick is here a modern contemplating, not an abstract classic ideal, but a primal wonder that has stirred men to dreams and battles since the world was young. The themes are suggestive. They are fortunately treated. Would that the work ended here!

There appears a new theme, in the manner of a dance. And this is incongruous and inappropriate to what has preceded. It offers neither contrast or continuity of thought. It is unconvincing, as is the major part of the music which follows.

"Symphonic tableaux," these sections might be called, but they are symphonic, principally on account of the orchestral manner. They are organ in themselves, but they do not hang together or grow out of each other. There is excessive striving in the composition. There are trumpet calls as to battle, with a rythm of the bass drum, which are all too like the trumpet calls and the drums that usher in he battle scene in Strauss' "Heldenleen." The dissonance of this passage s dissonance for dissonance's sake. For uch there is no room, in all the vast emple of art. There is a reiterated rogression that reminds one pleasantly f the music of Debussy. There is a onorous apotheosis.

It should be said, that after the close f the performance, yesterday afteroon the composer was called to his et fully half a dozen times by the pplause which persisted for several inutes.

Rimsky-Korsakoff's "Antar" is a remarkable piece.

Eastern philosophy, eastern music back of it the immensity of the desert and the sun which for thousands o years has tormented the dry sand and the burning blood of mankind This music should quickly be heard again. With certain shortcomings, i has a marvellous aroma.

All of the Oriental music of Rimsky Korsakoff lacks structure and continuity of development. But perhaps thi is an essential quality of such compo sition. Certainly no one imbued wit the spirit of Oriental monody woul like to see these sad and wonderfu songs bound and handcuffed with Ger man counterpoint.

There was moderate applause for th piece by the composer, Rimsky-Ko sakoff. There was also cordial applau for Mr. Warnke's playing of the 'cel solo in the Serenade of Volkmann.

BOSTON POST,
APRIL 5, 1913

SYMPHONY MAN'S WIFE MAY RETURN

Mimart Expects Reconciliation and Withdrawal of Divorce

PAUL MIMART,
Clarinetist of Symphony Orchestra, whose wife may drop suit for divorce.

A reconciliation between Paul Mimart, clarinetist of the Symphony Orchestra, and his wife, Mrs. Emma C. Mimart, who filed suit for a divorce, may soon be affected, and the suit withdrawn before a hearing in court, according to the statement of the husband last night.

Since Mrs. Mimart left her home on Babcock street, Brookline, more than a week ago, negotiations have been pending, it is understood, between husband and wife, indirectly, and it is looked to be a matter of a very short time when the present marital misunderstanding of the two may be concluded.

NEGOTIATIONS UNDER WAY

"I look for a settlement of this misunderstanding in a very short time," said Mr. Mimart, last night to a Post reporter. "While I do not know exactly where my wife is at the present time, I have been given every assurance to expect that she will return soon to her former home. I do not expect that the case will be tried in court, for the matter will be settled before then; in fact, negotiations were already under way for a settlement before the publication of the case in the papers.

"The publicity has broken me up terribly. There is not much to it, and the matter may be settled now very shortly."

While Mrs. Mimart left no address when she left her home, nor since communicated with her former neighbors, friends believe that she is at present in New York city, with relatives on Madison avenue.

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REPORT ON BOSTON SYMPHONY CONCERTS

Dates For Next Year Announced at Meeting of Women's Auxiliary Board.

The annual meeting of the Women's Auxiliary Board of Philharmonic Concerts by the Boston Symphony Orchestra was held to-day in the art room, Academy of Music, at 11:15 o'clock. In the absence of Mrs. Camden C. Dike, the president, Mrs. George Notman, presided.

Mrs. Frank M. Lupton, the secretary, reported on the concerts of the season just past. She said the attendance has been larger than in any other year in the history of the concerts. Not a single seat remained unsold for any of the concerts and at three of them many paid admission to the available standing room. The receipts were $12,727.57, or equal to the capacity of the opera house. Only about 5 per cent. of those who had subscribed the previous year failed to renew their subscription, and a good many of the applicants for season tickets were unable to purchase them except they took seats in the upper boxes.

The report spoke of Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, in the highest terms, mentioning especially the confidence which the orchestra feels in him as one reason for the great success of the concerts. His present contract is for five years, of which one has come to an end. Concerts next season will be on Friday evenings, Nov. 7, Dec. 5, Jan. 9, Feb. 20 and March 20.

Attention was particularly called to the last date, and to the fact that, next season, Good Friday will fall upon April 12, or three weeks after the last concert. It was unavoidable this year that the concert should fall upon Good Friday. The soloists so far engaged for next season are two pianists and a violinist, Paderewski, Kreisler and Mme. Teresa Carreno.

From JOURNAL
Address: Providence, R. I.
Date

E 1884

SYMPHONY CONCERT.

Last Appearance of the Season by the Boston Orchestra.

After an interval of nearly two months the Boston Symphony Orchestra appeared again last night in Infantry Hall to give the final concert in the present season's series. Conductor Muck, after a long absence, was present to wield the leader's baton, and both he and his players received a hearty welcome. A programme of an entertaining variety was offered, in which the superb singing of Miss Julia Culp, soprano, formed one of the most attractive features. There was a large and cordially disposed audience, as indeed has been the case at every concert given by the orchestra this season. The order of the programme was as follows:

Symphony in C-major, "Jupiter".......Mozart
  I. Allegro vivace.
  II. Andante cantabile.
  III. Menuetto: Allegretto; Trio.
  IV. Finale: Allegro molto.
Songs with orchestra....................Schubert
  "Raste, Krieger."
  "Jager, ruhe von der Jagd."
  "Ave Maria."
"A Siegfried Idyl"....................Wagner
Songs with orchestra:
"Traume"................................Wagner
"Freudvoll und Leidvoll"..............Beethoven
"Die Trommel geruhret"...............Beethoven
"L'Apprenti Sorcier" ("The Sorcerer's Apprentice"), Scherzo (after a ballad by Goethe)..........................Dukas

Mozart wrote a number of symphonies, of which practically only three, including the one played last night, have survived until the present day. The reason for their neglect may be found in the fact that modern taste prefers the richer—or at least the heavier—orchestration of the modern school. Yet the results which this gifted child of the muses managed to achieve with his thin orchestra are no less remarkable than they certainly are beautiful and inspiring. In this so-called "Jupiter" symphony Mozart employed but one flute, two oboes, two bassoons, two horns, two trumpets and kettle-drums, in addition to the strings, yet there is no suggestion of poverty anywhere in the score. Of how many modern symphonies can as much be truly said? The playing of the "Jupiter" was performed with loving care and delicacy.

The "Siegfried Idyl," a familiar and always popular number, received an equally worthy rendition. In strong contrast to these pieces came, at the close of the programme, the orchestral scherzo by the French composer, Paul Dukas, entitled "The Sorcerer's Apprentice." This is a highly imaginative

From TRIBUNE
Address: New York.
Date APR 6 - 1913

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Brahms the austere, the complex, the profound thinker; Liszt the cosmopolitan, represented by a waltz in which a wild and voluptuous diabolism predominates; Chabrier, in his gayest and most playful mood; and Scandinavian Sinding, brilliant, elegant, dramatic—such is the range of the program rendered at the New Bedford theatre last evening by the Boston Symphony orchestra.

An added interest to this, the last concert of the season of 1912-13, was lent by the appearance as soloist of Miss Louisa May Hopkins. A former resident of New Bedford, a one time pupil of the late Josiah Eaton, Miss Hopkins has won her way to an enviable position among piano soloists. Although it is many years since she has made her home here, she has many friends and admirers who still regard her as a New Bedford woman, and to whom her capable rendition of the Sinding concerto last evening was on that account doubly gratifying.

In presenting again the Brahms symphony in D major, Dr. Muck rendered a valuable service to the progress of musical art in New Bedford. In these days of ultra-modernistic tendencies in music, an occasional good sound dose of either Bach, Beethoven or Brahms acts as a corrective, and tones up our musical system, which is apt to become deranged by the highly flavored condiments that are too often served up to us. Like a good physician, Dr. Muck is looking after our musical health.

So much has been said and written about Brahms that it seems almost superfluous for the reviewer of a concert which contains a work of his to try to add to or detract from his reputation. That has been fixed almost beyond dispute. Yet there are still those who can never forget the saying of Wagner, which has gone the rounds of the musical world, that Brahms was afraid of an effect. It must be admitted that Wagner had some cause for saying what he did. It was a little difficult for Wagner to see the good in Brahms, especially when his ancient foe and pet aversion, Dr. Eduard Hanslick, was the leader of the "Brahmsiana" movement. In spite of the criticisms which have been levelled against Brahms from all sides, that he was prone sometimes to elaborate a theme to the extent that it became pure mathematical music with little or no inspiration, that his orchestrations are sometimes muddy and thick, it must be admitted that he was the legitimate successor of both Bach and Beethoven as Hans von Bulow claimed.

Bach was a writer of polyphony, and he brought the art of balancing many instrumental voices to perfection. Beethoven, imbued with many new ideas, had a tendency to go in the opposite direction, to bring into prominence one theme or melody,

Brahms, coming years after, combined in his symphonic works the polyphony of Bach and the monophonic ideas of Beethoven. He followed Beethoven in choosing themes which lent themselves readily to symphonic treatment, but in his treatment he exhibited all the skill of Bach, a master of counterpoint. While the principal themes stand out prominently in his compositions, the inner voices are never lost sight of, or sunk into significance, as was often the case with Beethoven. This one fact just mentioned has caused more trouble than anything else to the average concert atendant who wonders why he fails to appreciate Brahms, and that his works seem dry and uninteresting. It is their very complexity that puzzles. Yet it is so in many other of the arts. Many art works impress one at first glance, but further inspections shows that their beauty, after all, is only a surface beauty. The picture is striking, but it lacks depth. There are other works whose beauty does not lie upon the surface. Only patient research and diligent study reveals it. He who would enjoy the wealth of the Brahms scores must perforce dig deep. The Brahms symphonies have a beauty which it might be said is peculiarly their own. There the student will find melodic beauty. So will he find the same beauty in the works of many other composers. But nowhere will he find so great a beauty of contour as in the works of Brahms. His beauty is the beauty that characterized Greek art, the beauty of form, the chasteness of purpose, the perfection of proportion. It is not exotic beauty. It is beauty of design. Exquisite finish characterizes almost everything that Brahms did. But it is not by thoroughness alone that Brahms convinces. Beyond that is the dignity of his conceptions. As Tausig, said of Liszt, Brahms dwelt upon a solitary height. There he saw visions such as are not revealed to the ordinary man. He caught their meaning, and with inspired pen he put them into lasting form. Fortunate is he who can read and understand. The enthusiasm that Brahms engenders is not the enthusiasm of the superficial, but rather the enthusiasm of the student—the thinker. If you do not appreciate Brahms, look to yourself. The fault is not with him.

The performance of the symphony was up to the standard set by the Boston orchestra. Dr. Muck is of the "Brahmsiana," so far as his known catholicity of taste will permit. He is too broad-minded to restrict his admiration to any one school, but Brahms holds an enduring place in his affections. His Brahms readings create in the listener the keenest artistic and intellectual pleasure. His relation with Brahms is not merely that of adoration, but of intimate sympathy and understanding. In the process of filtration through his finely ordered imagination. Brahms's music loses none of its potency. Dr. Muck simply furnishes the right perspective. The view is not magnified nor distorted; it is only made clear.

Of Miss Hopkins' playing of the Sinding concerto much must be set down in praise. She has a facile technique, supple wrists and great digital dexterity. Her interpretative powers are of no mean order as was shown by her playing of the second movement of the concerto. Her passage work was cleanly executed throughout, and the long cadenza just before the coda of the first movement was played in true bravura style. In the performance of the concerto there was some uneasiness and uncertainty, due not only to the lack of familiarity of the conductor and soloist with each other, but to a lack of familiarity on the part of Dr. Muck and his men with the orchestral accompaniment. This was plainly evident in the uncertainty of attack on the part of the orchestra in the tuttis, and was emphasized by the ragged playing of several of the instrumental choirs. The orchestral accompaniment to the concerto is very tricky, and a finished performance cannot be gotten up at a moment's notice, even with so able a body of musicians as compose the Boston Symphony orchestra. The concerto as a whole gave much enjoyment, for it is a well-written and splendidly conceived work, in which Sinding made most effective use of the "idee fixe" first introduced into concerted music by Berlioz, and afterwards developed with so much skill by both Liszt and Wagner. It is ful of nobility, and the two themes which he selected are pregnant with musical thought, and lend themselves readily to a great variety of treatment.

Miss Hopkins has been associated as soloist with a number of orchestras, chief among them the Boston symphony and the Damrosch symphony. After having been a pupil here with Mr. Eaton, she studied for several years with Carl Baermann. Becoming interested in the use of weight in piano technic, she studied with Kate Chittenden in New York. Her interest in the weight idea led her to read R. M. Breithaupt's works on the "Natural Piano Technic," and "Weight playing," and eventually to her becoming a pupil of Breithaupt in Germany in the summers of 1909, 1910 and 1911.

The other two numbers, "The Mephisto Waltz," as it is familiarly known, of Liszt, and the brilliant rhapsody, "Espana" of Chabrier, were played with all the virtuosity for which the Boston orchestra is famous the world over. These two pieces are both program music of the most pronounced type. They do bring to the mind of the listener the scenes which they attempt to depict. By that token they become program music in the true sense of the word, music that fires the fancy, stimulates the imagination, and accurately reflects the atmosphere which it is intended they shall reflect. The "Mephisto Waltz" is diablerie set to music with all the skill of a master of orchestration. There is in it less of the empty pomposity which was a serious fault of Liszt's in many of his symphonic poems. It is closely knit and every

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BOSTON POST,
APRIL 12, 1913

APPLAUSE FOR DR. MUCK'S MEN

Unusual Enthusiasm at Symphony Concert

BY OLIN DOWNES

The only piece that was novel, on the programme of the public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, was Liszt's symphonic poem, "The Battle of the Huns," after Kaulbach's picture, unless there are included two of the Schubert songs sung by Mme. Culp, the soloist, "Raste Krieger," "Jager, ruhe von der Jagd." The orchestral music was well known and ultra-respectable; Haydn's Surprise symphony; Mozart's overture to the "Magic Flute"; the overture to Goethe's Egmont; and Mme. Culp had sung two of Beethoven's settings of lines from that work, "Freudvoll und Leidvoll," "Die trommel geruhet."

But the performances were astonishing in their brilliancy and power. After the old "Surprise" symphony Dr. Muck was repeatedly recalled. After the Liszt poem there was overwhelming enthusiasm, acknowledged repeatedly by leader and players. This reception was as warm as that accorded to the distinguished soloist, or even warmer, and no higher tribute to the sheer magnificence of the orchestra and its performances would be possible.

Some modern conductors, sympathetic though they may be to well understood traditions, forget one thing when they conduct Haydn; that he had good red blood in his veins. We do not here venture to discuss with "authorities" questions of tempo, dynamics, etc. Music and the interpretation of music is not to be measured by a yardstick. The fact was, that Dr. Muck, who may have "touched up" places in the symphony, giving them a warmth of color, a swiftness of pace, a strenuousness of style not intended in such a degree, perhaps by the composer, certainly imparted to a present-day audience the spirit of old Haydn, with his vigor, his wit, his indomitable optimism, his remarkable feeling for form, his lovely melodic and harmonic beauty in the slow movement. The audience enjoyed it tremendously.

The Mozart overture was a similar experience. The opening has not been in years so impressive. It is romantic music from the classic era. It is stirring, dramatic music as well, and it stood revealed in a new and magnificent light. Turning from this 18th century music, Dr. Muck brought salvos from his audience with his reading of the Liszt symphony poem. A pity that, in the case of Liszt, the virtuoso made impossible the highest success for the composer. There is scarcely an orchestral score of Liszt which does not contain a startling idea of genius. In the work heard yesterday the opening is singularly suggestive of ghostly conflict, of hosts rising from the earth and battling in the air. There is no escape from it. The flaming imagination of the composer has been fired by the sight of a canvass and he has instantaneously created a musical image of his imaginings. The intoning of the Crux fidelis, after the approved Lisztian manner, is also impressive, and in the middle section there is some development of material already stated which is musically the solidest portion of the work. There is the imposing entrance of the organ, and the jubilant conclusion. If only Liszt could abjure the suggestion of piano figures and of empty unsymphonic passages of reiteration. But the work, with its amazing splendor, stirred an audience yesterday to frantic applause.

Mme. Culp's voice has inherently the capacity for emotional expression. Also, it is an educated voice, a voice which is in the first place the voice of a woman of distinction and of the most acute sensibilities.

Memorable was Mme. Culp's performance of Wagner's "sketch" apropos of "Tristan," "Traume." The air could hardly be imagined, now, other than it was sung yesterday by her. Sensuousness, glooming passion, and yet, withal, the high poetry, the pulse-beat of the universe, that underlies each page of the world's greatest music drama. Infinite yearning, and ravishing nuance, and a wonderful orchestral accompaniment. Justly, indeed, was Mme. Culp applauded. Justly were Dr. Muck and his men recalled and recalled.

JOURNAL APRIL 12.

Mme. Culp Soloist at the Symphony Concert

This week's Symphony program is one of the choicest of the season, and yesterday's performance was also one of the best Dr. Muck has ever conducted here. The program will be repeated tonight. It begins with Haydn's "Surprise" symphony—and yesterday that big thump of the drum in the andante caused more than one unprepared listener to jump—and then follow the overture to Mozart's "Magic Flute," a group of Schubert songs, sung by Julia Culp; Liszt's tone poem, "The Battle of the Huns;" three more songs by Mme. Culp, and finally, "Beethoven's "Egmont" overture. It was a truly brilliant performance yesterday from start to finish. Mme. Culp, Dr. Muck and the orchestra were all enthusiastically applauded.

BOSTON GLOBE
APRIL 12

NOTABLE CONCERT.

Miss Culp Ideal Singer of Lieder.

Dr Muck and Orchestra Surpass Themselves.

The 21st Symphony rehearsal. Dr Muck conducted. Miss Julia Culp was the soloist.

Haydn..................."Surprise" Symphony
Mozart........Overture to "The Magic Flute"
Schubert. Songs with orchestra. a, Raste, Krieger; b, Jaeger, ruhe von der Jagd; c, Ave Maria.
Liszt.................The Battle of the Huns
Songs with orchestra, Wagner, Traeume; Beethoven, Freudvoll und Leidvoll, Die Trommel geruehret.
Beethoven..................Overture to Egmont

It was a concert by three virtuosi of distinction—Dr Muck, Miss Culp and the orchestra. It was the first time that this combination of artistic principles had taken place, and it proved how blessed it is to dwell in this region where all things work together for good.

Miss Culp was well disposed and had chosen her songs wisely. Some singers about to be heard with the orchestra for the first time might have felt it incumbent upon them to have selected an aria. It is not improbable that Miss Culp might have found an aria which she could have sung well. But she made her place here as a singer of lieder, and she came yesterday to her first appearance here at these concerts, with no assumption of the airs of a prima donna.

Each of the six songs was well suited to her. Indeed it is difficult to name another who could recreate them with more of the beauty of a rare vocal art, or with the sincerity of sweet womanhood. Wagner's "Traeume," as Miss Culp sang it and the orchestra played it, was a benediction and a vision into the things that are not, which comes rarely to mortals. Fortunate are those who will hear it tonight.

Dr Muck's art, his range of imagination, his variety of touch, has not been so clearly summed up in any one concert this season. There was the chastened, clarified, luminous music of Haydn and Mozart. There was the epic of Beethoven, dramatist and tragic poet. There were the sympathetically subordinated accompaniments, yet ever with individuality, and there was Liszt's spectacular, earsmiting picture of the battle in the clouds between the spirits of slain Goths and Christians; music not without allegorical relation to another more realistic battle waged upon the earth by the Philistines and the Romanticists of more than 60 years ago.

Here are divergent thoughts and feelings, all springing from the human heart and mind, but in different epochs of time, in different stages of development of artistic sensibility and expression. They each had their due manner and character yesterday—Haydn's cheery gayety, pretty sentiment, his gallantry and his humor; Mozart's clarity as the crystal brook, with an expanding emotional range; Beethoven, uttering grave and profoundly beautiful thoughts; Liszt, unchaining the brass and sending his imagination upon rhetorical flights.

In each of them there was an individuality, an identity. It surrounded the conductor as an invisible presence. It appeared to emanate from him and envelop the orchestra, yet to the audience his profile remained the same. His physical manifestations have little of variation. There is the same repose, the same cool mastery of detail, the same flaming and imperious but instant summons to a sharp contrast, the same insistence upon subtle and eloquent accentuation and the same musing aloofness which approaches actual scorn of the display and acrobatic industry common to others. And here is the striking and curious part of it all.

To the analyst, Dr Muck's interpretations, for example, of the Haydn symphony may appear inferior, introspective and colculated, even as the sculptor has chiseled his figure out of marble; it may appear carefully considered, balanced and dovetailed, until to minute perfection organic symmetry has been added and there is the proportion of a noble piece of architecture. There is enveloping all of this the guise of a persuasive and enkindling spontaneity.

This or that effect might have been born of the moment. It would never have been born by accident notwithstanding. It is as though this man who might be a high priest of the mystic arts stood before his players and as they proceeded denoted by some secret code not visible to those who see the eloquence of his back, but not of his face, the intellectual cast or particular emotional flavor which he at that moment had fancied, had seen in his mind's eye and had reproduced. There is a type of so-called spontaneity that shuts its eyes and trusts alone to feeling. Not so with Dr Muck.

The "Surprise" symphony yesterday was a delightful study of music as written for the entertainment and diversion of men, sparkling, exuberant, refreshing, and playful in the stealthy hush that preceded the alarming drum beat and crashing chord. Haydn was said to have denied his intention to awaken those who napped at his concerts. Strange that later composers in far greater need of the device never thought to use it.

Next week Mahler's 5th Symphony and excerpts from Berlioz' "Damnation of Faust" will be played.

[200]

From **TRIBUNE**
Address: **New York.**
Date .... APR 6 - 1913

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APRIL 9, 1913.

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So much has been said and written about Brahms that it seems almost superfluous for the reviewer of a concert which contains a work of his to try to add to or detract from his reputation. That has been fixed almost beyond dispute. Yet there are still those who can never forget the saying of Wagner, which has gone the rounds of the musical world, that Brahms was afraid of an effect. It must be admitted that Wagner had some cause for saying what he did. It was a little difficult for Wagner to see the good in Brahms, especially when his ancient foe and pet aversion, Dr. Eduard Hanslick, was the leader of the "Brahmsiana" movement. In spite of the criticisms which have been levelled against Brahms from all sides, that he was prone sometimes to elaborate a theme to the extent that it became pure mathematical music with little or no inspiration, that his orchestrations are sometimes muddy and thick, it must be admitted that he was the legitimate successor of both Bach and Beethoven as Hans von Bulow claimed.

Bach was a writer of polyphony, and he brought the art of balancing many instrumental voices to perfection. Beethoven, imbued with many new ideas, had a tendency to go in the opposite direction, to bring into prominence one theme or melody, and to elaborate that at th

Brahms, coming years after, combined in his symphonic works the polyphony of Bach and the monophonic ideas of Beethoven. He followed Beethoven in choosing themes which lent themselves readily to symphonic treatment, but in his treatment he exhibited all the skill of Bach, a master of counterpoint. While the principal themes stand out prominently in his compositions, the inner voices are never lost sight of, or sunk into significance, as was often the case with Beethoven. This one fact just mentioned has caused more trouble than anything else to the average concert atendant who wonders why he fails to appreciate Brahms, and that his works seem dry and uninteresting. It is their very complexity that puzzles. Yet it is so in many other of the arts. Many art works impress one at first glance, but further inspections shows that their beauty, after all, is only a surface beauty. The picture is striking, but it lacks depth. There are other works whose beauty does not lie upon the surface. Only patient research and diligent study reveals it. He who would enjoy the wealth of the Brahms scores must perforce dig deep. The Brahms symphonies have a beauty which it might be said is peculiarly their own. There the student will find melodic beauty. So will he find the same beauty in the works of many other composers. But nowhere will he find so great a beauty of contour as in the works of Brahms. His beauty is the beauty that characterized Greek art, the beauty of form, the chasteness of purpose, the perfection of proportion. It is not exotic beauty. It is beauty of design. Exquisite finish characterizes almost everything that Brahms did. But it is not by thoroughness alone that Brahms convinces. Beyond that is the dignity of his conceptions. As Tausig, said of Liszt, Brahms dwelt upon a solitary height. There he saw visions such as are not revealed to the ordinary man. He caught their meaning, and with inspired pen he put them into lasting form. Fortunate is he who can read and understand. The enthusiasm that Brahms engenders is not the enthusiasm of the superficial, but rather the enthusiasm of the student—the thinker. If you do not appreciate Brahms, look to yourself. The fault is not with him.

The performance of the symphony was up to the standard set by the Boston orchestra. Dr. Muck is of the "Brahmsiana," so far as his known catholicity of taste will permit. He is too broad-minded to restrict his admiration to any one school, but Brahms holds an enduring place in his affections. His Brahms readings create in the listener the keenest artistic and intellectual pleasure. His relation with Brahms is not merely that of adoration, but of intimate sympathy and understanding. In the process of filtration through his finely ordered imagination. Brahms's music loses none of its potency. Dr. Muck simply furnishes the right perspective. The view is not magnified nor distorted; it is only made clear.

Of Miss Hopkins' playing of the Sinding concerto much must be set down in praise. She has a facile technique, supple wrists and great digital dexterity. Her interpretative powers are of no mean order as was shown by her playing of the second movement of the concerto. Her passage work was cleanly executed throughout, and the long cadenza just before the coda of the first movement was played in true bravura style. In the performance of the concerto there was some uneasiness and uncertainty, due not only to the lack of familiarity of the conductor and soloist with each other, but to a lack of familiarity on the part of Dr. Muck and his men with the orchestral accompaniment. This was plainly evident in the uncertainty of attack on the part of the orchestra in the tuttis, and was emphasized by the ragged playing of several of the instrumental choirs. The orchestral accompaniment to the concerto is very tricky, and a finished performance cannot be gotten up at a moment's notice, even with so able a body of musicians as compose the Boston Symphony orchestra. The concerto as a whole gave much enjoyment, for it is a well-written and splendidly conceived work, in which Sinding made most effective use of the "idee fixe" first introduced into concerted music by Berlioz, and afterwards developed with so much skill by both Liszt and Wagner. It is ful of nobility ,and the two themes which he selected are pregnant with musical thought, and lend themselves readily to a great variety of treatment.

Miss Hopkins has been associated as soloist with a number of orchestras, chief among them the Boston symphony and the Damrosch symphony. After having been a pupil here with Mr. Eaton, she studied for several years with Carl Baermann. Becoming interested in the use of weight in piano technic, she studied with Kate Chittenden in New York. Her interest in the weight idea led her to read R. M. Breithaupt's works on the "Natural Piano Technic," and "Weight playing," and eventually to her becoming a pupil of Breithaupt in Germany in the summers of 1909, 1910 and 1911.

The other two numbers, "The Mephisto Waltz," as it is familiarly known, of Liszt, and the brilliant rhapsody, "Espana" of Chabrier, were played with all the virtuosity for which the Boston orchestra is famous the world over. These two pieces are both program music of the most pronounced type. They do bring to the mind of the listener the scenes which they attempt to depict. By that token they become program music in the true sense of the word, music that fires the fancy, stimulates the imagination, and accurately reflects the atmosphere which it is intended they shall reflect. The "Mephisto Waltz" is diablerie set to music with all the skill of a master of orchestration. There is in it less of the empty pomposity which was a serious fault of Liszt's in many of his symphonic poems. It is closely knit and every

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BOSTON POST,
APRIL 12, 1913

APPLAUSE FOR DR. MUCK'S MEN

Unusual Enthusiasm at Symphony Concert

BY OLIN DOWNES

The only piece that was novel, on the programme of the public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, was Liszt's symphonic poem, "The Battle of the Huns," after Kaulbach's picture, unless there are included two of the Schubert songs sung by Mme. Culp, the soloist, "Raste Krieger," "Jager, ruhe von der Jagd." The orchestral music was well known and ultra-respectable; Haydn's Surprise symphony; Mozart's overture to the "Magic Flute"; the overture to Goethe's Egmont; and Mme. Culp had sung two of Beethoven's settings of lines from that work, "Freudvoll und Leidvoll," "Die trommel geruhet."

But the performances were astonishing in their brilliancy and power. After the old "Surprise" symphony Dr. Muck was repeatedly recalled. After the Liszt poem there was overwhelming enthusiasm, acknowledged repeatedly by leader and players. This reception was as warm as that accorded to the distinguished soloist, or even warmer, and no higher tribute to the sheer magnificence of the orchestra and its performances would be possible.

Some modern conductors, sympathetic though they may be to well understood traditions, forget one thing when they conduct Haydn; that he had good red blood in his veins. We do not here venture to discuss with "authorities" questions of tempo, dynamics, etc. Music and the interpretation of music is not to be measured by a yardstick. The fact was, that Dr. Muck, who may have "touched up" places in the symphony, giving them a warmth of color, a swiftness of pace, a strenuousness of style not intended in such a degree, perhaps by the composer,, certainly imparted to a present-day audience the spirit of old Haydn, with his vigor, his wit, his indomitable optimism, his remarkable feeling for form, his lovely melodic and harmonic beauty in the slow movement. The audience enjoyed it tremendously.

The Mozart overture was a similar experience. The opening has not been in years so impressive. It is romantic music from the classic era. It is stirring, dramatic music as well, and it stood revealed in a new and magnificent light. Turning from this 18th century music, Dr. Muck brought salvos from his audience with his reading of the Liszt symphony poem. A pity that, in the case of Liszt, the virtuoso made impossible the highest success for the composer. There is scarcely an orchestral score of Liszt which does not contain a startling idea of genius. In the work heard yesterday the opening is singularly suggestive of ghostly conflict, of hosts rising from the earth, and battling in the air. There is no escape from it. The flaming imagination of the composer has been fired by the sight of a canvass and he has instantaneously created a musical image of his imaginings. The intoning of the Crux fidelis, after the approved Lisztian manner, is also impressive, and in the middle section there is some development of material already stated which is musically the solidest portion of the work. There is the imposing entrance of the organ, and the jubliant conclusion. If only Liszt could abjure the suggestion of piano figures and of empty unsymphonic passages of reiteration. But the work, with its amazing splendor, stirred an audience yesterday to frantic applause.

Mme. Culp's voice has inherently the capacity for emotional expression. Also, it is an educated voice, a voice which is in the first place the voice of a woman of distinction and of the most acute sensibilities.

Memorable was Mme. Culp's performance of Wagner's "sketch" apropos of "Tristan," "Traume." The air could hardly be imagined, now, other than it was sung yesterday by her. Sensuousness, glooming passion, and yet, withal, the high poetry, the pulse-beat of the universe, that underlies each page of the world's greatest music drama. Infinite yearning, and ravishing nuance, and a wonderful orchestral accompaniment. Justly, indeed, was Mme. Culp applauded. Justly were Dr. Muck and his men recalled and recalled.

JOURNAL APRIL 12.

Mme. Culp Soloist at the Symphony Concert

This week's Symphony program is one of the choicest of the season, and yesterday's performance was also one of the best Dr. Muck has ever conducted here. The program will be repeated tonight. It begins with Haydn's "Surprise" symphony—and yesterday that big thump of the drum in the andante caused more than one unprepared listener to jump—and then follow the overture to Mozart's "Magic Flute," a group of Schubert songs, sung by Julia Culp; Liszt's tone poem, "The Battle of the Huns;" three more songs by Mme. Culp, and finally, "Beethoven's "Egmont" overture. It was a truly brilliant performance yesterday from start to finish. Mme. Culp, Dr. Muck and the orchestra were all enthusiastically applauded.

BOSTON GLOBE

APRIL 12.

NOTABLE CONCERT.

Miss Culp Ideal Singer of Lieder.

Dr Muck and Orchestra Surpass Themselves.

The 21st Symphony rehearsal. Dr Muck conducted. Miss Julia Culp was the soloist.

Haydn......................"Surprise" Symphony
Mozart........Overture to "The Magic Flute"
Schubert. Songs with orchestra. a, Raste, Krieger; b, Jaeger, ruhe von der Jagd; c, Ave Maria.
Liszt..................The Battle of the Huns
Songs with orchestra, Wagner, Traeume; Beethoven, Freudvoll und Leidvoll, Die Trommel geruehret.
Beethoven.................Overture to Egmont

It was a concert by three virtuosi of distinction—Dr Muck, Miss Culp and the orchestra. It was the first time that this combination of artistic principles had taken place, and it proved how blessed it is to dwell in this region when all things work together for good.

Miss Culp was well disposed and had chosen her songs wisely. Some singers about to be heard with the orchestra for the first time might have felt it incumbent upon them to have selected an aria. It is not improbable that Miss Culp might have found an aria which she could have sung well. But she made her place here as a singer of lieder, and she came yesterday to her first appearance here at these concerts, with no assumption of the airs of a prima donna.

Each of the six songs was well suited to her. Indeed it is difficult to name another who could recreate them with more of the beauty of a rare vocal art, or with the sincerity of sweet womanhood. Wagner's "Traeume," as Miss Culp sang it and the orchestra played it, was a benediction and a vision into the things that are not, which comes rarely to mortals. Fortunate are those who will hear it tonight.

Dr Muck's art, his range of imagination, his variety of touch, has not been so clearly summed up in any one concert this season. There was the chastened, clarified, luminous music of Haydn and Mozart. There was the epic of Beethoven, dramatist and tragic poet. There were the sympathetically subordinated accompaniments, yet ever with individuality, and there was Liszt's spectacular, earsmiting picture of the battle in the clouds between the spirits of slain Goths and Christians; music not without allegorical relation to another more realistic battle waged upon the earth by the Philistines and the Romanticists of more than 60 years ago.

Here are divergent thoughts and feelings, all springing from the human heart and mind, but in different epochs of time, in different stages of development of artistic sensibility and expression. They each had their due manner and character yesterday—Haydn's cheery gayety, pretty sentiment, his gallantry and his humor; Mozart's clarity as the crystal brook, with an expanding emotional range; Beethoven, uttering grave and profoundly beautiful thoughts; Liszt, unchaining the brass and sending his imagination upon rhetorical flights.

In each of them there was an individuality, an identity. It surrounded the conductor as an invisible presence. It appeared to emanate from him and envelop the orchestra, yet to the audience his profile remained the same. His physical manifestations have little of variation. There is the same repose, the same cool mastery of detail, the same flaming and imperious but instant summons to a sharp contrast, the same insistence upon subtle and eloquent accentuation and the same musing aloofness which approaches actual scorn of the display and acrobatic industry common to others. And here is the striking and curious part of it all.

To the analyst, Dr Muck's interpretations, for example, of the Haydn symphony may appear inferior, introspective and colculated, even as the sculptor has chiseled his figure out of marble; it may appear carefully considered, balanced and dovetailed, until to minute perfection organic symmetry has been added and there is the proportion of a noble piece of architecture. There is enveloping all of this the guise of a persuasive and enkindling spontaneity.

This or that effect might have been born of the moment. It would never have been born by accident notwithstanding. It is as though this man who might be a high priest of the mystic arts stood before his players and as they proceeded denoted by some secret code not visible to those who see the eloquence of his back, but not of his face, the intellectual cast or particular emotional flavor which he at that moment had fancied, had seen in his mind's eye and had reproduced. There is a type of so-called spontaneity that shuts its eyes and trusts alone to feeling. Not so with Dr Muck.

The "Surprise" symphony yesterday was a delightful study of music as written for the entertainment and diversion of men, sparkling, exuberant, refreshing, and playful in the stealthy hush that preceded the alarming drum beat and crashing chord. Haydn was said to have denied his intention to awaken those who napped at his concerts. Strange that later composers in far greater need of the device never thought to use it.

Next week Mahler's 5th Symphony and excerpts from Berlioz' "Damnation of Faust" will be played.

ADVERTISER.

APRIL 12, 1913

MME. CULP SOLOIST AT THE SYMPHONY

WINS MANY RECALLS BY EXCELLENT WORK

Orchestral Parts of This Week's Programme Are "Solid Musical Food."

By Louis C. Elson.

PROGRAMME.

Haydn—Symphony in G major, "The Surprise."
Mozart—"Magic Flute Overture."
Schubert—Three Songs with Orchestra.
Soloist, Mme. Julia Culp.
Liszt—Symphonic Poem. "The Battle of the Huns."
Wagner—Song. "Traeume."
Beethoven—Two songs from "Egmont."
Mme. Julia Culp.
Beethoven—"Egmont Overture."

Haydn, Mozart and Beethoven, with a little of Liszt as a more highly spiced dish of the concert. But it was all good, solid musical food, without any traces of modern Carnival Ptomaine in it. We have often said that (apart from the latter's last three symphonies) we prefer Haydn to Mozart in symphonic work. He is more naive, simple, and does not aim at dramatic effects which would seem but thin and affected in the atmosphere of the 20th century. And Dr. Muck reads his work in an unaffected and honest fashion that fits well to the Wordsworth of Music.

But in the "Surprise Symphony" our Wordsworth attempts a little simple practical joking. He lulls the audience to almost comatose tranquillity with a soothing Andante, and then suddenly wakes them up with a fortissimo stroke on the kettledrum. How our kettledrummer gave that stroke may be imagined, but we have much stronger cataclysms in music nowadays, and we no longer get startled by any explosions whatever.

We scarcely become enthusiastic over the final rondo of this symphony, but it served to remind us that once upon a time it was customary to end every symphony with at least a semblance of jollity. The Minuet with its Trio also seemed rather formal, so that the sonata-allegro of the first and the variations of the second movement seemed the best parts of the symphony. Nevertheless the audience grew very enthusiastic over the work, and even the orchestra was forced to rise in acknowledgment—which their good work deserved. But Mozart in the "Magic Flute" overture goes far beyond Haydn. What a chattering brightness he manages to give to the strict fugal exposition of the beginning of the overture—after the introduction Bach had used practically the same fugue subject (same length, same key, etc.) in his seventh fugue in the second volume of the "Well-tempered Clavichord," but he changes the subject into stately canons, wholly different from the spicy treatment accorded it by Mozart.

I am ever out of sympathy with the way in which all the great conductors whip up the speed of this fugue. It is always taken so fast that one gets only the merest outline of its workmanship. I very much doubt, even in the teeth of the famous modern authorities, whether Mozart would have rushed this chief theme in any such helter-skelter fashion. We can at once add that our great string orchestra played it clearly in spite of the pace, but that does not prove that it was necessary. The whole overture seemed too rapid, but Dr. Muck has plenty of authority for this "presto" reading.

Mme. Julia Culp has thoroughly captured America. Seldom have we heard such a poetic Lied-singer. She does not distort or exaggerate, and she never sentimentalizes. We were a little doubtful when we saw the old sugar-plum of an "Ave Maria" upon the programme, but even in this she did not yield to the temptation to grow mawkish. In this number her legato work was remarkably pure and even. Her "missa da voce" (swell of the voice) is perfection. And if "Ave Maria" is a somewhat oversung selection, she made amends by having the two other Schubert numbers far less familiar. We cannot remember to have heard "Raste Krieger" and Jaeger, ruhe von der Jagd," before in a Boston concert. The last-named song has a fine accompaniment of hunting-calls (they were excellently played) which seem put in on the "Lucus a non lucendo" principle for they sound continuously at the words, "Here no bugles sound," but this and the "Ave Maria" were superb performances all the same.

It was also in good taste to precede the "Egmont" overture with two of Claerchen's songs from the same work. Beethoven gives the simple tenderness and the courage of Goethe's heroine with admirable touches, but even in these striking numbers we do not find the master really singable composer.

Nevertheless, when passing over Mme Culp's larynx almost every number becomes vocal and attractive, and these an Wagner's over-rated "Dreams" were greatly applauded. As we felt that Mme Culp's last numbers were rather sel abnegatory we were the more delighted find her win five recalls at the end them.

Liszt's "Battle of the Huns" depends great deal upon the conductor for its fect. Given a Dr. Muck to lead it and becomes a thrilling and most exciti work. Give it to a lesser man and it see something artificial. It is interesting note that this was probably the first sical work inspired by a painting. S then Boecklin's paintings have been tu into tones by Weingartner, Rachmani and Huber; Appleton Brown's picture Paine, and Aphrodite's beautiful bus wick.

The idea of having two themes struggle together is not new in music. Beethoven used the effect in his fifth symphony, Mendelssohn in his "Reformation Symphony," and Tschaikowsky used this touch frequently, especially in his "1812" overture. Perhaps the "reductio ad absurdam" of this kind of fight is found in Strauss' "Heldenleben" where the pugilism of several different themes becomes decidedly rough and tumble.

But in this picture of the battle of the ghosts of warriors the two themes are finely contrasted and the old church mode which finally triumphs is grandly wrought up on the organ, the most fitting instrument for its climax. In praising the work of the organ we must not slight the muscular efforts of kettle-drummer and cymbalist. If ever these two artists earned their salary it was on this occasion. The loftiness of the "Crux Fidelis," however, made a worthy climax to a very powerful tone-poem, and, as intimated, the work had a performance that was memorable. Again Dr. Muck had tumultuous recalls and again the orchestra was forced to rise in acknowledgment of the plaudits.

And now, having given us combat and victory a la Liszt, Dr. Muck ended with precisely the same subjects treated by Beethoven. And it was an object lesson to see how much more vivid the triumph was in the simpler score of the "Egmont" overture than in the vast tone-coloring of Liszt. Just a rising crescendo of violins in the high positions, just a few runs on the piccolo, and the coda of the "Egmont" overture becomes the frenzy of victorious Liberty, in a manner that none of the great tone-colorists can ever hope to surpass.

It shows the advance of orchestral technique when we remember that the rising passage for the violins, in the coda, which Beethoven's musicians declared to be "impossible," was played easily and flawlessly by our first violins. In spite of the great success deservedly won by the "Hunnenschlacht," we enjoyed the shorter and more direct "Egmont" overture in a higher degree. The former was the Abbe Liszt delineating the conquering power of his chosen church; the latter was Beethoven giving voice to his great love of Liberty and voicing the triumph of human Freedom. The concert was a fine crescendo, from the peaceful prattle of Haydn at the beginning to the clashes of war by Liszt and Beethoven at the end.

HERALD.

APRIL 12, 1913.

21ST SYMPHONY REHEARSAL

Liszt's Symphonic Poem "The Battle of the Huns" Stirs Enthusiasm.

By PHILIP HALE.

The 21st Public Rehearsal of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place yesterday afternoon in Symphony Hall. Mme. Julia Culp sang for the first time with this orchestra in Boston. The program was as follows:

Symphony in G major, "The Surprise" ....Haydn
Overture to "The Magic Flute" ....Mozart
Songs with orchestra, "Raste, Krieger," "Jaeger, ruhe von der Jagd," "Ave Maria" ....Schubert
Symphonic poem, "The Battle of the Huns" ....Liszt
Songs with orchestra, "Traeunme". Wagner
"Freudvoll und Leidvole" and "Die Trommel geruehret". Beethoven
Overture to "Egmont" ....Beethoven

Liszt's symphonic poem was stormily applauded. Not within our recollection has any one of Liszt's compositions been so favorably received by an audience in Boston. Was the applause due to the brilliance of the performance? The orchestra played brilliantly throughout the concert. Or was the applause due to the sonority of the last pages, with the roar of the organ, the choir of brass, the beating and clashing of pulsatile instruments?. Surely the battle scene is not exciting. It is lamb-like music in comparison with the section in Strauss's "Heldenleben," or the introduction to Massenet's "La Navarraise." The one salient feature in this scene is the figure which by theme and rhythm brings to mind the chief motive of the "Walkuerenritt."

Wagner sketched the "Walkeuere" in 1854, but the last act was not finished until April 1856, and then Wagner was eager to learn how it would affect Liszt. The latter worked on "The Battle of The Huns" early in 1857. Wagner often helped himself to Liszt's music with both hands. It is not safe to say in this instance that he borrowed from him.

When "The Battle of the Huns" was performed in Vienna in 1875 the critic Hanslick was sorely vexed. He could not understand Liszt's direction to conductors: "The whole coloring should at first be continuously sombre, and all the instruments should sound in a spectral manner." Hanslick objected to the word "coloring" as applied to music. He argued that this coloring would be light or dark, according to the instrumentation; that no conductor could produce a spectral effect unless it were already in the music itself. Thus he, not Liszt, showed a lack of imagination. A matter-of-fact consideration can easily reduce a highly fantastical work to a series of commonplaces.

And Hanslick complained of drumsticks with sponge tips, cymbals struck with wooden drumsticks, the contrast of the choral for the organ with the "battle motive." Operatic effects, unworthy the dignity of a concert hall! Fortunately for his peace of mind, Hanslick died before he was obliged to know ultra-modern systems of harmony, the strange use of familiar instruments

endeavored to put Kaulbach's picture into music disconcerted him.

Yet the Viennese critic was right when he insisted that the orchestral dress did not conceal poverty in invention, for although a spirited performance may give temporary worth to the Battle scene, and impressive ecclesiastical pomp to the treatment of the hymn "Crux fidelis," the symphonic poem as a whole is not broadly or nobly conceived. The picture of Kaulbach is a mural painting. Liszt's composition is as a garish fresco. The final section, however, when played as it was yesterday, cannot fail to excite an audience. The hearer might well shout with the frantic worshippers of Cybele: "I have eaten of the drum and drank of the cymbals."

Dr. Muck is as fortunate in his reading of Haydn and Mozart as in his interpretation of romantic contemporaries. Mozart said of music that "it should always sound." The symphony and the overture not only "sounded" yesterday; they were played with exquisite clarity; melodies were sung; the rhythm was irresistible; there was no attempt to give undue importance to formulas of the period or to unessential passages; there was no distressing attempt to reestablish an "archaic" spirit. And so there was no endeavor to make something new out of the "Egmont" overture; there was no impertinent "originality" in the reading. We remember Franz Wuellner leading this overture in Berlin many years ago, when to "make an effect" he broke the continuity of the first allegro for the sake of giving dramatic significance to the heavy recurring chords that are supposed by persons restless in their minds to portray the Duke of Alva.

Mme. Culp sang three songs from Schubert's "Lady of the Lake" series. With the exception of the "Ave Maria," this group was interesting chiefly by reason of the singer's admirable art. Schubert said that the first hearers were astonished at the devotion he had thrown into the "Hymn to the Blessed Virgin," and added that he never forced himself into devotion. Mme. Culp might say this of her devotion to art. The orchestration of the accompaniment of "Jaeger, Ruhe," is not beneficial to the melody.

Mme. Culp had already sung the songs from "Egmont" at a recital in Boston. Yesterday Beethoven's orchestral accompaniments, especially that of "Die Trommel geruehret," added greatly to the effect.

The singer's voice showed somewhat the strain of the season, for the upper tones were not quite so fresh as when she first sang here, but with the exception of certain tones that were hard in quality, the voice was a most sympathetic instrument, one to enchant the hearer by its richness and warmth. As before, her amazing management of breath, the beauty and significance of her phrasing, the aesthetic intelligence and taste, the womanly fervor, all worked their spell.

The program of the concerts next week will include Mahler's Symphony No. 5 and three pieces from Berlioz's "Damnation of Faust."

BOSTON POST,

APRIL 19, 1913

FUTURE OF SYMPHONY ORCHESTRA

Major Higginson Tells of Aims and Endowment Plans

The third and last session of the third annual conference of the National Federation of Music Societies took place last evening under the auspices of the South End Music School in Pembroke street.

Major Henry L. Higginson was the principal speaker, and his speech was a delightful and informal tale of the inception and the development of the Boston Symphony Orchestra.

The subject developed from Mr. Higginson's complimenting the South End Music School orchestra and its director, Arthur Sheperd, on their excellent efforts. Mr. Higginson also referred warmly to the services of Mr. Clement Lenom as a member of the Symphony Orchestra and as the conductor of excellent performances by the chorus of the South End Music School.

SCHOOL ORCHESTRA PLAYS

There were also addresses by Robert A. Woods, D. Edward Burlingame Hill, David B. Manners, Mrs. Howard Mansfield, president of the National Federation of Music School Societies. The school orchestra played Beethoven's "Egmont" overture, the Prelude to Bizet's First "L'Arlessienne" suite, the waltz from Tschaikowsky's ballet, Dornroschen, which later, at the request of Mr. Higginson, was repeated, and Nicolai's Festival Overture. The chorus sang Mendelssohn's "O Wert Thou in the Cauld, Cauld Blast," an excerpt from Massenet's [illegible] Magdaleine,"

Arthur Foote introduced Mr. Higginson, following a performance by the orchestra, saying: "There's one person in this room who knows more about orchestras than anyone else in the world, and he will say a few words to us on the subject."

Major Higginson described his early ambition to found a symphony orchestra for the good of the community. He said that the man who lived for himself and his individual interests only was a poor specimen of a citizen and a patriot, and that he had felt that Boston and America needed the pleasure and uplift which could be provided by a symphony orchestra of high rank. It was first necessary, after the financial vacuum that followed the Civil war, to make the large sum of money necessary for even the beginning of such an enterprise. The sum was finally accumulated. George Henschel, then at the height of his activities as a singer and musician, was engaged as conductor. There were three principal agreements that the men had to stand by, punctuality, presence at every rehearsal desired, no matter what number of rehearsals might prove to be necessary, and absolute obedience. "I happen to know," said Major Higginson later, "that Dr. Muck recently called 13 rehearsals for a single symphony."

At first 20 concerts were given each season. Then, at the request of Harvard University, six concerts were given each winter in Cambridge.

Ultimatum to Players

After three years the men of the orchestra resisted the demand that they give up playing outside engagements and devote themselves solely to the Boston Symphony performances. After a rehearsal one Friday afternoon Major Higginson went back of the stage, and said: "Gentlemen, I have made my proposal and you have refused it. I now withdraw that proposal." For the next three days a stream of players haunted the offices at State street, seeking re-engagement. They were re-engaged under the new condition—all save one foreign musician, who had been brought over at considerable expense, and given considerable headway. He was discharged.

After three years Henschel resigned.

"One night," said Mr. Higginson, "I sat at the opera in Vienna, and watched a black-haired man who was conducting a performance of Aida. His name, I was told, was Wilhelm Gericke." Mr. Higginson decided that he wanted Gericke in Boston. A friend made the proposal to Gericke at once, and returned with his answer, that he would come.

Later Mr. Higginson quoted a remark of Dr. Muck's: "Everybody knows that it is Gericke who made the Boston Symphony Orchestra." This was quite recently. Mr. Higginson wrote Gericke, telling him of the praise of his colleague, praise not always accorded one musician by another.

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"We're not ready to go."

"But already we've spent $1200. We do not want to throw that money away."

Gericke stuck to his guns. The orchestra could not yet play in the manner he desired. The project was abandoned and the $1200 went into the great beyond.

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Deficits Reach $50,000

Major Higginson spoke very earnestly of his desire to have the Symphony Orchestra benefit all of the people. He then quoted some instructive figures. First, that each year there is a deficit at the end of the symphony season; that he had originally reckoned upon a deficit of $30,000 a season, but that there had been seasons when the deficit reached the figure of $50,000; that it was necessary for the

ADVERTISER.

APRIL 12, 1913

MME. CULP SOLOIST AT THE SYMPHONY

WINS MANY RECALLS BY EXCELLENT WORK

Orchestral Parts of This Week's Programme Are "Solid Musical Food."

By Louis C. Elson.

PROGRAMME.

Haydn—Symphony in G major, "The Surprise."
Mozart—"Magic Flute Overture."
Schubert—Three Songs with Orchestra.
Soloist, Mme. Julia Culp.
Liszt—Symphonic Poem, "The Battle of the Huns."
Wagner—Song, "Traeume."
Beethoven—Two songs from "Egmont."
Mme. Julia Culp.
Beethoven—"Egmont Overture."

Haydn, Mozart and Beethoven, with a little of Liszt as a more highly spiced dish of the concert. But it was all good, solid musical food, without any traces of modern Carnival Ptomaine in it. We have often said that (apart from the latter's last three symphonies) we prefer Haydn to Mozart in symphonic work. He is more naive, simple, and does not aim at dramatic effects which would seem but thin and affected in the atmosphere of the 20th century. And Dr. Muck reads his work in an unaffected and honest fashion that fits well to the Wordsworth of Music.

But in the "Surprise Symphony" our Wordsworth attempts a little simple practical joking. He lulls the audience to almost comatose tranquillity with a soothing Andante, and then suddenly wakes them up with a fortissimo stroke on the kettledrum. How our kettledrummer gave that stroke may be imagined, but we have much stronger cataclysms in music nowadays, and we no longer get startled by any explosions whatever.

We scarcely become enthusiastic over the final rondo of this symphony, but it served to remind us that once upon a time it was customary to end every symphony with at least a semblance of jollity. The Minuet with its Trio also seemed rather formal, so that the sonata-allegro of the first and the variations of the second movement seemed the best parts of the symphony. Nevertheless the audience grew very enthusiastic over the work, and even the orchestra was forced to rise in acknowledgment—which their good work deserved. But Mozart in the "Magic Flute" overture goes far beyond Haydn. What a chattering brightness he manages to give to the strict fugal exposition of the beginning of the overture—after the introduction. Bach had used practically the same fugue subject (same length, same key, etc.) in his seventh fugue in the second volume of the "Well-tempered Clavichord," but he changes the subject into stately canons, wholly different from the spicy treatment accorded it by Mozart.

I am ever out of sympathy with the way in which all the great conductors whip up the speed of this fugue. It is always taken so fast that one gets only the merest outline of its workmanship. I very much doubt, even in the teeth of the famous modern authorities, whether Mozart would have rushed this chief theme in any such helter-skelter fashion. We can at once add that our great string orchestra played it clearly in spite of the pace, but that does not prove that it was necessary. The whole overture seemed too rapid, but Dr. Muck has plenty of authority for this "presto" reading.

Mme. Julia Culp has thoroughly captured America. Seldom have we heard such a poetic Lied-singer. She does not distort or exaggerate, and she never sentimentalizes. We were a little doubtful when we saw the old sugar-plum of an "Ave Maria" upon the programme, but even in this she did not yield to the temptation to grow mawkish. In this number her legate work was remarkably pure and even. Her "missa da voce" (swell of the voice) is perfection. And if "Ave Maria" is a somewhat oversung selection, she made amends by having the two other Schubert numbers far less familiar. We cannot remember to have heard "Raste Krieger" and Jaeger, ruhe von der Jagd," before in a Boston concert. The last-named song has a fine accompaniment of hunting-calls (they were excellently played) which seem put in on the "Lucus a non lucendo" principle for they sound continuously at the words, "Here no bugles sound," but this and the "Ave Maria" were superb performances all the same.

It was also in good taste to precede the "Egmont" overture with two of Claerchen's songs from the same work. Beethoven gives the simple tenderness and the courage of Goethe's heroine with admirable touches, but even in these striking numbers we do not find the master really singable composer.

Nevertheless, when passing over Mme Culp's larynx almost every number becomes vocal and attractive, and these an Wagner's over-rated "Dreams" we greatly applauded. As we felt that Mm Culp's last numbers were rather sel abnegatory we were the more delighted find her win five recalls at the end them.

Liszt's "Battle of the Huns" depends great deal upon the conductor for its fect. Given a Dr. Muck to lead it and becomes a thrilling and most excit work. Give it to a lesser man and it see something artificial. It is interesting note that this was probably the first sical work inspired by a painting. S then Boecklin's paintings have been tu into tones by Weingartner, Rachmani and Huber; Appleton Brown's picture Paine, and Aphrodite's beautiful bus Chadwick.

The idea of having two themes struggle together is not new in music. Beethoven used the effect in his fifth symphony, Mendelssohn in his "Reformation Symphony," and Tschaikowsky used this touch frequently, especially in his "1812" overture. Perhaps the "reductio ad absurdam" of this kind of fight is found in Strauss' "Heldenleben" where the pugilism of several different themes becomes decidedly rough and tumble.

But in this picture of the battle of the ghosts of warriors the two themes are finely contrasted and the old church mode which finally triumphs is grandly wrought up on the organ, the most fitting instrument for its climax. In praising the work of the organ we must not slight the muscular efforts of kettle-drummer and cymbalist. If ever these two artists earned their salary it was on this occasion. The loftiness of the "Crux Fidelis," however, made a worthy climax to a very powerful tone-poem, and, as intimated, the work had a performance that was memorable. Again Dr. Muck had tumultuous recalls and again the orchestra was forced to rise in acknowledgment of the plaudits.

And now, having given us combat and victory a la Liszt, Dr. Muck ended with precisely the same subjects treated by Beethoven. And it was an object lesson to see how much more vivid the triumph was in the simpler score of the "Egmont" overture than in the vast tone-coloring of Liszt. Just a rising crescendo of violins in the high positions, just a few runs on the piccolo, and the coda of the "Egmont" overture becomes the frenzy of victorious Liberty, in a manner that none of the great tone-colorists can ever hope to surpass.

It shows the advance of orchestral technique when we remember that the rising passage for the violins, in the coda, which Beethoven's musicians declared to be "impossible," was played easily and flawlessly by our first violins. In spite of the great success deservedly won by the "Hunnenschlacht," we enjoyed the shorter and more direct "Egmont" overture in a higher degree. The former was the Abbe Liszt delineating the conquering power of his chosen church; the latter was Beethoven giving voice to his great love of Liberty and voicing the triumph of human Freedom. The concert was a fine crescendo, from the peaceful prattle of Haydn at the beginning to the clashes of war by Liszt and Beethoven at the end.

HERALD.

APRIL 12, 1913.

21ST SYMPHONY REHEARSAL

Liszt's Symphonic Poem "The Battle of the Huns" Stirs Enthusiasm.

By PHILIP HALE.

The 21st Public Rehearsal of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place yesterday afternoon in Symphony Hall. Mme. Julia Culp sang for the first time with this orchestra in Boston. The program was as follows:

Symphony in G major, "The Surprise".......................Haydn
Overture to "The Magic Flute"....Mozart
Songs with orchestra, "Raste, Krieger," "Jaeger, ruhe von der Jagd," "Ave Maria"........Schubert
Symphonic poem, "The Battle of the Huns"........ ....Liszt
Songs with orchestra, "Traeunme". Wagner
"Freudvoll und Leidvole" and "Die Trommel geruehret". Beethoven
Overture to "Egmont"..........Beethoven

Liszt's symphonic poem was stormily applauded. Not within our recollection has any one of Liszt's compositions been so favorably received by an audience in Boston. Was the applause due to the brilliance of the performance? The orchestra played brilliantly throughout the concert. Or was the applause due to the sonority of the last pages, with the roar of the organ, the choir of brass, the beating and clashing of pulsatile instruments?. Surely the battle scene is not exciting. It is lamb-like music in comparison with the section in Strauss's "Heldenleben," or the introduction to Massenet's "La Navarraise." The one salient feature in this scene is the figure which by theme and rhythm brings to mind the chief motive of the "Walkuerenritt."

Wagner sketched the "Walkeuere" in 1854, but the last act was not finished until April 1856, and then Wagner was eager to learn how it would affect Liszt. The latter worked on "The Battle of The Huns" early in 1857. Wagner often helped himself to Liszt's music with both hands. It is not safe to say in this instance that he borrowed from him.

When "The Battle of the Huns" was performed in Vienna in 1875 the critic Hanslick was sorely vexed. He could not understand Liszt's direction to conductors: "The whole coloring should at first be continuously sombre, and all the instruments should sound in a spectral manner." Hanslick objected to the word "coloring" as applied to music. He argued that this coloring would be light or dark, according to the instrumentation; that no conductor could produce a spectral effect unless it were already in the music itself. Thus he, not Liszt, showed a lack of imagination. A matter-of-fact consideration can easily reduce a highly fantastical work to a series of commonplaces.

And Hanslick complained of drumsticks with sponge tips, cymbals struck with wooden drumsticks, the contrast of the choral for the organ with the "battle motive." Operatic effects, unworthy the dignity of a concert hall! Fortunately for his peace of mind, Hanslick died before he was obliged to know ultra-modern systems of harmony, the strange use of familiar instruments, and endeavored to put Kaulbach's picture into music disconcerted him.

Yet the Viennese critic was right when he insisted that the orchestral dress did not conceal poverty in invention, for although a spirited performance may give temporary worth to the Battle scene, and impressive ecclesiastical pomp to the treatment of the hymn "Crux fidelis," the symphonic poem as a whole is not broadly or nobly conceived. The picture of Kaulbach is a mural painting. Liszt's composition is as a garish fresco. The final section, however, when played as it was yesterday, cannot fail to excite an audience. The hearer might well shout with the frantic worshippers of Cybele: "I have eaten of the drum and drank of the cymbals."

Dr. Muck is as fortunate in his reading of Haydn and Mozart as in his interpretation of romantic contemporaries. Mozart said of music that "it should always sound." The symphony and the overture not only "sounded" yesterday; they were played with exquisite clarity; melodies were sung; the rhythm was irresistible; there was no attempt to give undue importance to formulas of the period or to unessential passages; there was no distressing attempt to reestablish an "archaic" spirit. And so there was no endeavor to make something new out of the "Egmont" overture; there was no impertinent "originality" in the reading. We remember Franz Wuellner leading this overture in Berlin many years ago, when to "make an effect" he broke the continuity of the first allegro for the sake of giving dramatic significance to the heavy recurring chords that are supposed by persons restless in their minds to portray the Duke of Alva.

Mme. Culp sang three songs from Schubert's "Lady of the Lake" series. With the exception of the "Ave Maria," this group was interesting chiefly by reason of the singer's admirable art. Schubert said that the first hearers were astonished at the devotion he had thrown into the "Hymn to the Blessed Virgin," and added that he never forced himself into devotion. Mme. Culp might say this of her devotion to art. The orchestration of the accompaniment of "Jaeger, Ruhe," is not beneficial to the melody.

Mme. Culp had already sung the songs from "Egmont" at a recital in Boston. Yesterday Beethoven's orchestral accompaniments, especially that of "Die Trommel geruehret," added greatly to the effect.

The singer's voice showed somewhat the strain of the season, for the upper tones were not quite so fresh as when she first sang here, but with the exception of certain tones that were hard in quality, the voice was a most sympathetic instrument, one to enchant the hearer by its richness and warmth. As before, her amazing management of breath, the beauty and significance of her phrasing, the aesthetic intelligence and taste, the womanly fervor, all worked their spell.

The program of the concerts next week will include Mahler's Symphony No. 5 and three pieces from Berlioz's "Damnation of Faust."

BOSTON POST,

APRIL 19, 1913

FUTURE OF SYMPHONY ORCHESTRA

Major Higginson Tells of Aims and Endowment Plans

The third and last session of the third annual conference of the National Federation of Music Societies took place last evening under the auspices of the South End Music School in Pembroke street.

Major Henry L. Higginson was the principal speaker, and his speech was a delightful and informal tale of the inception and the development of the Boston Symphony Orchestra.

The subject developed from Mr. Higginson's complimenting the South End Music School orchestra and its director, Arthur Sheperd, on their excellent efforts. Mr. Higginson also referred warmly to the services of Mr. Clement Lenom as a member of the Symphony Orchestra and as the conductor of excellent performances by the chorus of the South End Music School.

SCHOOL ORCHESTRA PLAYS

There were also addresses by Robert A. Woods, D. Edward Burlingame Hill, David B. Manners, Mrs. Howard Mansfield, president of the National Federation of Music School Societies. The school orchestra played Beethoven's "Egmont" overture, the Prelude to Bizet's First "L'Arlessienne" suite, the waltz from Tschaikowsky's ballet, Dornroschen, which later, at the request of Mr. Higginson, was repeated, and Nicolai's Festival Overture. The chorus sang Mendelssohn's "O Wert Thou in the Cauld, Cauld Blast," an excerpt from Massenet's "[illegible] Magdaleine,"

Arthur Foote introduced Mr. Higginson, following a performance by the orchestra, saying: "There's one person in this room who knows more about orchestras than anyone else in the world, and he will say a few words to us on the subject."

Major Higginson described his early ambition to found a symphony orchestra for the good of the community. He said that the man who lived for himself and his individual interests only was a poor specimen of a citizen and a patriot, and that he had felt that Boston and America needed the pleasure and uplift which could be provided by a symphony orchestra of high rank. It was first necessary, after the financial vacuum that followed the Civil war, to make the large sum of money necessary for even the beginning of such an enterprise. The sum was finally accumulated. George Henschel, then at the height of his activities as a singer and musician, was engaged as conductor. There were three principal agreements that the men had to stand by, punctuality, presence at every rehearsal desired, no matter what number of rehearsals might prove to be necessary, and absolute obedience. "I happen to know," said Major Higginson later, "that Dr. Muck recently called 13 rehearsals for a single symphony."

At first 20 concerts were given each season. Then, at the request of Harvard University, six concerts were given each winter in Cambridge.

Ultimatum to Players

After three years the men of the orchestra resisted the demand that they give up playing outside engagements and devote themselves solely to the Boston Symphony performances. After a rehearsal one Friday afternoon Major Higginson went back of the stage, and said: "Gentlemen, I have made my proposal and you have refused it. I now withdraw that proposal." For the next three days a stream of players haunted the offices at State street, seeking re-engagement. They were re-engaged under the new condition—all save one foreign musician, who had been brought over at considerable expense, and given considerable headway. He was discharged.

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APRIL 19, 1913

MAHLER'S VAST WORK PLAYED

Symphony Performs His Tremendous Fifth

BY OLIN DOWNES

Gustav Mahler's fifth symphony in C minor was played for the second time in Boston yesterday afternoon at the 22d rehearsal of the Boston Symphony Orchestra in Symphony Hall. The work was first heard here under Mr. Gericke's baton in 1906. Like the other vast symphonic works of Mahler, it has created intense discussion wherever it has been given, and it is considered one of Mahler's greatest achievements in the symphonic form.

We in Boston have heard too little of his music. The local Symphony audiences know of him only by the work played yesterday, and that work is anything but familiar, for in addition to its dimensions and the richness of its content, Mr. Gericke, when he conducted and edited it, sand-papered a good many of its salient characteristics away in the process. It may be said at once that the composer had every possible advantage yesterday afternoon. The performance was one of exceeding brilliancy. The audience gave the work a very enthusiastic reception. Dr. Muck was repeatedly recalled at the last, and, as has so often been the case this season, his men were finally obliged to rise and acknowledge the applause with him.

A Vast Rhapsody

This work is tremendous, not only in its dimensions—it took one hour and 10 minutes in performance—but in its thought. It is a vast rhapsody. Mahler himself objected to programmes. He preached a faith which he was hardly capable of carrying out. He believed that music, more capable of declaration and expression than speech, should either unaided, convince the hearer of its intent, or else fail in its purpose. Thus he sided neither with those who believe in music written after a stated programme, or with those who believe music to be an art in itself, which should not be saddled with other arts or ideas. Mahler confesses that as a rule he usually arrives at the place where the word is essential for the impregnation or the embodiment of his thought. For the last movement of his second symphoney, he said, he searched the literature of the world to find the expository word. This information, and much more, is furnished by the admirable notes in the Boston Symphony programme book. Mahler believes then in music with a programme, but within published explanation. He composes on lines sufficiently broad, and he deals, in this fifth symphony at least, with emotions sufficiently general and grandiose to justify his stand on a vexed question of esthetics.

Magnificent Modern Music

The first division of the fifth symphony is a dirge, an agonized lament, less for death, let us say, than for the struggles and the futility of existence. And this movement is nobly planned, and it includes some superb pages. The theme announced by the trumpet is a noble and puissant theme, which cannot always be said of certain complementary phrases which occur in the same movement. Behind the music there is always the idea which has maddened the composer until he has flung himself on music paper; but the calibre of the musical phrase is not always equivalent to the calibre of the musical thought which it seeks to represent. The breadth of the themes, the grandeur of spirit, is the motive power. Had the man composed less violently, we might not listen so respectfully to him. A superhuman will to create is so intense that inherently commonplace phrases take on some of its might and glory.

And, finally, there is the magnificent concluding section. Now the music has collected together, now it floods out, as water would burst through a dam, and how tumultuously and with what glory of counterpoint and instrumentation. These are surely among the most magnificent pages in modern music. And even when the work has been thinnest, there has always been felt the prevailing greatness of the vision. It is as though this movement, with its dark coloring, its vast broodings, its protesting agonies, loomed out over one's head, like great black clouds, like towering immensities of some Egyptian temple. It, too, seems aweful, and antique, in spite of its modernness of accent, in spite of its worst trait, the constantly swollen and noisy instrumentation.

Contrasts Lacking

It is not unjust to say that Mahler triumphs in spite of a somewhat impotent invention and in spite of orchestral coloring which essentially lacks distinctive contrasts. This despite some remarkably original passages. Consider the fantastic conclusion of the first movement. The orchestra is always swearing! It becomes very tiresome to the ear, but still one listens for everything very curiously, because it is apparent that the composer did not do this on account of a desire to shout or astonish; he uses his colossal, laboring orchestra because his thoughts are Cyclopean, because, if he only had it at his command, he would employ for the expression of his imperious will an instrument of twenty times the sonority of the great modern orchestra. He would have nothing else less than cosmos for his canvas.

The second division of the work corresponds to a scherzo. It has many passages in themselves thin and worse than ordinary, lacking at least the explanation which would undoubtedly be furnished by the programme which was the exclusive property of the composer. The opening of the scherzo is much more joyous than what has preceded, and there is a waltz theme with a Viennese swing. The middle section is more savage and introspective, and there are significant recitatives for solo instruments, punctuated by great chords from the full orchestra. The dance is resumed. Always it is as if some giant with his feet in the pit and his head in the galaxy had taken you by the scruff of the neck, bidding you take note of the millions of stars as he swung you around in the spaces of the universe. But the finest movement is the last, and noblest of all the music is the slow introduction. This is indeed Nirvana. The fugue that follows is immensely spirited, full of happiness and humor, and occasionally accumulating over colossal pedal points.

A Virtuoso Performance

Owing to the sudden and regrettable death of Heinrich Schuecker, the harpist, the important passages for the harp were played by Rudolph Nagel, the 'cellist, who also performed on the celesta. The solo trumpeter covered himself with glory in the performance of an extraordinarily difficult part, and other members of the band distinguished themselves in solo and ensemble passages. This was in fact a virtuoso performance of the highest order.

The work should be heard again, and soon. We do not believe at this time that it will remain for a great many years in the current orchestral repertoire. We do believe that such fearless and intrepid scaling of the heights of the air is one of the grandest auguries for the future of the musical art, for those who will take up the work thread laid down by a great man and continue to work and fight for righteousness sake.

JOURNAL—

APRIL 19, 1913.

Dead March Leads Symphony Concert

Dramatic Coincidence When Solemn Music and Death Notices Appear Simultaneously to Surprise Concert Patrons Thursday.

By E. F. Harkins.

With the utmost surprise the Symphony patrons yesterday found in the program a slip announcing the death of Heinrich Schuecker, the orchestra's solo harpist for more than twenty-five years, who succumbed to heart disease soon after the Cecilia concert was over Thursday night, and, by the most dramatic sort of coincidence, yesterday's concert began with the Dead March from Gustav Mahler's "Giant Symphony."

Mr. Schuecker, who was brought over from Vienna by Wilhelm Gericke, the first conductor to give the orchestra a national reputation, was among the Symphony players that assisted the Cecilia Society at Symphony Hall on Thursday. He complained of illness during the concert, was taken home in a carriage, and at 10.15, or only a quarter of an hour after the concert had ended, expired. A master of the harp, even when he first came to Boston, his death leaves a vacancy which it will be difficult to fill. Harpists trained for orchestral work are scarce, and the management is quite in the dark for the present so far as Mr. Schuecker's successor is concerned.

Mahler's colossal fifth symphony in C sharp minor is on the program this week for the first time in seven years. It is a work about whose intrinsic merits there has been vigorous discussion, pro and con, from the first. Mahler was a "born musician," as Julius Epstein said when he received him as a lad of 15 at the Vienna Conservatory, but Dr. Muck, who conducted the "Giant Symphony" yesterday with something like fraternal as well as artistic feeling, having once been associated with Mahler at Prague, has been quoted as saying that the composer was "great in small things." He wrote some beautiful minor works, but this symphony is not well proportioned, nor is the message always clear or to the point. The performance lasts an hour and a quarter, and there are some mighty efforts, as though it were a tone poem depicting titanic strife; but the most affecting parts are simple and lyric and suggestive of the music of the plain people. They might have sprung originally from the countryside or the dance hall.

Dr. Muck himself led the ovation the orchestra received for its splendid performance of the huge and difficult composition. The work was well worth reviving if only for the opportunity it gives the Symphony players to show their unrivaled technical proficiency and beauty of tone; but the symphony cannot be fairly judged after one or two hearings. Another performance before the season is over would enable the public to form a clearer idea of it. Yet perhaps this would appeal only to the minority.

The other numbers on this week's program are three pieces from Berlioz's "Damnation of Faust"—the "Menuet of Will-o'-the-Wisps," "The Dance of the Sylphs" and the "Rakoczy March." Here was brilliant music, pure and bright as sunlight, and the performance was worthy of it.

Germaine Schnitzer, the young French pianist, will be the soloist next week, but the program has not yet been made up.

Operatic Concert

Monday night the Carlo Cartica Operatic Company, headed by Mme. May Keon, soprano, will make its first appearance in Boston in what might be called "An old-fashioned opera concert," at Steinert Hall. The singers, all of whom have won success in various opera houses, are May Keon, soprano; Carlo Cartica, tenor; Virginio Capelloni, barytone, and G. Gravina, bass. They will have the assistance of Pietro Vallino, pianist.

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TRANSCRIPT,

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As open a secret as Major Higginson's purpose is the orchestra's future need. Obviously the annual deficit is now far less than it was in the years when he poured thirty and forty and fifty thousand dollars into its treasury. On the other hand, its expenditure steadily mounts. Conductors and players now receive higher salaries; composers and publishers exact larger and larger royalties; soloists of the first rank—and there should be no others at the Symphony Concerts—demand ampler and ampler fees. More significant still, the earning capacity of the orchestra is now virtually at its maximum. It cannot keep to its standards of preparation and give more concerts in a season than it now undertakes. It cannot prudently increase its scale of prices for its concerts at home or abroad. It can attract no larger audiences, since almost invariably, in large cities and small, they fill the hall. The presumption is that the revenues of the Symphony Orchestra will never, and can never, meet its expenditure, if it is to maintain the standards of personnel, repertory and performance that have made it what it is. To be secure in these, to be safeguarded against the ebb and flow of public favor, which may sometime overtake it, there is need of ample endowment.

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BOSTON POST,
APRIL 19, 1913

MAHLER'S VAST WORK PLAYED

Symphony Performs His Tremendous Fifth

BY OLIN DOWNES

Gustav Mahler's fifth symphony in C minor was played for the second time in Boston yesterday afternoon at the 22d rehearsal of the Boston Symphony Orchestra in Symphony Hall. The work was first heard here under Mr. Gericke's baton in 1906. Like the other vast symphonic works of Mahler, it has created intense discussion wherever it has been given, and it is considered one of Mahler's greatest achievements in the symphonic form.

We in Boston have heard too little of his music. The local Symphony audiences know of him only by the work played yesterday, and that work is anything but familiar, for in addition to its dimensions and the richness of its content, Mr. Gericke, when he conducted and edited it, sand-papered a good many of its salient characteristics away in the process. It may be said at once that the composer had every possible advantage yesterday afternoon. The performance was one of exceeding brilliancy. The audience gave the work a very enthusiastic reception. Dr. Muck was repeatedly recalled at the last, and, as has so often been the case this season, his men were finally obliged to rise and acknowledge the applause with him.

A Vast Rhapsody

This work is tremendous, not only in its dimensions—it took one hour and 10 minutes in performance—but in its thought. It is a vast rhapsody. Mahler himself objected to programmes. He preached a faith which he was hardly capable of carrying out. He believed that music, more capable of declaration and expression than speech, should either unaided, convince the hearer of its intent, or else fail in its purpose. Thus he sided neither with those who believe in music written after a stated programme, or with those who believe music to be an art in itself, which should not be saddled with other arts or ideas. Mahler confesses that as a rule he usually arrives at the place where the word is essential for the impregnation or the embodiment of his thought. For the last movement of his second symphoney, he said, he searched the literature of the world to find the expository word. This information, and much more, is furnished by the admirable notes in the Boston Symphony programme book. Mahler believes then in music with a programme, but within published explanation. He composes on lines sufficiently broad, and he deals, in this fifth symphony at least, with emotions sufficiently general and grandiose to justify his stand on a vexed question of esthetics.

Magnificent Modern Music

The first division of the fifth symphony is a dirge, an agonized lament, less for death, let us say, than for the struggles and the futility of existence. And this movement is nobly planned, and it includes some superb pages. The theme announced by the trumpet is a noble and puissant theme, which cannot always be said of certain complementary phrases which occur in the same movement. Behind the music there is always the Idea which has maddened the composer until he has flung himself on music paper; but the calibre of the musical phrase is not always equivalent to the calibre of the musical thought which it seeks to represent. The breadth of the themes, the grandeur of spirit, is the motive power. Had the man composed less violently, we might not listen so respectfully to him. A superhuman will to create is so intense that inherently commonplace phrases take on some of its might and glory.

And, finally, there is the magnificent concluding section. Now the music has collected together, now it floods out, as water would burst through a dam, and how tumultuously and with what glory of counterpoint and instrumentation. These are surely among the most magnificent pages in modern music. And even when the work has been thinnest, there has always been felt the prevailing greatness of the vision. It is as though this movement, with its dark coloring, its vast broodings, its protesting agonies, loomed out over one's head, like great black clouds, like towering immensities of some Egyptian temple. It, too, seems aweful, and antique, in spite of its moderuness of accent, in spite of its worst trait, the constantly swollen and noisy instrumentation.

Contrasts Lacking

It is not unjust to say that Mahle triumphs in spite of a somewhat im potent invention and in spite of orches tral coloring which essentially lack distinctive contrasts. This despite som remarkably original passages. Con sider the fantastic conclusion of th first movement. The orchestra is al ways swearing? It becomes very tire some to the ear, but still one listens for everything very curiously, because it is apparent that the composer did not do this on account of a desire to shout or astonish; he uses his colossal, laboring orchestra because his thoughts are Cyclopean, because, if he only had it at his command, he would employ for the expression of his imperious will an instrument of twenty times the sonority of the great modern orchestra. He would have nothing else less than cosmos for his canvas.

The second division of the work corresponds to a scherzo. It has many passages in themselves thin and worse than ordinary, lacking at least the explanation which would undoubtedly be furnished by the programme which was the exclusive property of the composer. The opening of the scherzo is much more joyous than what has preceded, and there is a waltz theme with a Viennese swing. The middle section is more savage and introspective, and there are significant recitatives for solo instruments, punctuated by great chords from the full orchestra. The dance is resumed. Always it is as if some giant with his feet in the pit and his head in the galaxy had taken you by the scruff of the neck, bidding you take note of the millions of stars as he swung you around in the spaces of the universe. But the finest movement is the last, and noblest of all the music is the slow introduction. This is indeed Nirvana. The fugue that follows is immensely spirited, full of happiness and humor, and occasionally accumulating over colossal pedal points.

A Virtuoso Performance

Owing to the sudden and regrettable death of Heinrich Schuecker, the harpist, the important passages for the harp were played by Rudolph Nagel, the 'cellist, who also performed on the celesta. The solo trumpeter covered himself with glory in the performance of an extraordinarily difficult part, and other members of the band distinguished themselves in solo and ensemble passages. This was in fact a virtuoso performance of the highest order.

The work should be heard again, and soon. We do not believe at this time that it will remain for a great many years in the current orchestral repertoire. We do believe that such fearless and intrepid scaling of the heights of the air is one of the grandest auguries for the future of the musical art, for those who will take up the work thread laid down by a great man and continue to work and fight for righteousness sake.

JOURNAL—
APRIL 19, 1913.

Dead March Leads Symphony Concert

Dramatic Coincidence When Solemn Music and Death Notices Appear Simultaneously to Surprise Concert Patrons Thursday.

By E. F. Harkins.

With the utmost surprise the Symphony patrons yesterday found in the program a slip announcing the death of Heinrich Schuecker, the orchestra's solo harpist for more than twenty-five years, who succumbed to heart disease soon after the Cecilia concert was over Thursday night, and, by the most dramatic sort of coincidence, yesterday's concert began with the Dead March from Gustav Mahler's "Giant Symphony."

Mr. Schuecker, who was brought over from Vienna by Wilhelm Gericke, the first conductor to give the orchestra a national reputation; was among the Symphony players that assisted the Cecilia Society at Symphony Hall on Thursday. He complained of illness during the concert, was taken home in a carriage, and at 10.15, or only a quarter of an hour after the concert had ended, expired. A master of the harp, even when he first came to Boston, his death leaves a vacancy which it will be difficult to fill. Harpists trained for orchestral work are scarce, and the management is quite in the dark for the present so far as Mr. Schuecker's successor is concerned.

Mahler's colossal fifth symphony in C sharp minor is on the program this week for the first time in seven years. It is a work about whose intrinsic merits there has been vigorous discussion, pro and con, from the first. Mahler was a "born musician," as Julius Epstein said when he received him as a lad of 15 at the Vienna Conservatory, but Dr. Muck, who conducted the "Giant Symphony" yesterday with something like fraternal as well as artistic feeling, having once been associated with Mahler at Prague, has been quoted as saying that the composer was "great in small things." He wrote some beautiful minor works, but this symphony is not well proportioned, nor is the message always clear or to the point. The performance lasts an hour and a quarter, and there are some mighty efforts, as though it were a tone poem depicting titanic strife; but the most affecting parts are simple and lyric and suggestive of the music of the plain people. They might have sprung originally from the countryside or the dance hall.

Dr. Muck himself led the ovation the orchestra received for its splendid performance of the huge and difficult composition. The work was well worth reviving if only for the opportunity it gives the Symphony players to show their unrivaled technical proficiency and beauty of tone; but the symphony cannot be fairly judged after one or two hearings. Another performance before the season is over would enable the public to form a clearer idea of it. Yet perhaps this would appeal only to the minority.

The other numbers on this week's program are three pieces from Berlioz's "Damnation of Faust"—the "Menuet of Will-o'-the-Wisps," "The Dance of the Sylphs" and the "Rakoczy March." Here was brilliant music, pure and bright as sunlight, and the performance was worthy of it.

Germaine Schnitzer, the young French pianist, will be the soloist next week, but the program has not yet been made up.

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TRANSCRIPT,

, APRIL 19,

THE SYMPHONY CONCERT

MAHLER'S MIGHTY AND MAGNIFICENT MUSIC

His Fifth Symphony for the First Time in Seven Years—A Performance in Which Orchestra and Conductor Surpassed Themselves—The Vastness of the Music in Design, Means, Passion and Power—An Epic Symphony Even in This Twentieth Century

YESTERDAY afternoon, the day of Mahler, long and strangely deferred, eagerly and curiously awaited, seemed at last to have come in the Symphony Concerts. The programme was forbidding. No soloist adorned it; beside Mahler's symphony in C-sharp minor, only the two familiar dances and the yet more familiar march from Berlioz's "Damnation of Faust" stood upon it. The day was the day before a spring holiday with spring winds and spring sunshine beckoning out of concert-rooms. Yet as usual the audience filled the hall and the barometer of the second balcony stood high. A strange symphony, a hard symphony, a symphony an hour and ten minutes long, daunted neither the elect of the parquet nor the itinerants of the gallery. From beginning to end of the symphony the audience listened alertly and raptly. Clearly it found Mahler's music itself more absorbing than even the record of his life and work in the programme-book. At the end of the first part of the symphony—for Mahler has divided it singularly—came a great burst of applause. Less followed the second part; but in the end the clapping swelled from every quarter of the hall—swelled and endured until Dr. Muck had twice acknowledged it; until he had called the orchestra to its feet; gone again and returned to it still standing. Applause so long and persistent the Symphony Concerts have not heard the season through. Maybe, it echoed to the Elysian Fields and to Mahler's ears, no longer awaiting just fame as a composer, but by many tokens of these recent years the world over, assured of it. Dr. Muck need not hesitate over other symphonies by Mahler in seasons to come. A responsive and seemingly an enthusiastic public awaits them.

Yet no small part of this applause belonged of right to the conductor and his orchestra. Some one in Germany has named this fifth symphony of Mahler—for no very obvious reason—the "Giant Symphony." The performance of it at least, if it is to be such a complete revelation and rise to such heights of power as did that of yesterday, is a gigantic task. The symphony continues for an hour and ten minutes in three parts, each twenty or twenty-five minutes long and in all that time, with the briefest pauses, Mahler is unsparing upon wrists, fingers and lips. He uses his orchestra in great tonal masses, sometimes driving and sustaining each instrument in it at the utmost of power. Or he uses the orchestral choirs and even single instruments in sharply etched and exacting detail. Ever he seeks endless diversity of tonal color and tonal force, and the men producing this tone must supplement out of themselves the notes and even the minute directions that he has written upon the engraved page. Never does he relax his demands upon them. This fifth symphony and all his symphonies are kaleidoscopic, endlessly shifting in tonal color and tonal adjustments, endlessly changeful of rhythm and march, superposing idea upon idea, mass upon mass. The music can be as stark and strong as a tonal skeleton. Then Mahler will clothe it in all the rich flesh of instrumental and harmonic dress and set the blood of rhythm coursing fierily through it. The men of the playing must be Mahlers in little; for he knew the technique of most of their instruments. The men of the Symphony Orchestra seemed such yesterday.

Upon the conductor falls the great task, the great achievement of all these things. He must wield these huge and glowing tonal masses and seem to wield them surely and freely. He must keep this intricate balance of tone, and sometimes in the fifth symphony there are forty parts, all "going" at once and "going" differently, all to be carried in the conductor's mind, all to be sedulously and instantaneously adjusted, not only according to his own ear and imagination, but according to the ceaseless and minute indications with which Mahler—practising conductor himself—has littered the score. The tonal coloring may shift almost in a single measure and the conductor's control over it must be instant and his imagination with it kaleidoscopic. Mahler liked to unfold a melody in its naked extent and stark intensity. It should speak for itself till his hearers rang with it. Of conductors he asks this imparting might. Or he clothes the melody in every richness he may wrap about it, and bids the conductor make frame and vesture seem as integral and unified as they were in his creating imagination. The conductor must "bring off" every vivid and subtle transition, every passage of a melody up and down and through the orchestra, every long unfolding or suddenly upspringing climax. The voice of the music is ceaselessly changing. Through all these means and processes, the conductor must grasp and reveal the vast and sweeping design of the symphony; the great floods of emotion that surge through it; the titantic feats of imagination achieving often as titanic expression. Very seldom does Mahler's music flag, far-flung as it is. The conductor may not flag even then. For he must hide or strengthen these weakening moments. All this Dr. Muck did yesterday. Body and spirit, mind and heart, imagination and emotion, commanding will, ordering intellect, ardent revelation he poured into the symphony. It lived in its

The fifth symphony of Mahler is a vast symphony. Rarest of traits in the music of these days of ours, he had vastness of imagination and vastness of power, and he used them unafraid. Consider for a moment the course of the music—the beginning in trumpet calls that cleave the air and drum beats that smite it. Here is a heroic funeral train in heroic lament. The voice of passionate woe beats against mighty clangors. The lament becomes a frenzy of grief. The music screams and shudders. The clangors become tumult; the tumult wild turmoil. The instrumental voices cut or gleam lurid out of the blackness of the tonal mass. The turmoil dies spent into mournful silence; the heroic train vanishes remote. Yet upon the air linger the accents of grief and woe, fierce, momentarily soothed, wildly breaking forth again. Yet one of them springs at the end the half repressed voice of a great hymn of mournful triumph. Mahler has imagined and written heroic tragedy in tones. The first part of the symphony is done.

The second part—scherzo—runs the gamut of comedy in tones. It releases itself in a burst of hectic music. Hot Vienna blood tingles in the rhythm; for a moment here and there it is the frank rhythm of the waltz. Viennese gayety shines out of the brightness of the harmonic and instrumental coloring. But not for long. Irony steals grimly into the gayety; melancholy dulls and stays the lively rhythm. The voice of the music turns sardonic; there are nervous, titillating pizzicati. The rhythms sway drunkenly. The music is as shifting as the moods of comedy. It runs into robust gayety; it expands gorgeously, passionately It falls away again into empty mirth. It muses pensively and mournfully. It bites ironically, screams out mockingly. Each mood is ardent. Hear the quintessence of the manifold and the bitter-sweet comedy of living the life of man. The second part of the symphony ends.

The third part begins in pure song. Harp and violins spin its filaments. They interweave themselves and coalesce; the song broadens and deepens; rises, falls, rises again; scales the heights, sounds the depths of the orchestra, suffuses the music through and through, turns to ethereal vapors and dies in its own beautiful exhalations upon the air. It is as though Mahler would drench this adagietto in the beauty of mellowed and aspiring tones. The quest is ardent; the attainment rich . . . The horns call as in a flash of light; the woodwinds gleam answer in brilliant fioritura; the strings kindle. The whole music, all the instruments, awake in elation, as though to sing the joy of living. They can hardly wait to release their voices. The pattern of their elation is like a racing tracery upon the air. Joy streams through the orchestra. It gasps in its joyous frenzy. Gathering all its forces the music bursts into a climax, tosses out of it, obeys mighty drum beats, soars in rushing strings; bears to the stars in multitudinous force the great hymn of triumph that tragedy could not still. Mahler has written an epic, almost, of elation. It is a giant symphony.

The vastness of this design, the vastness of these imaginings and emotions demand a like vastness of means and vastness of power in the wielding of them. As Mahler has achieved the design and released the passions, so he invents and commands the means. Recall those long-breathed, full-bodied, far-flung melodic ideas, writing themselves upon the ear, imagination and emotions, vivid and puissant in the mere statement of them. They are of a magnificently fruitful, confident, concentrated power. Recall the formal development that they undergo, and it is as magnificently certain and as magnificently free. Mahler clothes it in the richest and the most glowing harmonic dress, and upon it plays the endless lights and shadows of instrumental color. The fertility, the ease, the certainty, the rage, the mastery of it are as magnificent as the rest. And in these melodic ideas is as mighty propulsive power. Mahler drives them from the heights to the depths of the orchestra and back again. They tear their way through it; they part it by their own beauty, like the naked Istar before the warders of Hades; they cut as with the sudden cleaving of a great and sharpened axe; they uprear themselves in great climaxes, and they seem to do all these things in the magnificence of their own propulsive power.

Yet in all these transformations and all these marchings, these melodies still bear the great passions of tragedy, the manifold moods of comedy, the aspiring and concentrated beauty, the epic elation that Mahler would have them speak. They are the mighty and diversified voices of mighty and various emotions. Ardor, fervent ardor, wings them. The magnificent certainty of them gives them power. They melt all the glow of their vesture into themselves. They melt themselves into great fused masses of flooding tone. The emotion they give forth is as molten as themselves. They say that bystanders watching a flood of molten steel flowing from furnace and crucible, feel sometimes a nearly irresistible desire to plunge into it. Into Mahler's fifth symphony, which is like to such a molten, glowing flood, ear and imagination and emotion may so plunge, and come forth not only unscathed, but stimulated, uplifted, transported, as though they had bathed in the might and the magnificence of music and of passion. Till Mahler wrote—and possibly d'Indy—there have been no epic symphonies since Beethoven. H. T. P.

Major Higginson's Orchestral Memories

An Informal Talk About His Work with the Symphony

AT the general meeting of the National Federation of Music School Societies, yesterday in session here, Mr. Higginson made an informal address devoted largely to reminiscence of the founding and the progress of the Symphony Orchestra. At the end of the recounting of these memories, Mr. Higginson said an important word as to the future of the orchestra and the endowment that, it is an open secret, he purposes to leave for it. A summary of his intimate talk—for it was such rather than a formal address—follows herewith:

Major Higginson described his early ambition to found a symphony orchestra for the good of the community. He said that the man who lived for himself and his individual interests only was a poor specimen of a citizen and a patriot, and that he had felt that Boston and America needed the pleasure which could be provided by a symphony orchestra of high rank. It was first necessary, after the financial vacuum that followed the Civil War, to make the large sum of money necessary for even the beginning of such an enterprise. The sum was finally accumulated. Georg Henschel, then at the height of his activities as a singer and musician, was engaged as conductor. There were three principal agreements that the men had to stand by, punctuality, presence at every rehearsal desired, no matter what number of rehearsals might prove to be necessary, and absolute obedience. "I happen to know," said Major Higginson later, "that Dr. Muck recently called thirteen rehearsals for a single symphony."

At first there were twenty concerts each season. Then, at the request of Harvard University, six concerts were added each winter in Cambridge. After three years the men of the orchestra resisted the demand that they give up playing outside engagements and devote themselves solely to the work of the orchestra. After a rehearsal one Friday afternoon Major Higginson went back of the stage, and said: "Gentlemen, I have made my proposal and you have refused it. I now withdraw that proposal." For the next three days a stream of players haunted his offices at State street, seeking reëngagement. They were reëngaged under the new condition—all save one foreign musician, who had been brought over at considerable expense, and given considerable headway. He was discharged.

After three years Henschel resigned. "One night," said Mr. Higginson, "I sat at the opera in Vienna and watched a black-haired man who was conducting a performance of 'Aida.' His name, I was told, was Wilhelm Gericke." Mr. Higginson decided that he wanted Gericke in Boston. A friend made the proposal to Gericke at once, and returned with his answer, that he would come. Mr. Higginson quoted a recent remark of Dr. Muck: "Everybody knows that it is Gericke who made the Boston Symphony Orchestra." Such praise one conductor does not often bestow upon another.

Gericke came to Major Higginson one day and said: "Of course you know we haven't an orchestra yet." Mr. Higginson asked him what he wanted, and Mr. Gericke said that he wanted some more men. He brought back a number of men with him from Europe the following season. It was decided one day that the orchestra should play in New York. The hall was engaged, the concert advertised. Gericke came to Mr. Higginson one morning, and said: "We can't go to New York." "Why?" "We're not ready to go." "But already we've spent $1200. We do not want to throw that money away." Gericke stuck to his guns. The orchestra could not yet play in the manner he desired. The project was abandoned and the $1200 with it. Major Higginson said that when he engaged a conductor he made him the master, and saw to it that he had full opportunity to carry out his ideas. "And so when a lady comes to me and wishes this or that thing played I tell her that the matter rests wholly with our conductor."

Gericke, spent with very hard labor, wished to rest. Nikisch followed him. He was a brilliant musician and thinker as well, a gifted conversationalist, a man of magnetism. His disposition was uneven and likewise his performances. Sometimes a wonderful performance resulted, sometimes a performance which was not so wonderful, which, in fact, was rather careless. Nikisch became restive, got out of tune and departed.

Richter, the great German conductor, was engaged to succeed him. A contract was drawn up and signed. Richter, without any explanation or apology, broke his contract, which is in Major Higginson's desk today. Emil Paur was head of the orchestra for a term, then Mr. Gericke returned for eight years, and constantly the standard of the orchestra and its performances grew higher. Then Gericke retired. Dr. Muck came at first on a year's leave of absence and at the very first concert made a sensation by laying down his baton, while the orchestra continued to play. This was considered a great compliment, and it served to give the players additional confidence in themselves. Dr. Muck obtained from the German Emperor leave of absence for an additional year. Max Fielder took his place, and filled it with excellent results for four years. Dr. Muck returned and brought with him an assistant conductor for he realized the danger of illness or other passing incapacity and so Otto Urack was given this post.

Major Higginson spoke very earnestly of his desire to have the Symphony Orchestra benefit all the people. He then quoted some instructive figures. First, that each year there is a deficit at the end of the season; that he had originally reckoned upon a deficit of $20,000 a season, but that there had been seasons when the deficit reached the figure of $50,000; that it was necessary, for the maintenance of the orchestra, that Major Higginson procide the sum of $1,000,000 for its maintenance in his will. "Soon I shall be leaving," said Mr. Higginson, [illegible]

ADVERTISER,

APRIL 19,

MAHLER'S FIFTH SYMPHONY GIVEN

BOSTON HEARS WORK IN ITS ENTIRETY

Previous Offerings of This Great Work Have Been Abridged—So Novelty Was Well Appreciated.

By Louis C. Elson.

PROGRAMME.

Mahler. Symphony in C-sharp minor, No. 5.
Berlioz. Three selections from "The Damnation of Faust."

That looks rather brief to the eye, but when we remember that the first movement of the Mahler symphony alone occupied nearly half-an-hour it will be seen that the auditors did not get short measure,—they got, as almost always, quite the contrary. The concert was purely orchestral and heavily so. Mahler's symphony has not been heard in Boston for lo these many years. It was Gericke who introduced this large work to us for the first and only time, and even he made cuts in it, so that yesterday Boston heard it, in its entirety, for the first time.

We are growing in orchestral toleration each year, and what seemed to us inadmissible seven years ago becomes quite natural after all that we have endured since. But there is one point upon which we have not changed our opinion in the least degree. As Richard Strauss had given himself entirely to programme-music, Mahler, to emphasize his difference from his contemporary, never gave any objective meaning to his orchestral works. But as he is intensely dramatic in almost every phrase, the result is that we get programme music without any programme attached.

Niecks defines all pictorial music as programme-music, but we dissent from this and believe that programme music is instrumental music, which, by its name, explanations upon the programme, or elucidations, written in the music, presents a definite picture, or portrays definite objects. Now when absolute music (which is supposed to do none of these things) gives us a funeral march, and then suddenly grows wild and stormy and vehement, when we hear mysterious, tiptoeing passages suddenly interrupted by fierce explosions, when we have joy, sorrow, wrath, ferocity, tranquility, and other emotions jostling each other in quick succession, one has a right to ask, with Southey's little Peterkin,—

> "Now tell us what 'twas all about."

Absolute music, or pure music, is not built upon this plan. Yet the symphony in its thematic treatment has the logic which belongs to this school, and Mahler's themes are not so ugly or repellant, nor his progressions so vague as is the case in much modern music. But his thematic material is not as great as his skill in treating it.

The symphony starts with tremendous power, and the funeral march is lofty in the highest degree. It may even stand beside the funeral touches of Strauss' "Death and Transfiguration," or Beethoven's Heroic symphony. This came with peculiar fitness, for every one, both on the platform and off of it, was thinking of our dead harp player—Heinrich Schuecker. Dr. Muck read this with the loftiest power imaginable, and the men had evidently rehearsed the work thoroughly and were imbued with some enthusiasm. There was brilliant work for the solo trumpet (some of the fanfares reminded of Mendelssohn's wedding march), and Mr. Kloepfel, who played this wonderfully seven years ago, proved that his lips had not lost their cunning.

There were passages of considerable direct beauty following the Dead March, and even melodious sixth progressions were strongly in evidence in an enticing theme. Usually your truly modern composer would rather harmonize a melody in consecutive sevenths than sixths, if he deigned to use a melody at all.

But this gentle mood was but transitory. Our symphonist at once cried Havoc and let slip the dogs of War! Tumult and combat, what Shakespeare would have labelled "Alarums and Excursions," began to convulse the orchestra, and the auditor began to cling to his seat lest he be blown away.

But before this there came a very beautiful melody upon the violoncello. It was a pity that this was only a prelude to much that was fragmentary. The alternate roarings and whisperings of the orchestra were, to say the least, mystifying; such a theatrical demonstration cannot masquerade as "absolute music," it needs a detailed plot and explanation. But one could at least enjoy the skill that was displayed; there was plenty of canon and other kinds of counterpoint, and finally some grand chorale-like effects.

The scherzo which followed this very prolix first part was with two trios, but by no means possessed Schumann's beauty of treatment of this form. There were melodic themes ("For this relief much thanks!"), but they were treated with so much complexity that they lost much of their charm. Again there were the most theatrical contrasts and a degree of intensity that made the Scherzo a very earnest affair. There was a waltz rhythm which gave the idea that the dancers were subject to severe rheumatic twinges. Then came a pensive episode in which the horn was beautifully prominent and excellently played. In the last movement there came a clear, intelligible, and delightful adagietto. An inspiring melody upon the violins was tenderly played and then appeared in augmentation upon the violoncellos. Here was something tangible, something that could be understood without a "programme," really "absolute music" at last.

TRANSCRIPT,

, APRIL 19,

THE SYMPHONY CONCERT

MAHLER'S MIGHTY AND MAGNIFICENT MUSIC

His Fifth Symphony for the First Time in Seven Years—A Performance in Which Orchestra and Conductor Surpassed Themselves—The Vastness of the Music in Design, Means, Passion and Power—An Epic Symphony Even in This Twentieth Century

YESTERDAY afternoon, the day of Mahler, long and strangely deferred, eagerly and curiously awaited, seemed at last to have come in the Symphony Concerts. The programme was forbidding. No soloist adorned it; beside Mahler's symphony in C-sharp minor, only the two familiar dances and the yet more familiar march from Berlioz's "Damnation of Faust" stood upon it. The day was the day before a spring holiday with spring winds and spring sunshine beckoning out of concert-rooms. Yet as usual the audience filled the hall and the barometer of the second balcony stood high. A strange symphony, a hard symphony, a symphony an hour and ten minutes long, daunted neither the elect of the parquet nor the itinerants of the gallery. From beginning to end of the symphony the audience listened alertly and raptly. Clearly it found Mahler's music itself more absorbing than even the record of his life and work in the programme-book. At the end of the first part of the symphony—for Mahler has divided it singularly—came a great burst of applause. Less followed the second part; but in the end the clapping swelled from every quarter of the hall—swelled and endured until Dr. Muck had twice acknowledged it; until he had called the orchestra to its feet; gone again and returned to it still standing. Applause so long and persistent the Symphony Concerts have not heard the season through. Maybe, it echoed to the Elysian Fields and to Mahler's ears, no longer awaiting just fame as a composer, but by many tokens of these recent years the world over, assured of it. Dr. Muck need not hesitate over other symphonies by Mahler in seasons to come. A responsive and seemingly an enthusiastic public awaits them.

Yet no small part of this applause belonged of right to the conductor and his orchestra. Some one in Germany has named this fifth symphony of Mahler—for no very obvious reason—the "Giant Symphony." The performance of it at least, if it is to be such a complete revelation and rise to such heights of power as did that of yesterday, is a gigantic task. The symphony continues for an hour and ten minutes in three parts, each twenty or twenty-five minutes long and in all that time, with the briefest pauses, Mahler is unsparing upon wrists, fingers and lips. He uses his orchestra in great tonal masses, sometimes driving and sustaining each instrument in it at the utmost of power. Or he uses the orchestral choirs and even single instruments in sharply etched and exacting detail. Ever he seeks endless diversity of tonal color and tonal force, and the men producing this tone must supplement out of themselves the notes and even the minute directions that he has written upon the engraved page. Never does he relax his demands upon them. This fifth symphony and all his symphonies are kaleidoscopic, endlessly shifting in tonal color and tonal adjustments, endlessly changeful of rhythm and march, superposing idea upon idea, mass upon mass. The music can be as stark and strong as a tonal skeleton. Then Mahler will clothe it in all the rich flesh of instrumental and harmonic dress and set the blood of rhythm coursing fierily through it. The men of the playing must be Mahlers in little; for he knew the technique of most of their instruments. The men of the Symphony Orchestra seemed such yesterday.

Upon the conductor falls the great task, the great achievement of all these things. He must wield these huge and glowing tonal masses and seem to wield them surely and freely. He must keep this intricate balance of tone, and sometimes in the fifth symphony there are forty parts, all "going" at once and "going" differently, all to be carried in the conductor's mind, all to be sedulously and instantaneously adjusted, not only according to his own ear and imagination, but according to the ceaseless and minute indications with which Mahler—practising conductor himself—has littered the score. The tonal coloring may shift almost in a single measure and the conductor's control over it must be instant and his imagination with it kaleidoscopic. Mahler liked to unfold a melody in its naked extent and stark intensity. It should speak for itself till his hearers rang with it. Of conductors he asks this imparting might. Or he clothes the melody in every richness he may wrap about it, and bids the conductor make frame and vesture seem as integral and unified as they were in his creating imagination. The conductor must "bring off" every vivid and subtle transition, every passage of a melody up and down and through the orchestra, every long unfolding or suddenly upspringing climax. The voice of the music is ceaselessly changing. Through all these means and processes, the conductor must grasp and reveal the vast and sweeping design of the symphony; the great floods of emotion that surge through it; the titantic feats of imagination achieving often as titanic expression. Very seldom does Mahler's music flag, far-flung as it is. The conductor may not flag even then. For he must hide or strengthen these weakening moments. All this Dr. Muck did yesterday. Body and spirit, mind and heart, imagination and emotion, commanding will, ordering intellect, ardent revelation he poured into the symphony. It lived in its

The fifth symphony of Mahler is a vast symphony. Rarest of traits in the music of these days of ours, he had vastness of imagination and vastness of power, and he used them unafraid. Consider for a moment the course of the music—the beginning in trumpet calls that cleave the air and drum beats that smite it. Here is a heroic funeral train in heroic lament. The voice of passionate woe beats against mighty clangors. The lament becomes a frenzy of grief. The music screams and shudders. The clangors become tumult; the tumult wild turmoil. The instrumental voices cut or gleam lurid out of the blackness of the tonal mass. The turmoil dies spent into mournful silence; the heroic train vanishes remote. Yet upon the air linger the accents of grief and woe, fierce, momentarily soothed, wildly breaking forth again. Yet one of them springs at the end the half repressed voice of a great hymn of mournful triumph. Mahler has imagined and written heroic tragedy in tones. The first part of the symphony is done.

The second part—scherzo—runs the gamut of comedy in tones. It releases itself in a burst of hectic music. Hot Vienna blood tingles in the rhythm; for a moment here and there it is the frank rhythm of the waltz. Viennese gayety shines out of the brightness of the harmonic and instrumental coloring. But not for long. Irony steals grimly into the gayety; melancholy dulls and stays the lively rhythm. The voice of the music turns sardonic; there are nervous, titillating pizzicati. The rhythms sway drunkenly. The music is as shifting as the moods of comedy. It runs into robust gayety; it expands gorgeously, passionately It falls away again into empty mirth. It muses pensively and mournfully. It bites ironically, screams out mockingly. Each mood is ardent. Hear the quintessence of the manifold and the bitter-sweet comedy of living the life of man. The second part of the symphony ends.

The third part begins in pure song. Harp and violins spin its filaments. They interweave themselves and coalesce; the song broadens and deepens; rises, falls, rises again; scales the heights, sounds the depths of the orchestra, suffuses the music through and through, turns to ethereal vapors and dies in its own beautiful exhalations upon the air. It is as though Mahler would drench this adagietto in the beauty of mellowed and aspiring tones. The quest is ardent; the attainment rich . . . The horns call as in a flash of light; the woodwinds gleam answer in brilliant fioritura; the strings kindle. The whole music, all the instruments, awake in elation, as though to sing the joy of living. They can hardly wait to release their voices. The pattern of their elation is like a racing tracery upon the air. Joy streams through the orchestra. It gasps in its joyous frenzy. Gathering all its forces the music bursts into a climax, tosses out of it, obeys mighty drum beats, soars in rushing strings; bears to the stars in multitudinous force the great hymn of triumph that tragedy could not still. Mahler has written an epic, almost, of elation. It is a giant symphony.

The vastness of this design, the vastness of these imaginings and emotions demand a like vastness of means and vastness of power in the wielding of them. As Mahler has achieved the design and released the passions, so he invents and commands the means. Recall those long-breathed, full-bodied, far-flung melodic ideas, writing themselves upon the ear, imagination and emotions, vivid and puissant in the mere statement of them. They are of a magnificently fruitful, confident, concentrated power. Recall the formal development that they undergo, and it is as magnificently certain and as magnificently free. Mahler clothes it in the richest and the most glowing harmonic dress, and upon it plays the endless lights and shadows of instrumental color. The fertility, the ease, the certainty, the rage, the mastery of it are as magnificent as the rest. And in these melodic ideas is as mighty propulsive power. Mahler drives them from the heights to the depths of the orchestra and back again. They tear their way through it; they part it by their own beauty, like the naked Istar before the warders of Hades; they cut as with the sudden cleaving of a great and sharpened axe; they uprear themselves in great climaxes, and they seem to do all these things in the magnificence of their own propulsive power.

Yet in all these transformations and all these marchings, these melodies still bear the great passions of tragedy, the manifold moods of comedy, the aspiring and concentrated beauty, the epic elation that Mahler would have them speak. They are the mighty and diversified voices of mighty and various emotions. Ardor, fervent ardor, wings them. The magnificent certainty of them gives them power. They melt all the glow of their vesture into themselves. They melt themselves into great fused masses of flooding tone. The emotion they give forth is as molten as themselves. They say that bystanders watching a flood of molten steel flowing from furnace and crucible, feel sometimes a nearly irresistible desire to plunge into it. Into Mahler's fifth symphony, which is like to such a molten, glowing flood, ear and imagination and emotion may so plunge, and come forth not only unscathed, but stimulated, uplifted, transported, as though they had bathed in the might and the magnificence of music and of passion. Till Mahler wrote—and possibly d'Indy—there have been no epic symphonies since Beethoven.

H. T. P.

[203]

Major Higginson's Orchestral Memories

An Informal Talk About His Work with the Symphony

AT the general meeting of the National Federation of Music School Societies, yesterday in session here, Mr. Higginson made an informal address devoted largely to reminiscence of the founding and the progress of the Symphony Orchestra. At the end of the recounting of these memories, Mr. Higginson said an important word as to the future of the orchestra and the endowment that, it is an open secret, he purposes to leave for it. A summary of his intimate talk—for it was such rather than a formal address—follows herewith:

Major Higginson described his early ambition to found a symphony orchestra for the good of the community. He said that the man who lived for himself and his individual interests only was a poor specimen of a citizen and a patriot, and that he had felt that Boston and America needed the pleasure which could be provided by a symphony orchestra of high rank. It was first necessary, after the financial vacuum that followed the Civil War, to make the large sum of money necessary for even the beginning of such an enterprise. The sum was finally accumulated. Georg Henschel, then at the height of his activities as a singer and musician, was engaged as conductor. There were three principal agreements that the men had to stand by, punctuality, presence at every rehearsal desired, no matter what number of rehearsals might prove to be necessary, and absolute obedience. "I happen to know," said Major Higginson later, "that Dr. Muck recently called thirteen rehearsals for a single symphony."

At first there were twenty concerts each season. Then, at the request of Harvard University, six concerts were added each winter in Cambridge. After three years the men of the orchestra resisted the demand that they give up playing outside engagements and devote themselves solely to the work of the orchestra. After a rehearsal one Friday afternoon Major Higginson went back of the stage, and said: "Gentlemen, I have made my proposal and you have refused it. I now withdraw that proposal." For the next three days a stream of players haunted his offices at State street, seeking reëngagement. They were reëngaged under the new condition—all save one foreign musician, who had been brought over at considerable expense, and given considerable headway. He was discharged.

After three years Henschel resigned. "One night," said Mr. Higginson, "I sat at the opera in Vienna and watched a black-haired man who was conducting a performance of 'Aida.' His name, I was told, was Wilhelm Gericke." Mr. Higginson decided that he wanted Gericke in Boston. A friend made the proposal to Gericke at once, and returned with his answer, that he would come. Mr. Higginson quoted a recent remark of Dr. Muck: "Everybody knows that it is Gericke who made the Boston Symphony Orchestra." Such praise one conductor does not often bestow upon another.

Gericke came to Major Higginson one day and said: "Of course you know we haven't an orchestra yet." Mr. Higginson asked him what he wanted, and Mr. Gericke said that he wanted some more men. He brought back a number of men with him from Europe the following season. It was decided one day that the orchestra should play in New York. The hall was engaged, the concert advertised. Gericke came to Mr. Higginson one morning, and said: "We can't go to New York." "Why?" "We're not ready to go." "But already we've spent $1200. We do not want to throw that money away." Gericke stuck to his guns. The orchestra could not yet play in the manner he desired. The project was abandoned and the $1200 with it. Major Higginson said that when he engaged a conductor he made him the master, and saw to it that he had full opportunity to carry out his ideas. "And so when a lady comes to me and wishes this or that thing played I tell her that the matter rests wholly with our conductor."

Gericke, spent with very hard labor, wished to rest. Nikisch followed him. He was a brilliant musician and thinker as well, a gifted conversationalist, a man of magnetism. His disposition was uneven and likewise his performances. Sometimes a wonderful performance resulted, sometimes a performance which was not so wonderful, which, in fact, was rather careless. Nikisch became restive, got out of tune and departed.

Richter, the great German conductor, was engaged to succeed him. A contract was drawn up and signed. Richter, without any explanation or apology, broke his contract, which is in Major Higginson's desk today. Emil Paur was head of the orchestra for a term, then Mr. Gericke returned for eight years, and constantly the standard of the orchestra and its performances grew higher. Then Gericke retired. Dr. Muck came at first on a year's leave of absence and at the very first concert made a sensation by laying down his baton, while the orchestra continued to play. This was considered a great compliment, and it served to give the players additional confidence in themselves. Dr. Muck obtained from the German Emperor leave of absence for an additional year. Max Fielder took his place, and filled it with excellent results for four years. Dr. Muck returned and brought with him an assistant conductor for he realized the danger of illness or other passing incapacity and so Otto Urack was given this post.

Major Higginson spoke very earnestly of his desire to have the Symphony Orchestra benefit all the people. He then quoted some instructive figures. First, that each year there is a deficit at the end of the season; that he had originally reckoned upon a deficit of $20,000 a season, but that there had been seasons when the deficit reached the figure of $50,000; that it was necessary, for the maintenance of the orchestra, that Major Higginson procide the sum of $1,000,000 for its maintenance in his will. "Soon I shall be leaving," said Mr. Higginson, [illegible] some younger man will see to it [illegible] orchestra maintains its standard [illegible]

ADVERTISER,

APRIL 19,

MAHLER'S FIFTH SYMPHONY GIVEN

BOSTON HEARS WORK IN ITS ENTIRETY

Previous Offerings of This Great Work Have Been Abridged—So Novelty Was Well Appreciated.

By Louis C. Elson.

PROGRAMME.

Mahler. Symphony in C-sharp minor, No. 5.
Berlioz. Three selections from "The Damnation of Faust."

That looks rather brief to the eye, but when we remember that the first movement of the Mahler symphony alone occupied nearly half-an-hour it will be seen that the auditors did not get short measure,—they got, as almost always, quite the contrary. The concert was purely orchestral and heavily so. Mahler's symphony has not been heard in Boston for lo these many years. It was Gericke who introduced this large work to us for the first and only time, and even he made cuts in it, so that yesterday Boston heard it, in its entirety, for the first time.

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The piano here was very discreetly played, by Mr. R. Nagel, and managed to substitute for the harp better than one would have expected. After this there came a great display of contrapuntal skill which was legitimate in such a finale and had a certain pastoral charm in the midst of all its complexities. There was some fugal work on the strings that became a fine climax to a work which is powerful in spite of its defects.

The performance was something that Dr. Muck and our orchestra may be very proud of. Such a work demands not only accuracy, good phrasing and perfect ensemble to win any success, but its theatrical contrasts demand an abandon that shall be as elastic as the swiftly changing emotions displayed. This it received yesterday afternoon. The great calamity which came so suddenly upon the orchestra, in the death of Heinrich Schuecker, did not make a very marked effect upon the performance. The harp was replaced by piano, and, in the heavy scoring, was not so greatly missed as in the Berlioz numbers, where the sweet harmonics (no one could play them like our lost harpist) were given as well as possible by Celesta, in the Dance of the Sylphs, but had not quite the tone color intended. The Mahler symphony was tremendously applauded.

From this culmination of the modern school of tone-coloring the concert went back to its beginning. Had there been ro Berlioz there might have been no Strauss and Mahler. The three selections from the troubles of the late Mr. Faust were in good contrast of delicacy, sweetness and ferocity. All three works were studies in orchestral "nuance" and the last gave a crescendo that was most impressive. Of course the contrast between the dancing of Sylphs and Will-o'-the Wisps and the marching out to war of the sanguinary Magyars was a very striking one, and one that appealed to Dr. Muck, to the orchestra and to the audience alike. The piccolo was splendidly played in the minuet of the Will-o'-the-Wisps, although the coda here was taken at unconscionable speed. The Sylph dance was the acme of delicacy, but the Rakoczy March was the glory of it all. It was exciting from start to finish, and the great crescendo with the bass drum strokes, was perfectly and thrillingly given, and the climax was triumph personified; it was a grand ending to a wonderful concert.

But the last three numbers impressed one fact upon us. Mahler was represented by a work of great dignity and of well-sustained power, but there was more originality, more thematic material in any one of the short Berlioz pieces than in the first two parts of the great symphony. Only in the finale was Mahler great in subject matter and in its treatment, and here the contrapuntal work done with a powerful, seven-noted (sometimes four-noted) figure was logical, coherent, masterly. The Mahler work shrivels up Lendvai, and Debussy, and even Bischoff. We should like to hear it again.

TRAVELER HERALD,

APRIL 19,

MAHLER SYMPHONY FINELY PRESENTED

Dr. Muck Gives Great Work for First Time.

By FRANK BERTWALL.

With but two composers represented in this week's Symphony concert, the program at first glance had a rather slim appearance, but when one noted that Mahler's C-sharp minor symphony, which requires something like an hour and 20 minutes for its presentation, was one of the numbers, he realized that there was little room for anything else. The other selection was three pieces by Berlioz from the "Damnation of Faust."

The symphony was given yesterday afternoon for the first time at these concerts in its entirety. It's a mammoth work, often wonderful, at times mediocre. The company calls for the full strength of the orchestra and gives the impression at times that even this was not sufficient to fully express his thoughts. There are flashes in it that will compare with the finest music ever written, but there are also others that show the composer had grander thoughts than he was able to express. In keeping with Mahler's belief that music should speak for itself, there were no program notes, every one was left to his own interpretation of what the composer had in mind.

The symphony was superbly given. There was a finish, and, at the same time, freedom in its interpretation that was simply thrilling. It provided a fine demonstration of the high artistry of the players and well merited the enthusiastic appreciation shown by the audience. Owing to the sudden death of Heinrich Schuecker, harpist of the orchestra, the piano was substituted for the harp with Rudolph Nagel playing.

The Berlioz selections provided a delightful closing and was excellently given, Mr. Nagel playing the celesta in substitution for the harp.

Next week's program will include Beethoven's fourth symphony, Liszt's piano concerto in E flat major, Miss Germaine Schnitzer being the soloist, and other numbers to be announced later.

MONITOR.

APRIL 19,

MAHLER SYMPHONY PLAYED

Presenting the fifth symphony of Gustav Mahler as the principal number, the Boston Symphony orchestra, Karl Muck, conductor, rehearsed its twenty-second program in Symphony hall Friday afternoon to great applause. In association with the modern piece, was played music of Berlioz, the program being: Mahler, symphony in C sharp minor, No. 5; Berlioz, three pieces from "The Damnation of Faust": "Menuet of Will o' the Wisps," "Dance of the Sylphs," "Hungarian March" (Rakoczy).

The ordinary standards of symphony concert listening will not do when a work like this one of Mahler is on the program. For to begin with, the work far exceeds in tone volume the acoustic limits of the hall in which the Boston orchestra plays. A new standard of sound, therefore, has to be adopted at the outset. It would be beside the point to say that the symphony is too loud. Of course it is. It is meant to be heard in an auditorium of circus dimensions. And furthermore the work in its scheme of expression goes beyond the structure of the four-movement symphony which the nineteenth century composers, culminating in Richard Strauss, set up as the normal form. It would be irrelevant, therefore, to say of the work that it is too long, because it is fundamentally conceived on a double measure plan. To describe this twentieth century symphony as having too great sonority and as taking up more time in performance than a single orchestral number is expected to take, is only to affirm the success of the composer in carrying out his intentions.

This symphony implies festival conditions of listening. It should be played in an auditorium three or four times the size of Symphony hall. It should be played in a community that is stirred to its depths with musical enthusiasm.

Mahler the conductor must be forgotten by the American listener when Mahler the composer is in question. For among the many great European orchestral interpreters who ministered in theater and concert hall in the first decade of the century in the United States, Gustav Mahler did not make his place as the one best understanding the American heart and desire. He had not, perhaps, the necessary patient, pedagogical, humorously indulgent way that is necessary for artistic leadership in a country which purchases but does not produce music. The Mahler who endeavored to persuade a Boston audience with his baton, when directing the Philharmonic Society, in the "Fantastic Symphony" of Berlioz, at a concert in Symphony hall three years ago, is not to be confused with the Mahler who composed the symphony in C sharp minor, which Dr. Muck is presenting at the Symphony concerts this week. The question as to whether Mahler the composer had an understanding of American artistic habits of mind is out of order. The question rather to be answered is whether the American musical public is sufficiently up with the times to give due purchase appreciation to an orchestral work that northern Europe puts on the counter as its latest product.

Dr. Muck and his men performed the symphony with the greatest care. The most casual listener could not fail to observe that the rehearsing has been most painstaking. Of unusual interest was the trumpet playing of Mr. Kloepfel. But there was no detail of solo playing that was not done admirably. And the choir effects and the full orchestral effects were all brought out in the most magnificent manner.

The works to be presented at the twenty-third pair of concerts was not announced in the program book. The soloist was announced to be Miss Germaine Schnitzer, the pianist.

TRANSCRIPT,

APRIL 19,

NEWS OF MUSIC AND PLAYS

Mr. Schuecker and the Symphony Concerts —Mr. Nagel Meets an Emergency—A Lecture for the Drama League—Miss Farrar and Mr. Caruso Make Speeches—Items as They Pass

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Address: New York

Date APR 21 1913

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Newspaper Cutting Bureau in the World

From TRIBUNE

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The piano here was very discreetly played, by Mr. R. Nagel, and managed to substitute for the harp better than one would have expected. After this there came a great display of contrapuntal skill which was legitimate in such a finale and had a certain pastoral charm in the midst of all its complexities. There was some fugal work on the strings that became a fine climax to a work which is powerful in spite of its defects.

The performance was something that Dr. Muck and our orchestra may be very proud of. Such a work demands not only accuracy, good phrasing and perfect ensemble to win any success, but its theatrical contrasts demand an abandon that shall be as elastic as the swiftly changing emotions displayed. This it received yesterday afternoon. The great calamity which came so suddenly upon the orchestra, in the death of Heinrich Schuecker, did not make a very marked effect upon the performance. The harp was replaced by piano, and, in the heavy scoring, was not so greatly missed as in the Berlioz numbers, where the sweet harmonics (no one could play them like our lost harpist) were given as well as possible by Celesta, in the Dance of the Sylphs, but had not quite the tone color intended. The Mahler symphony was tremendously applauded.

From this culmination of the modern school of tone-coloring the concert went back to its beginning. Had there been no Berlioz there might have been no Strauss and Mahler. The three selections from the troubles of the late Mr. Faust were in good contrast of delicacy, sweetness and ferocity. All three works were studies in orchestral "nuance" and the last gave a crescendo that was most impressive. Of course the contrast between the dancing of Sylphs and Will-o'-the Wisps and the marching out to war of the sanguinary Magyars was a very striking one, and one that appealed to Dr. Muck, to the orchestra and to the audience alike. The piccolo was splendidly played in the minuet of the Will-o'-the-Wisps, although the coda here was taken at unconscionable speed. The Sylph dance was the acme of delicacy, but the Rakoczy March was the glory of it all. It was exciting from start to finish, and the great crescendo with the bass drum strokes, was perfectly and thrillingly given, and the climax was triumph personified; it was a grand ending to a wonderful concert.

But the last three numbers impressed one fact upon us. Mahler was represented by a work of great dignity and of well-sustained power, but there was more originality, more thematic material in any one of the short Berlioz pieces than in the first two parts of the great symphony. Only in the finale was Mahler great in subject matter and in its treatment, and here the contrapuntal work done with a powerful, seven-noted (sometimes four-noted) figure was logical, coherent, masterly. The Mahler work shrivels up Lendvai, and Debussy, and even Bischoff. We should like to hear it again.

TRAVELER

HERALD,

APRIL 19,

MAHLER SYMPHONY FINELY PRESENTED

Dr. Muck Gives Great Work for First Time.

By FRANK BERTWALL.

With but two composers represented in this week's Symphony concert, the program at first glance had a rather slim appearance, but when one noted that Mahler's C-sharp minor symphony, which requires something like an hour and 20 minutes for its presentation, was one of the numbers, he realized that there was little room for anything else. The other selection was three pieces by Berlioz from the "Damnation of Faust."

The symphony was given yesterday afternoon for the first time at these concerts in its entirety. It's a mammoth work, often wonderful, at times mediocre. The company calls for the full strength of the orchestra and gives the impression at times that even this was not sufficient to fully express his thoughts. There are flashes in it that will compare with the finest music ever written, but there are also others that show the composer had grander thoughts than he was able to express. In keeping with Mahler's belief that music should speak for itself, there were no program notes, every one was left to his own interpretation of what the composer had in mind.

The symphony was superbly given. There was a finish, and, at the same time, freedom in its interpretation that was simply thrilling. It provided a fine demonstration of the high artistry of the players and well merited the enthusiastic appreciation shown by the audience. Owing to the sudden death of Heinrich Schuecker, harpist of the orchestra, the piano was substituted for the harp with Rudolph Nagel playing.

The Berlioz selections provided a delightful closing and was excellently given, Mr. Nagel playing the celesta in substitution for the harp.

Next week's program will include Beethoven's fourth symphony, Liszt's piano concerto in E flat major, Miss Germaine Schnitzer being the soloist, and other numbers to be announced later.

MONITOR,

APRIL 19,

MAHLER SYMPHONY PLAYED

Presenting the fifth symphony of Gustav Mahler as the principal number, the Boston Symphony orchestra, Karl Muck, conductor, rehearsed its twenty-second program in Symphony hall Friday afternoon to great applause. In association with the modern piece, was played music of Berlioz, the program being: Mahler, symphony in C sharp minor, No. 5; Berlioz, three pieces from "The Damnation of Faust": "Menuet of Will o' the Wisps," "Dance of the Sylphs," "Hungarian March" (Rakoczy).

The ordinary standards of symphony concert listening will not do when a work like this one of Mahler is on the program. For to begin with, the work far exceeds in tone volume the acoustic limits of the hall in which the Boston orchestra plays. A new standard of sound, therefore, has to be adopted at the outset. It would be beside the point to say that the symphony is too loud. Of course it is. It is meant to be heard in an auditorium of circus dimensions. And furthermore the work in its scheme of expression goes beyond the structure of the four-movement symphony which the nineteenth century composers, culminating in Richard Strauss, set up as the normal form. It would be irrelevant, therefore, to say of the work that it is too long, because it is fundamentally conceived on a double measure plan. To describe this twentieth century symphony as having too great sonority and as taking up more time in performance than a single orchestral number is expected to take, is only to affirm the success of the composer in carrying out his intentions.

This symphony implies festival conditions of listening. It should be played in an auditorium three or four times the size of Symphony hall. It should be played in a community that is stirred to its depths with musical enthusiasm.

Mahler the conductor must be forgotten by the American listener when Mahler the composer is in question. For among the many great European orchestral interpreters who ministered in theater and concert hall in the first decade of the century in the United States, Gustav Mahler did not make his place as the one best understanding the American heart and desire. He had not, perhaps, the necessary patient, pedagogical, humorously indulgent way that is necessary for artistic leadership in a country which purchases but does not produce music. The Mahler who endeavored to persuade a Boston audience with his baton, when directing the Philharmonic Society, in the "Fantastic Symphony" of Berlioz, at a concert in Symphony hall three years ago, is not to be confused with the Mahler who composed the symphony in C sharp minor, which Dr. Muck is presenting at the Symphony concerts this week. The question as to whether Mahler the composer had an understanding of American artistic habits of mind is out of order. The question rather to be answered is whether the American musical public is sufficiently up with the times to give due purchase appreciation to an orchestral work that northern Europe puts on the counter as its latest product.

Dr. Muck and his men performed the symphony with the greatest care. The most casual listener could not fail to observe that the rehearsing has been most painstaking. Of unusual interest was the trumpet playing of Mr. Kloepfel. But there was no detail of solo playing that was not done admirably. And the choir effects and the full orchestral effects were all brought out in the most magnificent manner.

The works to be presented at the twenty-third pair of concerts was not announced in the program book. The soloist was announced to be Miss Germaine Schnitzer, the pianist.

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INFORMATION OBSCURED

Established and Most Complete
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Esta

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per Cutting Bureau in the World

From EVENING TELEGRAM
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BOSTON HERALD.

APRIL 26, 1913.

23D SYMPHONY REHEARSAL

Miss Germaine Schnitzer the Pianist at Afternoon Performance.

BACH WORK IN E FLAT GIVEN

Eloquent Execution of Beethoven Composition—Impressive Opening.

By PHILIP HALE.

The 23d public rehearsal of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted and Miss Germaine Schnitzer was the pianist. The program was as follows:

Symphony in B flat major, No. 4.....Beethoven
Symphony in E flat major, No. 2..C. P. E. Bach
Concerto for pianoforte, No. 1............Liszt
Overture to "The Sold Bride"........Smetana

Emanuel Bach's little symphony has not been played here since Dr. Muck brought it out for the first time five years ago this month. The three movements are closely connected. The first has a lively pomp that we are accustomed to associate with Handel. It shows the composer's independence of the contemporary formulas and there is a free use of the wind instruments. The allegretto has Mozartian grace, but the third is conventional and perfunctory. What Vincent d'Indy has said of Emanuel Bach's piano sonatas might be said of the better pages of this symphony: "If his melody is sometimes lacking in variety and distinction, the unforeseen in rhythm and harmony gives to his compositions a most particular flavor."

The performance of Beethoven's symphony was eloquent. The introduction was impressive, significant in its mood of anticipation. The famous cantilena of the second movement was sung with purity of expression. The nobility was preserved, whereas some conductors here fall into sentimentalism in the endeavor to be expressive. But the salient feature of the performance was the masterly reading of the Finale, strongly rhythmed, sparkling with life, finely proportioned.

Smetana's vivacious, chattering overture, charged with high spirits, was brilliantly played.

Miss Schnitzer has many excellent qualities as a pianist. When she first visited Boston she rioted in her technical proficiency. Her teacher, Raoul Pugno, played faster than any one we have heard, except possibly Eugen D'Albert and Mark Hambourg in their salad days, when they lacked judgment. Some still remember the mad race between Mr. Willy Hess, the violinist, and Mr. Pugno in Cesar Franck's violin sonata—of all pieces in the world! Their race might have been called "The Chase After Applause." At her recital here this season the admirers of Miss Schnitzer thought that she had matured in her art; that she had broadened her style; that she had acquired repose, and could be meditative and emotional when the music called for these moods.

Her performance yesterday was brilliant in technical display. It seemed as though Miss Schnitzer had said to herself: "Come now, I'll see if I cannot outstrip Pugno." Her performance was exciting, but the excessive speed did harm to Liszt's concerto, for too often the structural beauty was concealed. The concerto itself is defiant in its brilliance; there is the "panache" of the romanticists; there is a challenge to the old concerto formula. Over half a century old, the music is still intoxicating. But there is more in it than Miss Schnitzer revealed. There are passages of rare beauty, fleeting but exquisite measures of melodic ideas, sustained and tender melody; charming arabesques.

These were not fully brought out. The performance was one long, dazzling flash, the tour de force of a virtuoso. The poetical

[205]

ADVERTISER,

APRIL 26,

BEETHOVEN'S FOURTH SYMPHONY

JUDICIOUS READING OF MEDIOCRE WORK

Miss Germaine Schnitzer, Piano Soloist, Recipient of Spontaneous Outburst of Enthusiasm.

By Louis C. Elson.

PROGRAMME.

Beethoven—Fourth Symphony.
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Soloist—Miss Germaine Schnitzer.
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... irst Established and Most Complete
Newspaper Cutting Bureau in the World

From EVENING SUN
Address: New York
Date APR 21 191

$1,000,000 FOR BOSTON SYMPHONY

Major Higginson, Founder, Endows It in His Will.

BOSTON, April 21.—Major Henry L. Higginson has made the Boston Symphony Orchestra, which he founded, a beneficiary in his will to the extent of $1,000,000 to perpetuate the organization.

This fortune will be held in trust, the income to meet the annual deficit which the Major seems to believe will occur with as much regularity after his demise at it does now.

"It is my desire," Major Higginson said, "to have the orchestra benefit all of the people. That was my early ambition in founding it. I believe that a man who lives for himself and his own individual interests is a poor specimen of a citizen and patriot. Each year there is a deficit at the end of the symphony season. Originally I had reckoned upon a deficit of $20,000 a season, but there have been seasons when the deficit reached $50,000."

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... and Most Complete
... per Cutting Bureau in the World

From EVENING TELEGRAM
Address: New York
Date

WILL LEAVE $1,000,000 TO PERPETUATE ORCHESTRA

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CALL

From
Address: New York City
Date APR 21 19

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BOSTON HERALD.

APRIL 26, 1913.

23D SYMPHONY REHEARSAL

Miss Germaine Schnitzer the Pianist at Afternoon Performance.

BACH WORK IN E FLAT GIVEN

Eloquent Execution of Beethoven Composition—Impressive Opening.

By PHILIP HALE.

The 23d public rehearsal of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted and Miss Germaine Schnitzer was the pianist. The program was as follows:

Symphony in B flat major, No. 4.....Beethoven
Symphony in E flat major, No. 2..C. P. E. Bach
Concerto for pianoforte, No. 1............Liszt
Overture to "The Sold Bride"........Smetana

Emanuel Bach's little symphony has not been played here since Dr. Muck brought it out for the first time five years ago this month. The three movements are closely connected. The first has a lively pomp that we are accustomed to associate with Handel. It shows the composer's independence of the contemporary formulas and there is a free use of the wind instruments. The allegretto has Mozartian grace, but the third is conventional and perfunctory. What Vincent d'Indy has said of Emanuel Bach's piano sonatas might be said of the better pages of this symphony: "If his melody is sometimes lacking in variety and distinction, the unforeseen in rhythm and harmony gives to his compositions a most particular flavor."

The performance of Beethoven's symphony was eloquent. The introduction was impressive, significant in its mood of anticipation. The famous cantilena of the second movement was sung with purity of expression. The nobility was preserved, whereas some conductors here fall into sentimentalism in the endeavor to be expressive. But the salient feature of the performance was the masterly reading of the Finale, strongly rhythmed, sparkling with life, finely proportioned.

Smetana's vivacious, chattering overture, charged with high spirits, was brilliantly played.

Miss Schnitzer has many excellent qualities as a pianist. When she first visited Boston she rioted in her tachnical proficiency. Her teacher, Raoul Pugno, played faster than any one we have heard, except possibly Eugen D'Albert and Mark Hambourg in their salad days, when they lacked judgment. Some still remember the mad race between Mr. Willy Hess, the violinist, and Mr. Pugno in Cesar Franck's violin sonata—of all pieces in the world! Their race might have been called "The Chase After Applause." At her recital here this season the admirers of Miss Schnitzer thought that she had matured in her art; that she had broadened her style; that she had acquired repose, and could be meditative and emotional when the music called for these moods.

Her performance yesterday was brilliant in technical display. It seemed as though Miss Schnitzer had said to herself: "Come now, I'll see if I cannot outstrip Pugno." Her performance was exciting, but the excessive speed did harm to Listz's concerto, for too often the structural beauty was concealed. The concerto itself is defiant in its brilliance; there is the "panache" of the romanticists; there is a challenge to the old concerto formula. Over half a century old, the music is still intoxicating. But there is more in it than Miss Schnitzer revealed. There are passages of rare beauty, fleeting but exquisite measures of melodic ideas, sustained and tender melody; charming arabesques.

These were not fully brought out. The performance was one long, dazzling flash, the tour de force of a virtuoso. The poetical

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ADVERTISER,

APR L 26.

BEETHOVEN'S FOURTH SYMPHONY

JUDICIOUS READING OF MEDIOCRE WORK

Miss Germaine Schnitzer, Piano Soloist, Recipient of Spontaneous Outburst of Enthusiasm.

By Louis C. Elson.

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Beethoven—Fourth Symphony.
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The fourth symphony has enough to say for itself, even with the small scoring which we call the "classical orchestra." It was radical enough to start the critics in full cry. Among other things there was the extension of the scherzo, by repeating its trio and its chief theme, after the regular form had been completed. We do not think that this mode of extension by repetition was a good idea, and we hope that some time a conductor will arise who will have the courage to cut out the repeats. Then there was the bold treatment of the contra-basses in the coda of the finale, at the very end. Never before had contra-basses played such violin-like passages. It was practically the liberation of this instrument from its single-note playing of a fundamental bass.

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APRIL 26, 1913

Woman Electrifies Symphony Audience

Miss Schnitzer Gives Remarkable Demonstration of Virtuosity in Liszt's E Flat Concerto

BY OLIN DOWNES

Yesterday afternoon a Boston Symphony audience in Symphony Hall was treated to the legitimate pleasures of Dr. Muck's masterly interpretation of Beethoven's fourth symphony and the quite unhallowed joy which was consequent upon the performance of Liszt's E flat piano concerto by Miss Germaine Schnitzer. Miss Schnitner, a strong-looking young lady, with arms quite out of proportion to the Mme. Recamier gown which she had elected to wear, walked, or loped, upon the stage, and in the course of 15 or 20 minutes provided the patrons of these concerts with more sensations than they had experienced, probably, in as many months.

And this was one of the few occasions when a brutally overplayed composition received its due. Only one performance of the E flat concerto, out of the dozens which have been given in this city of late years, is to be ranked at all with the performance of yesterday afternoon. This was in 1906, the year in which Miss Shcnitzer first appeared in Boston, when Dr. Muck and Moritz Rosenthal, twin souls that they were, played the concerto together and electrified their audiences.

Overwhelms Audience

That sensation was, if anything, eclipsed by the effect of yesterday. Not on account of a finer interpretation, for in interpreting this concerto Mr. Rosenthal is surely without a peer. We speak rather of the tremendously contagious quality of Miss Schnitzer's playing. She is at the period in lif when emotions, sensations, are mos contagious. She is apparently a virtuoso by temperament as well as equipment—a virtuoso in the best and th most complete sense of the word. Mor than musicianship, more than technica equipment, or deep-seated sincerity, necessary for this. MacDowell sai that in every virtuoso there was something of the rope dancer. He coul have added, that in every great virtuos there is a flash of sheer creative geniu and the vital personal force whic makes an audience, whether it wills o no, the inspired accomplice of the performer. It is a sqark of this spir which has preserved the concerto itsel to us, and dictated one of the mos original themes in all music—the opening phase of mockery and defianc Lacking this quality on the part of th interpretive artist, the work is no heard at its full value. Fortunatel for her, Miss Schnitzer has at her disposal a technic which is entirely commensurate to the ordinate demand that she makes upon it. She has a excess if anything, of nervous energ and temperament. With Dr. Muck enthusiastic assistance, she simpl overwhelmed her auditors.

In Her 26th Year

Miss Schnitzer is now in her 26t year. Her present tour in the Unite States is her third. She is an Austria by birth, a pupil of Pugno and Sauer She first played in Chickering Hal Dec. 13, 1906, and at that time sh showed undisputable talent and individuality, although her performances the were uneven, and only indicative of th capacities for such a performance yesterday's. Nor did her performanc of this concerto at Boston Symphon concerts in 1909 leave any enduring in pression. Probably her performance will continue to be somewhat uneven their quality, for she appears to be u usually temperamental. A girl who 26 can give a performance of Liszt concerto such as she gave yesterday a girl to whom the future should mea very great things.

Dr. Much, sensitive as he is, adop an orchestral accompaniment wonde fully to the equipment and the inter tions of his soloists. The private rehea sal of Thursday morning had doubtle shown him whom he had to deal wit and to those acquainted with this co certo, it was evident from the first t measures of orchestral introduction th something unusual was to come. Bo conductor and soloist, apparently, we somewhat excited from the beginnin and there was a passage or two in t first part of the concerto which b trayed something of the tremor th came from tense nerves which had n yet received their relief through actio These moments were rather to be f than heard, although it is probable th the performance this evening will the better for a final adjustment of v ses.

High Tension for Finale

At any rate, the splendid old pie never seemed so stirring, so insti with all-compassing genius. The ly cal phrases were sung a little m languorously than usual, and sur in this the thought of the compos was fulfilled. Nothing more insidio than the crooning clarinet! The sl division of the concerto was less e grossing and organic than it mig have been, and this was surely on a count of the nervous tension and t suspense felt by both performers before that finale which

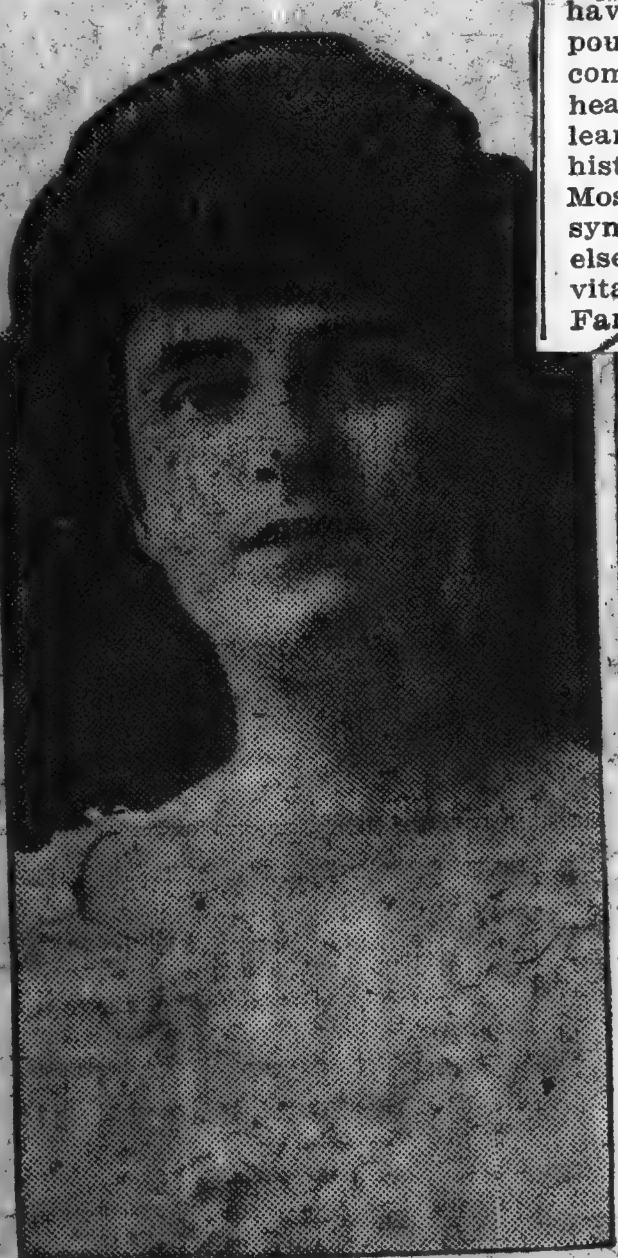
Nor is there anything in music mo ingenious than the device, accursed Liszt's contemporaries, of the tappi of the triangle which ushers in t piquant passage that leads in turn the conclusion. It is the device of master virtuoso. It imparts the la nervous twinge necessary to stimul to their utmost sensibility the ner of an audience.

Played Like a Demon

From here on the performance w really incredible. The pace taken, ev so early, was alarming, because it w difficult to foresee how it would end. But Miss Schnitzer's technic w equal to the occasion, and Miss Schn zer played like a demon! And this the way the concerto ought to played; the way in which not th performers have been heard to play at least in many years, in this city.

Much of the effect was due to t orchestral accompaniment. Dr. Mu conducted as though his life hung the issue, and the way the orches flung out the devil-may-care mot which is the motto at once of the c certo and of the triumphal career Franz Liszt was something to reme ber for a long time and relish in memory. There can be few pleasu granted the soloist who performs w orchestra equal to the pleasure of pl ing with this conductor when he spects his artist. The other extre is another story.

The orchestra was a second sol in this performance, and it was an applauding band which shou "Bravo! bravo!" after each period the piano solo. It thundered on victory, and once more there was in the land, and none recked whether Liszt was as great Beethoven, or whether the appearance of a soloist, considered from the truly esthetic standpoint, should be tolerated in the midst of an orchestral programme, or of any of the other considerations which should afflict a serious symphony audience when partaking of spiritual nourishment. A young woman with the arms of a swimmer had appeared in a most incongruous Mme. Racamier gown, and had made an amazing sensation.



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TRANSCRIPT,

APRIL 26, 1913

The Symphony Concert

An Afternoon of Exciting Virtuosity

By H. T. P.

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Above all, the performance teemed with rhythmic vitality, for rhythm is the life of music as Dr. Muck plays it. And melody is its body and songfulness its voice as he fashions and releases it. He has the melodic divination that is an essential attribute to a conductor. He feels no less the richness of expanding song, and he persuades his men to like divination and feeling. Exactness of accent never becomes rigidity. His tonal and rhythmic and modulatory shading is of an exquisite sensibility. By this time and in these classic symphonies, his men play in his own image with a euphony of tone that is half of them and half of him and with a melting, a sparkling or a swelling beauty of voice that is most of themselves. As the season ends the orchestra seems to draw nearer and nearer to Dr. Muck's many-sided ideal. Contrast the mighty eloquence of its performance of Mahler's symphony a week ago with the ceaseless and plastic beauty of its routine Beethoven yesterday.

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POST.
APRIL 26, 1913

Woman Electrifies Symphony Audience

Miss Schnitzer Gives Remarkable Demonstration of Virtuosity in Liszt's E Flat Concerto

BY OLIN DOWNES

Yesterday afternoon a Boston Symphony audience in Symphony Hall was treated to the legitimate pleasures of Dr. Muck's masterly interpretation of Beethoven's fourth symphony and the quite unhallowed joy which was consequent upon the performance of Liszt's E flat piano concerto by Miss Germaine Schnitzer. Miss Schnitner, a strong-looking young lady, with arms quite out of proportion to the Mme. Recamier gown which she had elected to wear, walked, or loped, upon the stage, and in the course of 15 or 20 minutes provided the patrons of these concerts with more sensations than they had experienced, probably, in as many months.

And this was one of the few occasions when a brutally overplayed composition received its due. Only one performance of the E flat concerto, out of the dozens which have been given in this city of late years, is to be ranked at all with the performance of yesterday afternoon. This was in 1906, the year in which Miss Shcnitzer first appeared in Boston, when Dr. Muck and Moritz Rosenthal, twin souls that they were, played the concerto together and electrified their audiences.

Overwhelms Audience

That sensation was, if anything, eclipsed by the effect of yesterday. Not on account of a finer interpretation, for in interpreting this concerto Mr. Rosenthal is surely without a peer. We speak rather of the tremendously contagious quality of Miss Schnitzer's playing. She is at the period in life when emotions, sensations, are mos contagious. She is apparently a virtuoso by temperament as well as equipment—a virtuoso in the best and th most complete sense of the word. Mor than musicianship, more than technica equipment, or deep-seated sincerity, necessary for this. MacDowell sai that in every virtuoso there was something of the rope dancer. He coul have added, that in every great virtuos there is a flash of sheer creative geniu and the vital personal force whic makes an audience, whether it wills o no, the inspired accomplice of the pe former. It is a sqark of this spir which has preserved the concerto itse to us, and dictated one of the mos original themes in all music—the opening phase of mockery and defianc Lacking this quality on the part of th interpretive artist, the work is no heard at its full value. Fortunatel for her, Miss Schnitzer has at her disposal a technic which is entirely commensurate to the ordinate demand that she makes upon it. She has a excess if anything, of nervous energ and temperament. With Dr. Muck enthusiastic assistance, she simp overwhelmed her auditors.

In Her 26th Year

Miss Schnitzer is now in her 26t year. Her present tour in the Unite States is her third. She is an Austria by birth, a pupil of Pugno and Saue She first played in Chickering Hal Dec. 13, 1906, and at that time sh showed undisputable talent and individuality, although her performances the were uneven, and only indicative of th capacities for such a performance a yesterday's. Nor did her performanc of this concerto at Boston Sympho concerts in 1909 leave any enduring impression. Probably her performance will continue to be somewhat uneven i their quality, for she appears to be u usually temperamental. A girl who a 26 can give a performance of Liszt concerto such as she gave yesterday a girl to whom the future should mea very great things.

Dr. Much, sensitive as he is, adop an orchestral accompaniment wonde fully to the equipment and the inte tions of his soloists. The private rehea sal of Thursday morning had doubtle shown him whom he had to deal wit and to those acquainted with this co certo, it was evident from the first t measures of orchestral introduction th something unusual was to come. Bo conductor and soloist, apparently, we somewhat excited from the beginnin and there was a passage or two in t first part of the concerto which b trayed something of the tremor th came from tense nerves which had n yet received their relief through actio These moments were rather to be f than heard, although it is probable t the performance this evening will the better for a final adjustment of va ues.

High Tension for Finale

At any rate, the splendid old pie never seemed so stirring, so instin with all-compassing genius. The ly cal phrases were sung a little m languorously than usual, and sure in this the thought of the compos was fulfilled. Nothing more insidio than the crooning clarinet! The sl division of the concerto was less e grossing and organic than it mig have been, and this was surely on a count of the nervous tension and t suspense, felt by both performers a before that finale which [illegible] like a top

Nor is there anything in music m ingenious than the device, accursed Liszt's contemporaries, of the tappi of the triangle which ushers in t piquant passage that leads in turn the conclusion. It is the device of master virtuoso. It imparts the la nervous twinge necessary to stimul to their utmost sensibility the ner of an audience.

Played Like a Demon

From here on the performance w really incredible. The pace taken, ev so early, was alarming, because it w difficult to foresee how it would end. But Miss Schnitzer's technic w equal to the occasion, and Miss Schn zer played like a demon! And this the way the concerto ought to played; the way in which not th performers have been heard to play at least in many years, in this city.

Much of the effect was due to t orchestral accompaniment. Dr. Mu conducted as though his life hung the issue, and the way the orches flung out the devil-may-care mot which is the motto at once of the c certo and of the triumphal career Franz Liszt was something to reme ber for a long time and relish in memory. There can be few pleasu granted the soloist who performs w orchestra equal to the pleasure of pl ing with this conductor when he spects his artist. The other extre is another story.

The orchestra was a second sol in this performance, and it was an applauding band which shou "Bravo! bravo!" after each period the piano solo. It thundered on victory, and once more there was in the land, and none recked whether Liszt was as great Beethoven, or whether the appearance of a soloist, considered from the truly esthetic standpoint, should be tolerated in the midst of an orchestral programme, or of any of the other considerations which should afflict a serious symphony audience when partaking of spiritual nourishment. A young woman with the arms of a swimmer had appeared in a most incongruous Mme. Racamier gown, and had made an amazing sensation.

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TIGHT BINDING

APRIL 26,

TRANSCRIP

NEWS OF MUSIC AND P

The Pops Again

ON Monday, May 5, the Pop
begin once more in Symph
to continue every evening ex
day for eight weeks and a half
Thursday, July 3. This year, the
has been increased by a fifth of
bers. Hitherto for many season
men from the Symphony Orche
composed it. This spring ther
sixty-six, two-thirds of the Symp
chestra at its full strength. H
again, two conductors have divided
ing—one through May; the othe
June. This year there will be
Urack from May 5 through May
Maquarre best-liked of all the re
ductors of The Pops, from May 2
June 18; and Mr. Lenom from
through July 3. Mr. Urack and M
come new to such work here;
Urack has already proved his ab
a conductor in the weeks in w
Muck was too ill to take the regu
phony Concerts and Mr. Lenom—t
obee of the orchestra—is of capa
experience in such concerts.

Otherwise The Pops will run th
that they have run these many
the recurring pleasure of the tow
music will make the programmes
overtures, new and old; popular
potpourris from operas, operettas
sical plays; Viennese waltzes; ball
amiable trifles; and stoutly r
marches. Extra pieces will su
the twelve regular numbers of e
gramme; the organ will be used fre
the quality and spirit of performa
be kept at the standard of recen
Tables, of course, will replace the
the floor; and there the audien
smoke at will and eat and drink
the buffet and the cellars yield. T
balcony will be kept as heretofore
who would avoid the smoke, and
have their restaurant hard by. To
minded and light-mannered will
the way of The Pops. For mor
than it is easy to count, the town
them so.

BOSTON EVENING TRANSCRIPT, SATURDA

Dr. Muck's Programme-Making

New and Old Tendencies in the Outcome

By H. T. P.

THROUGH the two years during which Dr. Muck first served as the conductor of the Symphony Concerts, the controversy over his programmes was endless. It began within a month after his coming; it continued even after his departure; since through the first two years of Mr. Fiedler's succeeding term, the pleased and the displeased liked to contrast his programmes with Dr. Muck's The controversy ran the usual diversified and contradictory course of such disputes. Dr. Muck's programmes suffered from an excess of classic pieces; or they were overladen with contemporary music. They contained far too many familiar items; or they were cumbered with far too many "novelties." They overlooked the new Parisians, or Strauss and his followers, or the "national" Russians. Why had Schubert no larger share in them? Or Schumann? Or Dvořák? The programmes were too long and exacting; or they were too short and too little diversified. The perturbed wrote protesting letters to the management and the newspapers and complained, as men and women in æsthetic pain and chagrin, over dinner tables and in the corners of clubs. The protests were many voiced and divergent. "In a multitude of counsellors there is safety." In this multitude there was safety—for Dr. Muck. He went his own way tranquilly and to the end of his term chose and arranged his programmes, according to his own lights.

A Change and a Contrast

Returning to his post last autumn Dr. Muck also resumed programme-making, and now at the end of April, he has finished his twenty-fourth and final programme of the season. In all the intervening seven months, the voices of complaint and protest have been relatively few and feeble. Rarely have grumbling subscribers addressed the management of the concerts; still more rarely have they lamented aloud in the newspapers. Yet the programmes have been open in more or less degree to nearly every objection urged against them through Dr. Muck's first term. Neither in theory nor in practice has the conductor much diverged from his former standards and procedure with them. In one respect, indeed they have been very singular, but no one has much heeded it.

As few have asked whether the programmes were "unified" according to the theory upon which Dr. Muck is presumed to pick and arrange his lists. No more have found them over-crowded with classic and familiar pieces or neglectful of contemporary and novel music. The Debussyites have seldom lifted wailing voices; the Straussites are still heavy with the satiety of Mr. Fiedler's final years. The ears of the ultra-moderns have tingled to Reger's, Lendvai's, Holbrooke's, Mraczek's and Loeffler's music. The devotees of American composers have heard their Chadwick and their Macdowell. The Brucknerites and the Mahlerites have had each their symphony. The classicists have had their fill of Bach, Haydn, Mozart and Beethoven. Hearing Borodin and Rimsky-Korskoff in unfamiliar pieces, those that crave the Russians have not heeded the relative absence of Tschaikowsky. The length of the concets, when they were long, has seemingly vexed few.

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BOSTON GLOBE—

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23D REHEARSAL.

Beethoven's Fourth Symphony Brilliantly Played.

Miss Germaine Schnitzer Performs Liszt Concerto With Dash.

The twenty-third Symphony rehearsal, Dr Muck conducted. Miss Germaine Schnitzer was the soloist. The program:

Beethoven..............Fourth Symphony
C. P. Emanuel Bach..Second Symphony
Liszt...............Piano Concerto No. 1
Smetana..Overture to "The Sold Bride"

This symphony by the greatest of the great Bach's sons is interesting since it is hardly a symphony at all, but an extended suite. This clearly and logically ordered old music shows the process of evolution of the symphonies of Mozart, which again are in part reechoed in form and style in the fourth of Beethoven.

Bach's symphony with its stately insistence upon the principal themes, their innocence of thematic development as Beethoven enriched and perfected it and the monotony in color, particularly the grey woodwind, all tend to give it a meager character to modern ears, but not without the cast of nobility. The themes have a profile; they are differentiated so that the masculinity of a chief subject and the feminity of a contrasting one are unmistakable. There are abrupt contrasts in dynamics, and there is considerable freedom in modulation. As one of the foundations out of which Haydn continued to build up a symphonic basis for Mozart and Beethoven, this symphony is of interest.

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Smetana's overture, which reflects the lusty peasant jollity which the whole opera brews, was played with extraordinary brilliance. The string choirs went scurrying after each other in the tempestuous fugue like runners waiting impatient to be off. The whole overture was infectious with full-blooded, brawny humor. It was one of the most spontaneous performances Dr Muck has given.

Miss Schnitzer plausibly may have excited the demonstrative applause. As a pianist she is both fiery and muscular and her technic permits her to play very fast and very loud. She took the scherzo at a pace which caused the men some amusement to follow. All this is stimulating and diverting. But there are other qualities which have their place. Miss Schnitzer's performance was not characterized for a bravura of patrician elegance, or for an arrogant abandon in passages of declamation; nor was she always mindful of a vocal tone or of flexibility of nuance in the passages which should be sung. There was a dash in her playing which always excites wonder and transport, and there was also the touch of the commonplace.

For the concerts next week, the last of the season, Dr Muck has chosen a program to honor the centenary of Wagner's birth. The overture to "Rienzi," the prelude to "Tristan and Isolde" and the prelude to "Parsifal" will be played. The symphony will be Brahms' No. 1.

TIGHT BINDING

APRIL 26.

TRANSCRIP

NEWS OF MUSIC AND P

The Pops Again

ON Monday, May 5, the Pop
begin once more in Symph
to continue every evening ex
day for eight weeks and a half
Thursday, July 3. This year, the
has been increased by a fifth o
bers. Hitherto for many season
men from the Symphony Orche
composed it. This spring there
sixty-six, two-thirds of the Symp
chestra at its full strength. H
again, two conductors have divided
ing—one through May; the other
June. This year there will be t
Urack from May 5 through May
Maquarre best-liked of all the re
ductors of The Pops, from May 2
June 18; and Mr. Lenom from
through July 3. Mr. Urack and M
come new to such work here;
Urack has already proved his ab
a conductor in the weeks in w
Muck was too ill to take the regu
phony Concerts and Mr. Lenom—t
obee of the orchestra—is of capa
experience in such concerts.

Otherwise The Pops will run th
that they have run these many
the recurring pleasure of the tow
music will make the programmes
overtures, new and old; popular
potpourris from operas, operettas
sical plays; Viennese waltzes; ball
amiable trifles; and stoutly r
marches. Extra pieces will su
the twelve regular numbers of e
gramme; the organ will be used fr
the quality and spirit of performa
be kept at the standard of recen
Tables, of course, will replace the
the floor; and there the audien
smoke at will and eat and drink
the buffet and the cellars yield. T
balcony will be kept as heretofore
who would avoid the smoke, and
have their restaurant hard by. To
minded and light-mannered will
the way of The Pops. For more
than it is easy to count, the town
them so.

BOSTON EVENING TRANSCRIPT, SATURDA

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TIGHT BINDING

APRIL 26.

TRANSCRIPT.

NEWS OF MUSIC AND PLAYS

The Pops Again

On Monday, May 5, the Pop Concerts begin once more in Symphony Hall, to continue every evening except Sunday for eight weeks and a half through Thursday, July 3. This year, the orchestra has been increased by a fifth of its numbers. Hitherto for many seasons fifty-five men from the Symphony Orchestra have composed it. This spring there will be sixty-six, two-thirds of the Symphony Orchestra at its full strength. Heretofore, again, two conductors have divided the leading—one through May; the other through June. This year there will be three: Mr. Urack from May 5 through May 24; Mr. Maquarre best-liked of all the recent conductors of The Pops, from May 26 through June 18; and Mr. Lenom from June 19 through July 3. Mr. Urack and Mr. Lenom come new to such work here; but Mr. Urack has already proved his abilities as a conductor in the weeks in which Dr. Muck was too ill to take the regular Symphony Concerts and Mr. Lenom—the second obee of the orchestra—is of capacity and experience in such concerts.

Otherwise The Pops will run the course that they have run these many years to the recurring pleasure of the town. Light music will make the programmes—favorite overtures, new and old; popular classics; potpourris from operas, operettas and musical plays; Viennese waltzes; ballet tunes; amiable trifles; and stoutly rhythmed marches. Extra pieces will supplement the twelve regular numbers of each programme; the organ will be used frequently; the quality and spirit of performance will be kept at the standard of recent years. Tables, of course, will replace the chairs of the floor; and there the audience may smoke at will and eat and drink whatever the buffet and the cellars yield. The lower balcony will be kept as heretofore for those who would avoid the smoke, and they will have their restaurant hard by. To be light-minded and light-mannered will again be the way of The Pops. For more springs than it is easy to count, the town has liked them so.

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BOSTON EVENING TRANSCRIPT, SATURDA

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a Contrast

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ave grumbling subscribers ad-
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stil e rarely have they lamented aloud in the newspapers. Yet the programmes have been open in more or less degree to nearly every objection urged against them through Dr. Muck's first term. Neither in theory nor in practice has the conductor much diverged from his former standards and procedure with them. In one respect, indeed they have been very singular, but no one has much heeded it.

As few have asked whether the programmes were "unified" according to the theory upon which Dr. Muck is presumed to pick and arrange his lists. No more have found them over-crowded with classic and familiar pieces or neglectful of contemporary and novel music. The Debussyites have seldom lifted wailing voices; the Straussites are still heavy with the satiety of Mr. Fiedler's final years. The ears of the ultra-moderns have tingled to Reger's, Lendvai's, Holbrooke's, Mraczek's and Loeffler's music. The devotees of American composers have heard their Chadwick and their Macdowell. The Brucknerites and the Mahlerites have had each their symphony. The classicists have had their fill of Bach, Haydn, Mozart and Beethoven. Hearing Borodin and Rimsky-Korskoff in unfamiliar pieces, those that crave the Russians have not heeded the relative absence of Tschaikowsky. The length of the concets, when they were long, has seemingly vexed few.

Thus the champions of Dr. Muck's programmes have rested on their arms in the pervading tranquility, while even those who used to scrutinize the list of pieces each week to find new opportunity for cavil, have quite overlooked a singularity that of old they would have rolled upon their tongues. Concertos and other solo pieces aside, seventy-two items have filled Dr. Muck's programmes this season. Of those items fifty-one are pieces that stood on the programmes of the concerts of his first term. In other words a little more than two-thirds of his numbers have been music that he had already played with the Symphony Orchestra. What a neglected opportunity! What crowning proof that Dr. Muck's programmes are taken for granted now!

Lengthened Concerts

To the advantage of the concerts, Dr. Muck has continued a change that Mr. Fiedler made first and steadily upheld. How the precedent arose in Mr. Gericke's day that the Symphony Concerts should be only an hour and a half long, no one now seems quite able to say. When conductor and custom so fixed their length, deduction of the intermission and of the minutes consumed in applause and recalls, especially when there was a soloist to acclaim, usually left seventy minutes at most for the actual performance of music. Thirty-five or forty of them might fall to the chosen symphony, to say nothing of a soloist's concerto. Such a tacit limitation of time cribbed the conductor in the choice of his pieces and narrowed the scope of the concerts; while it was hard to believe that the receptive faculties of the audiences were benumbed at the end of an hour and a half. Little by little, Mr. Fiedler lengthened the concerts to an hour and forty-five minutes or on occasion to two hours. Dr. Muck has quietly anl wisely adhered to the change. The advantages to the conductor in his programme-making; to the audience in the variety of pieces that they hear; and to the range and interest of the concerts in general, speak for themselves. Moreover, as in Mr. Fiedler's time, the public has shown no impatience under the new custom. Departures in the course of the concert were more numerous in Dr. Muck's first term, when his programmes were short, than they have been this season, when they were often long. A long programme will hold the audience, if it is interesting. A short programme will not, if that same audience finds it dull. Thus by the practice of two conductors the Symphony Concerts have been definitively lengthened. On that score they accord better now with similar concerts elsewhere in Europe and in America.

Two More Innovations

In two respects, besides, Dr. Muck, whose mind will work logically, has been quietly bringing rule and custom into the programmes of the Symphony Concerts. One is a relatively minor ordnance. Under his predecessors, an assisting singer might, if she chose, sing songs to piano accompaniment for one or more of her appointed numbers. The singers of the year now ending have indeed sung songs, but always orchestrated songs. A piano has stood upon the stage only when the score added it to the orchestra or a virtuoso was to play a concerto upon it. As the purists say in a council of perfection to which none but them has attained, a singing voice is a disconcerting anomaly in a symphony concert. By wider agreement, a song sung to a piano accompaniment, while an idle orchestra sits listening by, certainly is. Songs with piano belong to the relative intimacy of the recital in a small hall to a limited audience. Songs may have their place in symphony concerts; but they must be scaled to an orchestral accompaniment, lest they be swallowed in the extent and magnitude of their surroundings, and seem still more an interruption to the sequence of orchestral pieces. Dr. Muck has done well to sanction only orchestrated songs for the singing soloists.

The other systematizing step is of larger moment. Almost steadily throughout the year, Dr. Muck has balanced a modern symphony, or tone-poem (which is its contemporary equivalent), with a classic symphony. He began the first concert with a symphony by Beethoven; the second with a symphony by Sgambati; the third with a symphony by Bischoff; the fourth with another symphony by Beethoven. A light symphony by Hadyn at one concert preceded a long and mighty symphony by Mahler at the next. And so forth, almost from concert to concert not only in the balancing of classic and modern symphonies, but of symphonies that were exacting to hear with symphonies that came and went in easy pleasure. Out of this quiet wisdom have come a succession of symphonies at which neither the devoted classicists nor the insistent modernists could reasonably grumble, and a soothing diversity of impression to those that used to complain that Dr. Muck's programmes were monotonous. Yet in all this Dr. Muck has avoided hard-and-fast systematizing. He has kept his balancing and his alternating elastic. He has not imposed a symphony on every concert. He has not made his alternations an invariable rule. He has neither humored nor overburdened his audiences. He has not forgotten that in a long series of concerts the unexpected is an essential element. Dr. Muck still "unifies" his programmes: that is to say he will not let music of one distinctive style stifle or cloud music of another, less able to bear the strain of contiguity. No more will he jumble unrelated items into a single programme that each may tickle the hearers' ears with a new and pungent sensation. But he is less rigid and theoretical in his "unification" than he once was. It is so pliant now that often it has been hardly more than a clear and reasonable coördination.

Exploring the Library

Yet again, Dr. Muck has brought a new and fruitful procedure into his programme-making. Certain classics must inevitably have their recurring place on his or any other conductor's programmes—the symphonies of Beethoven, Schumann, Schubert, Mozart, Haydn; the "standard overtures" and many another established piece. They are ever-present, as it were, in the mind of a conductor when he sits down to programme-making. He has only to distribute them advisedly through his concerts. At his elbow also, and similarly present for the time in his mind, are sundry novel pieces, deserving performance. This or that new tone-poem has made a stir in Europe and warrants repetition in Boston. One and another new piece has obvious individuality and achievement that the conductor would fain publish to his audiences. Again he has only to distribute as many of these as he may through his programmes as shrewdly as he sprinkled them with his classics. Between both he may almost fill his lists for the year.

Yet waiting on the shelves of the library of the orchestra lie in tens and twenties and almost in fifties, pieces that the conductor might well scrutinize and reproduce. Many of them were once "novelties." In their time, they were played, applauded, discussed, and then laid to perpetual repose in their pigeon-hole. Not a few deserve to be performed again, to become, under the passing years, "novelties" once more. Others are overlooked classics, outside the routine that conductors take with established composers, yet little less deserving than the rest of their music. The season through, Dr. Muck has been a diligent and discovering explorer in the library of the Symphony Orchestra. From it he has drawn forth Sgambati's Bischoff's, Sinding's, Sibelius's and many another neglected symphony. In it he has found this or that available miscellaneous piece. From the shelves on which they had long gathered dust came Charpentier's "Italian Impressions," Loeffler's "Pagan Poem," Debussy's "The Sea," Rimsky-Korsakoff's "Antar" and Mahler's mighty symphony of last week. By meticulous record not one of these was new in 1912-13 to the Symphony Concerts. By actual impression upon hearers, almost every one was as novel as though it had come fresh from composers and publishers. Count these as "novelties," as they really were, and the number of the new pieces of the year is more than doubled. With these reproductions truly classified, it rises as high as any just expectation could demand.

"Novelties" and Information

Almost without exception the novel pieces on Dr. Muck's programmes in the strict sense of the words have deserved their place there. Lendvai's new symphony was music of uncommon individuality and of no little power. "Max and Moritz" was at least an amusing orchestral feat. Holbrooke's "Queen Mab" brought a composer of unusual imagination into the repertory

Continued on Page Thirteen

of the Symphony Concerts. The high place of Reger among contemporary composers warrants the performance of each new orchestral piece, like the "Concerto in the Olden Style," from his hand. Mr. Chadwick's "Aphrodite" was above the average of the music of American composers. Dr. Muck's novelties, again in the strict sense of the word, so bore witness to the discrimination with which he chose them. Yet, as some say openly or under their breaths, there might have been more of them to the gratification of lively musical curiosities. Probably there will be another season. For half at least of the current musical year Dr. Muck sought before all else to raise the orchestra to his standards of performance, alike in range of technical accomplishment and of imparting eloquence. Such schooling of an orchestra is best done, not with the newest "novelties," however exacting, but with established classics and repertory pieces that can be quite as exacting in their kind as well. Dr. Muck has lifted the orchestra to these standards; he may make it a more varied but hardly a more sensitive instrument than it has now become. Another year he may play upon it what he will, as he will.

Then those who now complain that the season through we have heard no new French music from the young and rising Parisian composers may protest more justly at what they choose to call narrowness and oversight. Then also those that are fain to hear the music of Schönberg or Korngold may more forcibly ply their arguments for the inclusion of one or another specimen of it in Dr. Muck's programmes. As they make their plea, there is a measure of validity in it. The music of Schönberg, for example may not fall as music upon Dr. Muck's ears. It may deserve the denunciation and the derision that have been heaped upon it. But it is also music that is making lively stir and causing hot debate in the world. For the information of the public of the Symphony Concerts, it should be played at them that it may hear and judge for itself. Catholicity, one of the chief and enduring glories of the concerts, demands that even Schönberg should have at least his passing place on the programmes. The secondary Parisians—Ravel or Roussel, Schmitt or Roger-Ducasse—may be only imitating Debussy, as Dr. Muck contends, but may we not hear and judge the nature and the extent of this imitation for ourselves? By common consent, the Symphony Orchestra has its obligation to be musically informing.

BOSTON GLOBE—
APRIL 26. 1

23D REHEARSAL.

Beethoven's Fourth Symphony Brilliantly Played.

Miss Germaine Schnitzer Performs Liszt Concerto With Dash.

The twenty-third Symphony rehearsal, Dr Muck conducted. Miss Germaine Schnitzer was the soloist. The program:

Beethoven	Fourth Symphony
C. P. Emanuel Bach	Second Symphony
Liszt	Piano Concerto No. 1
Smetana	Overture to "The Sold Bride"

This symphony by the greatest of the great Bach's sons is interesting since it is hardly a symphony at all, but an extended suite. This clearly and logically ordered old music shows the process of evolution of the symphonies of Mozart, which again are in part re-echoed in form and style in the fourth of Beethoven.

Bach's symphony with its stately insistence upon the principal themes, their innocence of thematic development as Beethoven enriched and perfected it and the monotony in color, particularly the grey woodwind, all tend to give it a meager character to modern ears, but not without the cast of nobility. The themes have a profile; they are differentiated so that the masculinity of a chief subject and the feminity of a contrasting one are unmistakable. There are abrupt contrasts in dynamics, and there is considerable freedom in modulation. As one of the foundations out of which Haydn continued to build up a symphonic basis for Mozart and Beethoven, this symphony is of interest.

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Smetana's overture, which reflects the lusty peasant jollity which the whole opera brews, was played with extraordinary brilliance. The string choirs went scurrying after each other in the tempestuous fugue like runners waiting impatient to be off. The whole overture was infectious with full-blooded, brawny humor. It was one of the most spontaneous performances Dr Muck has given.

Miss Schnitzer plausibly may have excited the demonstrative applause. As a pianist she is both fiery and muscular and her technic permits her to play very fast and very loud. She took the scherzo at a pace which caused the men some amusement to follow. All this is stimulating and diverting. But there are other qualities which have their place. Miss Schnitzer's performance was not characterized for a bravura of patrician elegance, or for an arrogant abandon in passages of declamation; nor was she always mindful of a vocal tone or of flexibility of nuance in the passages which should be sung. There was a dash in her playing which always excites wonder and transport, and there was also the touch of the commonplace.

For the concerts next week, the last of the season, Dr Muck has chosen a program to honor the centenary of Wagner's birth. The overture to "Rienzi," the prelude to "Tristan and Isolde" and the prelude to "Parsifal" will be played. The symphony will be Brahms' No. 1.

"Contemporary Classics"

As Dr. Muck's programmes may reasonably bring more new pieces next season, so they may reasonably give more place to what may fairly be called contemporary classics. There are old-established classics, like many a symphony of Haydn, Mozart, Beethoven and Schumann and Dr. Muck gives them just and recurring room in the Symphony Concerts. There are modern classics as well—the symphonies of Brahms, the overtures and the preludes of Wagner, sundry symphonic poems of Liszt, various Russian pieces—and again Dr. Muck has put them justly and recurringly on his lists. Are there not also, and by clear and fair title pieces that may rank as contemporary classics and be entitled to all the emoluments of their position? By this time, for example, are not the tone-poems of Strauss from "Don Juan" through the "Symphonia Domestica" sufficiently established in the orchestral repertory the world over and sufficiently grateful to many sorts of hearers to warrant the performance of two or three or four of them in alternate years as the symphonies of Beethoven are alternated from season to season? Is not much of the music of Debussy and d'Indy of like deserts? Do not these contemporary classics tighten their hold upon their hearers by each new repetition, and so become modern classics of unquestioned right to their recurring place in symphony concerts. Dr. Muck is a conductor of will and courage. It takes relatively little of both so to "recognize" Strauss or Debussy. Dr. Muck is also a man who reasons, and reason seems all on the side of such recognition.

TRANSCRIPT,
APRIL 26, 1913

Symphony Hall—Symphony Concerts

The hundredth anniversary of the bir of Wagner, now less than a month away will be celebrated next Friday and Satur day at the final pair of Symphony Con certs, so far in hampering circumstanc conductor, orchestra and management ca note it. The death of Mr. Schuecker de prived the orchestra of its only harpist none was obtainable for a fortnight outside the Musicians' Union. Hence no music of Wagner that requires a harp can be played. Conductor and management wished an eminent singer, tenor or soprano, that certain fragments of Wagner's music-dramas might be sung. So late in the season none was obtainable. Consequently the commemoration has declined into the performance of one of Wagner's overtures and two of his preludes; the overture to "Rienzi" for an example of his early music; the prelude to "Tristan" out of the music of his maturity and the prelude to "Parsifal" from the music of his final years. Each piece at least is representative and together the three make a significant sequence. By curious juxtaposition, from Brahms comes the first half of the programme. While he lived and wrote not a few of his followers set his symphonic music in rivalry and contrast with Wagner's music of opera. Now that both are dead, they rank as the two most illustrious German composers of the last half of the nineteenth century. The chosen piece is Brahms's first symphony in C minor. In his first term here Dr. Muck put it early on his programmes, and the performance was a revelation both of the eloquence of the music and the eloquence of the conductor. He may well now take leave in it.

POST, APRIL 27,

Dr. Muck's Season

Rare Qualities of Performances of Past Winter—A Conductor Especially Fitted for His Post—Programmes That Have Not Always Pleased—News of the Week—The Pop Conerts

The public rehearsal and concert of the next Friday afternoon and Saturday evening will represent the 24th and last pair of concerts to be given this season by the Boston Symphony Orchestra. One week from tomorrow night the chaste auditorium of Symphony Hall will be transformed by means of tables, bottles, an unceremonious patronage, and smoke. Members of the Boston Symphony Orchestra will be perceived, occasionally, in the hazy distance, and now and then it will be observed that they are performing among themselves. This will be the opening night of the new season of the "Pop" concerts, of which there is a more extended announcement in another column.

The past season now coming to an end has been among the most successful in the history of the Boston Symphony. The performances of an orchestra long and justly famous for its standards have been, if anything, more remarkable than ever. This is said without any intended reflection upon the excellent services of Mr. Fiedler and of his predecessors. The Boston Symphony Orchestra has developed with its conductors. It is not invidious to say that Dr. Muck, returning to Boston for his second term, returns a greater conductor than he appeared when he first stepped upon the stage of Symphony Hall, a little more than six years ago.

Then his distinguishing gifts made his appearances memorable. Today his is a splendid maturity. The personality and the art of the man—and the personality and art of Dr. Muck are not easily separated—are at their ripest. And no leader is more fitted for the performance of the duties which are Dr. Muck's. The demands of his position are more than taxing. It is one thing for a celebrated conductor, in these days fast assuming the importance and the prerogatives of a petted prima donna, to travel as a "guest" conductor, from city to city, from Europe to America and back again, to receive everywhere the plaudits of the crowd, and the "tusch" of an expectant orchestra, and then conduct brilliantly. But to secure from an orchestra the finest results through a season which entails so many performances in Boston and other cities, is a task which may well dismay the most gifted and industrious of leaders. The ability to secure constant, unflagging response from the players, and to make each concert a fresh experience for the subscriber to the series of 24, is surely one of the supreme tests of the musician who directs, and, the test successfully passed, the most convincing testimony to his greatness. Dr. Muck has ever stood a little aside from the flare of the limelight. From the beginning of his career he has worked steadily and persistently with one end in view: the conductor's duty to his music and his audiences. This attitude has greatly enriched his capacities as a musician. For it hardly matters what the music is; whether it is or is not of the highest quality; whether or not it meets the personal taste of the conductor. Dr. Muck interprets the composition as though it were his own, as though he were directing it in the heat of a first enthusiasm. And his is the perfectly proportioned art of a master musician, and the magnetism of a leader of men.

His interpretations are more consistent than his tastes, or at least than his remarks, as published, concerning various music and various composers. It is a curious thing, for instance, for a man to condemn as unworthy the disciples and imitators of Strauss, and then give a splendid performance of such a work as Mraczek's orchestral burleske, "Max und Moritz," a piece so patently after the manner of Strauss that American critics are still in the dark as to whether the work was intended for serious consideration, in itself, or whether it was the intention of the composer to parody the manner of Strauss. In other words, whether critics should laugh at the composer, or with him! On this profound problem America is still in the dark. At the result of this particular inconsistency Dr. Muck can well afford a laugh.

And yet infinite plans were spent on a memorable performance of a memorably empty work, the symphony in E major of Bischoff, a work that struggles vainly to throw off the mantle of Richard the second, a work which is, in addition, inexcusably empty, swollen, lengthy without cause or excuse. For this work, indeed, there seems little apology. It is by an imitator of Strauss, and neither the two performances of the symphony which Dr. Muck gave when he first visited Boston, nor the really wonderful performance given under him this season, have met with any kindling response, from either public or press.

It is perhaps justifiable for a conductor to remark that of contemporaneous Frenchmen, Debussy only seems an original and strongly marked individuality. There is a certain composer named Vincent D'Indy, not unknown to music lovers of this city. He has composed works very significant, and strongly contrasted with the tendencies of Debussy, and his attitude in composition, as well as the unquestionable value of much of his music, make it seem fitting that he should not go without presentation in a season of orchestral concerts in Boston. There is a galaxy of younger men about Debussy. There are young Russian composers of whom the public is curious. These men may be disciples or imitators, but they have been taken seriously abroad, and Boston Symphony audiences would like an opportunity of deciding upon their value for themselves. The local public has a proverbial curiosity about new music, a curiosity which is at once eager and intelligent, and there is in Symphony Hall a splendid library of scores, regularly and often increased by contributions from publishing firms of Europe. There is an orchestra capable of performing any music that is composed. This orchestra, this library, these many composers who are progressing, deserve hearing, and, especially, such hearing as can be accorded by a conductor who surely ranks among the three or four greatest conductors of this day.

There is also plenty of room for discussion of the theories attributed to Dr. Muck in the matter of programmes. He is quoted as stating that works of certain periods and schools should be heard together; that pictures of conflicting periods and styles would not look well side by side on a wall, etc. No one disputes this. Nor does anyone dispute the fact that nothing in the world is likely to be so dull as a room full of pictures by one artist, however great or small. We become fatigued with a programme of Bach, Haydn, Mozart, Beethoven. And on the other hand our ears are easily and quickly surfeited with the color and sonority of a programme, which embraces works of Glazounoff, Tschaikowsky, Sibelius and Chabrier.

We believe nothing is more dampening to the enthusiasm than such uncolored programmes as these; and it is surely obvious that well-conceived contrast and balance in a programme—if possible, the contrast of music of various schools and manners—is likely to sustain the attention and interest of the hearer, far more than a less variegated list. A well-balanced programme, like a well-ordered dinner, or anything else artistic, consists of unity which embraces contrast and variety. Not all of the pogrammes of the winter past have had these qualities. Usually the lists have skipped from the very respectable past to the very extreme future. But there has arisen since the holy days of Wagner and his various contemporaries, as Brahms, Liszt, etc., a whole intermediate repertoire of good orchestral music, now practically standardized, known and liked by the vast majority of concert goers. There are enough riches in the library of Symphony Hall to make every concert a Golconda of discoveries for the average music lover, to offer material for the conductor to construct a programme which shall contain at least one classic, a modern composition of marked importance, and frequently an interesting novelty. All of these factors should be present on the programmes of one of the three greatest orchestras in the world. Let us hope that all of them will, as Dr. Muck becomes the more acquainted with his library and his audiences.

What has drawn audiences of increasing size through the season has been the quality of the performances, and of them no praise can be too high. Whether the music be old or new, it has been revitalized under the baton of Dr. Muck; it has had new values, new marvels for the musician as well as the neophyte. A conductor worthy of the performers; and performers that merits such a leader. Concerts which furnish a new ideal on the part of the hearer as well as the performers, which communicate a new conception of music and its eloquence, and of the unlimited capacities of the greatest instrument that the world has yet known, the modern orchestra.

The Pops

With the close of the Symphony season next Saturday night Symphony Hall will undergo its annual spring transformation in preparation for the Pop concerts, which begin on the following Monday evening, May 5. The false floor of the hall will be taken out and the formal seats replaced by tables and chairs. The chorus room at the end of the south corridor will become, as in past years, a pleasant refreshment room for the patrons of the balconies. Formality will disappear until the beginning of July.

The Pops this season will run eight weeks and a half, from Monday evening, May 5, until Thursday evening, July 3. In other essentials they will be the same as they have been for the past few years. One important fact, however, should be noted. The orchestra will be considerably larger than it has ever been. Instead of 55 men it will have 66. Moreover, interest will be increased greatly by the appearance of two new conductors. These are Mr. Otto Urack, the assistant conductor of the Symphony Orchestra, and Mr. Clement Lenom, one of the oboes of the Symphony Orchestra. Mr. Maquarre, who has become a great favorite in the last few years, will have the largest share.

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GLOBE—APRIL 27,

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TRANSCRIPT, APRIL 26, 1913

Symphony Hall—Symphony Concerts

The hundredth anniversary of the bir of Wagner, now less than a month awa will be celebrated next Friday and Satur day at the final pair of Symphony Co certs, so far in hampering circumstanc conductor, orchestra and management ca note it. The death of Mr. Schuecker de prived the orchestra of its only harpist none was obtainable for a fortnight outside the Musicians' Union. Hence n music of Wagner that requires a har can be played. Conductor and management wished an eminent singer, tenor o soprano, that certain fragments of Wagner's music-dramas might be sung. So late in the season none was obtainable. Consequently the commemoration has declined into the performance of one of Wagner's overtures and two of his preludes; the overture to "Rienzi" for an example of his early music; the prelude to "Tristan" out of the music of his maturity and the prelude to "Parsifal" from the music of his final years. Each piece at least is representative and together the three make a significant sequence. By curious juxtaposition, from Brahms comes the first half of the programme. While he lived and wrote not a few of his followers set his symphonic music in rivalry and contrast with Wagner's music of opera. Now that both are dead, they rank as the two most illustrious German composers of the last half of the nineteenth century. The chosen piece is Brahms's first symphony in C minor. In his first term here Dr. Muck put it early on his programmes, and the performance was a revelation both of the eloquence of the music and the eloquence of the conductor. He may well now take leave in it.

POST, APRIL 27,

Dr. Muck's Season

Rare Qualities of Performances of Past Winter—A Conductor Especially Fitted for His Post—Programmes That Have Not Always Pleased—News of the Week—The Pop Conerts

The public rehearsal and concert of the next Friday afternoon and Saturday evening will represent the 24th and last pair of concerts to be given this season by the Boston Symphony Orchestra. One week from tomorrow night the chaste auditorium of Symphony Hall will be transformed by means of tables, bottles, an unceremonious patronage, and smoke. Members of the Boston Symphony Orchestra will be perceived, occasionally, in the hazy distance, and now and then it will be observed that they are performing among themselves. This will be the opening night of the new season of the "Pop" concerts, of which there is a more extended announcement in another column.

The past season now coming to an end has been among the most successful in the history of the Boston Symphony. The performances of an orchestra long and justly famous for its standards have been, if anything, more remarkable than ever. This is said without any intended reflection upon the excellent services of Mr. Fiedler and of his predecessors. The Boston Symphony Orchestra has developed with its conductors. It is not invidious to say that Dr. Muck, returning to Boston for his second term, returns a greater conductor than he appeared when he first stepped upon the stage of Symphony Hall, a little more than six years ago.

Then his distinguishing gifts made his appearances memorable. Today his is a splendid maturity. The personality and the art of the man—and the personality and art of Dr. Muck are not easily separated—are at their ripest. And no leader is more fitted for the performance of the duties which are Dr. Muck's. The demands of his position are more than taxing. It is one thing for a celebrated conductor, in these days fast assuming the importance and the prerogatives of a petted prima donna, to travel as a "guest" conductor, from city to city, from Europe to America and back again, to receive everywhere the plaudits of the crowd, and the "tusch" of an expectant orchestra, and then conduct brilliantly. But to secure from an orchestra the finest results through a season which entails so many performances in Boston and other cities, is a task which may well dismay the most gifted and industrious of leaders. The ability to secure constant, unflagging response from the players, and to make each concert a fresh experience for the subscriber to the series of 24, is surely one of the supreme tests of the musician who directs, and, the test successfully passed, the most convincing testimony to his greatness. Dr. Muck has ever stood a little aside from the flare of the limelight. From the beginning of his career he has worked steadily and persistently with one end in view: the conductor's duty to his music and his audiences. This attitude has greatly enriched his capacities as a musician. For it hardly matters what the music is; whether it is or is not of the highest quality; whether or not it meets the personal taste of the conductor. Dr. Muck interprets the composition as though it were his own, as though he were directing it in the heat of a first enthusiasm. And his is the perfectly proportioned art of a master musician, and the magnetism of a leader of men.

His interpretations are more consistent than his tastes, or at least than his remarks, as published, concerning various music and various composers. It is a curious thing, for instance, for a man to condemn as unworthy the disciples and imitators of Strauss, and then give a splendid performance of such a work as Mraczek's orchestral burleske, "Max und Moritz," a piece so patently after the manner of Strauss that American critics are still in the dark as to whether the work was intended for serious consideration, in itself, or whether it was the intention of the composer to parody the manner of Strauss. In other words, whether critics should laugh at the composer, or with him! On this profound problem America is still in the dark. At the result of this particular inconsistency Dr. Muck can well afford a laugh.

And yet infinite plans were spent on a memorable performance of a memorably empty work, the symphony in E major of Bischoff, a work that struggles vainly to throw off the mantle of Richard the second, a work which is, in addition, inexcusably empty, swollen, lengthy without cause or excuse. For this work, indeed, there seems little apology. It is by an imitator of Strauss, and neither the two performances of the symphony which Dr. Muck gave when he first visited Boston, nor the really wonderful performance given under him this season, have met with any kindling response, from either public or press.

It is perhaps justifiable for a conductor to remark that of contemporaneous Frenchmen, Debussy only seems an original and strongly marked individuality. There is a certain composer named Vincent D'Indy, not unknown to music lovers of this city. He has composed works very significant, and strongly contrasted with the tendencies of Debussy, and his attitude in composition, as well as the unquestionable value of much of his music, make it seem fitting that he should not go without presentation in a season of orchestral concerts in Boston. There is a galaxy of younger men about Debussy. There are young Russian composers of whom the public is curious. These men may be disciples or imitators, but they have been taken seriously abroad, and Boston Symphony audiences would like an opportunity of deciding upon their value for themselves. The local public has a proverbial curiosity about new music, a curiosity which is at once eager and intelligent, and there is in Symphony Hall a splendid library of scores, regularly and often increased by contributions from publishing firms of Europe. There is an orchestra capable of performing any music that is composed. This orchestra, this library, these many composers who are progressing, deserve hearing, and, especially, such hearing as can be accorded by a conductor who surely ranks among the three or four greatest conductors of this day.

There is also plenty of room for discussion of the theories attributed to Dr. Muck in the matter of programmes. He is quoted as stating that works of certain periods and schools should be heard together; that pictures of conflicting periods and styles would not look well side by side on a wall, etc. No one disputes this. Nor does anyone dispute the fact that nothing in the world is likely to be so dull as a room full of pictures by one artist, however great or small. We become fatigued with a programme of Bach, Haydn, Mozart, Beethoven. And on the other hand our ears are easily and quickly surfeited with the color and sonority of a programme, which embraces works of Glazounoff, Tschaikowsky, Sibelius and Chabrier.

We believe nothing is more dampening to the enthusiasm than such unicolored programmes as these; and it is surely obvious that well-conceived contrast and balance in a programme—if possible, the contrast of music of various schools and manners—is likely to sustain the attention and interest of the hearer, far more than a less variegated list. A well-balanced programme, like a well-ordered dinner, or anything else artistic, consists of unity which embraces contrast and variety. Not all of the pogrammes of the winter past have had these qualities. Usually the lists have skipped from the very respectable past to the very extreme future. But there has arisen since the holy days of Wagner and his various contemporaries, as Brahms, Liszt, etc., a whole intermediate repertoire of good orchestral music, now practically standardized, known and liked by the vast majority of concert goers. There are enough riches in the library of Symphony Hall to make every concert a Golconda of discoveries for the average music lover, to offer material for the conductor to construct a programme which shall contain at least one classic, a modern composition of marked importance, and frequently an interesting novelty. All of these factors should be present on the programmes of one of the three greatest orchestras in the world. Let us hope that all of them will, as Dr. Muck becomes the more acquainted with his library and his audiences.

What has drawn audiences of increasing size through the season has been the quality of the performances, and of them no praise can be too high. Whether the music be old or new, it has been revitalized under the baton of Dr. Muck; it has had new values, new marvels for the musician as well as the neophyte. A conductor worthy of the performers; and performers that merits such a leader. Concerts which furnish a new ideal on the part of the hearer as well as the performers, which communicate a new conception of music and its eloquence, and of the unlimited capacities of the greatest instrument that the world has yet known, the modern orchestra.

"Contemporary Classics"

As Dr. Muck's programmes may reasonably bring more new pieces next season, so they may reasonably give more place to what may fairly be called contemporary classics. There are old-established classics, like many a symphony of Haydn, Mozart, Beethoven and Schumann and Dr. Muck gives them just and recurring room in the Symphony Concerts. There are modern classics as well—the symphonies of Brahms, the overtures and the preludes of Wagner, sundry symphonic poems of Liszt, various Russian pieces—and again Dr. Muck has put them justly and recurringly on his lists. Are there not also, and by clear and fair title pieces that may rank as contemporary classics and be entitled to all the emoluments of their position? By this time, for example, are not the tone-poems of Strauss from "Don Juan" through the "Symphonia Domestica" sufficiently established in the orchestral repertory the world over and sufficiently grateful to many sorts of hearers to warrant the performance of two or three or four of them in alternate years as the symphonies of Beethoven are alternated from season to season? Is not much of the music of Debussy and d'Indy of like deserts? Do not these contemporary classics tighten their hold upon their hearers by each new repetition, and so become modern classics of unquestioned right to their recurring place in symphony concerts. Dr. Muck is a conductor of will and courage. It takes relatively little of both so to "recognize" Strauss or Debussy. Dr. Muck is also a man who reasons, and reason seems all on the side of such recognition,

The Pops

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GLOBE—APRIL 27,

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MONITOR,

APRIL 26, 1913

MISS SCHNITZER PLAYS LISZT

With Miss Germaine Schnitzer as soloist, the Boston Symphony orchestra, Karl Muck, conductor, rehearsed its twenty-third program in Symphony hall on Friday afternoon to the usual applause. The program was as follows: Beethoven, symphony No. 4, in B flat major, op. 60; C. P. E. Bach, symphony in E flat major, No. 2; Liszt, concerto No. 1, E flat major, for piano and orchestra; Smetana, overture to the opera, "The Sold Bride."

There are occasions when the Symphony orchestra just plays, when it calls in a soloist to assist and does little itself but present a praiseworthy, respectable background for the work of the visiting artist. Such an occasion was the twenty-third rehearsal. In the last month of the season Dr. Muck has handled his program on the fortnightly basis, alternating a master performance with a routine performance. And in so doing he has maintained the balance of previous months, when the tour to the cities of the southern circuit came in as a respite from the labors of preparation. Dr. Muck is not the sort of conductor that will venture giving a difficult work without long advance study. The better part of two weeks must be spent in practising the individual choirs of the orchestra, when the selection is of the first technical and interpretive demand. Hence the Symphony subscribers must permit a program of the simpler repertory pieces to intervene between Mahler week and Brahms week.

Dr. Muck shrewdly plots his scheme of emphasis both by months and by seasons. He makes skilful use of his soloists to save labor for himself and to give fair opportunity for them. Artistic economy and conservation have distinguished his administration. His adjustment of his programs to his resources and his attention to the human element of his great tonal mechanism have been in large measure, no doubt, the cause of his extraordinary success.

The symphony of Beethoven was not played remarkably well, nor was it played with conspicuous disregard of its possibilities. It was given what was sufficient for the purposes of the day, an educational reading. Symphony listeners must not be permitted to forget their Beethoven. And if they can hear the fourth symphony with an easy-going, expository sort of presentation, that will do very well to get them ready for the Brahms symphony in C minor. Comparative listening is no small part of the delight of those who attend a series of orchestral concerts. Its purpose is well served in a performance like that of Friday afternoon. Historically the selection by C. P. E. Bach could not but be valuable in a listener's experience. Both this piece and the fourth symphony on an off week ought to be studied with diligent reference to the notes in the program book.

Miss Schnitzer gave an admirable reading of the Liszt concerto, admirable because of a brilliant yet unforced telling of the ideas. Here was modern interpretation applied to Liszt, but only with intent to make Liszt's thought more intelligible and more appealing to our times, not with intent of compelling it out of its epoch. Dr. Muck here, as in all solo performances in which he has a hand, was the real interpreter. Not that he restrained the artist at the piano and made her say what she did not believe herself. Rather he was a guiding force that began to be effectual when the artist prepared the work. Performers who are wise know in advance that an appointment to play a concerto with Dr. Muck implies studying the work in the light of Dr. Muck's general interpretive method. Miss Schnitzer has the wisdom of such performers. Fritz Kreisler has it. That is why the appearances of these artists have been among the solo successes of the season.

As usual the last number of the program contained something worth the time of everybody to stay to the end of the concert for. The "Sold Bride" overture had the theatrical quality, the dramatic impulsion that prepares us for the curtain to rise on the play. It had, too, its folk color, its comedy surprise.

ADVERTISER,

MAY 3.

SYMPHONY CONCERT SEASON ENDED

CLOSING PROGRAMME A BRILLIANT ONE

Its Feature Was an Unusually Brilliant Performance of Brahms' First Symphony.

By Louis C. Elson.

PROGRAMME.

Brahms, First Symphony. C minor.
Wagner, "Rienzi" Overture.
Wagner, Prelude to "Tristan and Isolde."
Wagner, Prelude to "Parsifal."

The programme was entirely orchestral, a fitting close to a season in which our great musical organization has won such marked instrumental successes. The public showed in an unmistakable manner that they were grateful to Dr. Muck and to his men. Applause at the beginning and yet more at the end gave hearty thanks for benefits received. It has been a triumphant season in almost every particular. Among the most important points of it we may recall the following:—

A striking performance of the Bischoff symphony, which grew stronger on better acquaintance. A rather bitter Reger concerto "in ancient style," which, however, was conducted by Mr. Urack. Lendvai's vague, but heavily scored, symphony, which could not be understood upon a single hearing, and we do not care much to hear it again. Debussy's "La Mer," upon which we do not care to make many voyages. Sinding's symphony in D minor, which made a noble impression.

Mraczek's "Max and Moritz" in which the public were allowed to hear clucking hens in a poultry yard, the sizzling of a frying-pan, the explosion of the schoolmaster's pipe which had been filled with gunpowder, the clacking of the mill which ground the two wicked boys to minute fragments, and all were very happy in tracing these things, even if the music was not very wonderful. Give the auditor a picture to follow and he is supremely content, providing that he can identify it.

Chadwick's "Aphrodite," perhaps his noblest work, and an important addition to the modern repertoire. And Mahler's Fifth symphony, which was wonderfully interpreted. But the most significant point to be noted in this season was the fact that there was a good deal of Beethoven, Brahms, Haydn, Mozart and Weber given, and these works of the masters never failed to arouse great enthusiasm. That was a very healthy sign. It may have been also a protest. Perhaps the temporary madness of Art is passing, and we may yet see the meaningless dissonances and unheard-of progressions, placed with the Cubist pictures and Futurist sculptures in the curiosity shop of the 20th century.

We thank Dr. Muck for keeping the classics well alongside of the freaks so that the comparison might teach a lesson to those who are still normal.

The concert of yesterday afternoon was also very sane and comprehensible. The great symphony of Brahms needed no pictures and stories to enhance its power. It was an appeal to the intellect as well as to the emotions, and the dignity of its themes and the tremendous skill of its figure treatment had a sympathetic interpreter in Dr. Muck. No one can forget his great success with this same work, in Boston, a few years ago. It was then almost a revelation. The performance of yesterday did not come as such a surprise as at that time, but it was a great and memorable interpretation all the same. Dr. Muck manages to give the work as much color as if it were a Mahler symphony, and if poor Hugo Wolf had hear the final coda as our fiery conductor gav it, he would have had no more doubts as to Brahms' ability "to exult." Four r calls followed the end, and the orchestr was obliged to rise, amidst the wildes enthusiasm. But the great power of th work actually made the rest of the concert seem an anti-climax.

It is to be noted that even Wagnerian do not ride Wagner's hobby-horses nowadays. Wagner utterly disowned "Rienzi, but, in spite of its occasional blatancy portions of it remain in the repertoir Wagner wanted to abolish the "Tannhauser" overture, but the modern co ductors and audiences cling to it all th same. Composers ought to learn that th best efforts do not destroy their less ones; a great school does not obliterate a little one; champagne does not abolish beer.

Therefore we found some pleasure in the trumpet blasts that brought in the last of the Tribunes, and we enjoyed the broad melody of the prayer for what it was worth, and did not inquire if it was as great as Isolde's "Liebestod." And, after all, if one scans closely he will find bombast in "Parsifal" and its prelude too. If auditors could only secularize their thoughts in this matter they might form a fairer estimate of this latter work. Perhaps a little study of Nietsche and a recollection of the fact that Wagner did not believe in his own libretto, might help to a fairer judgment of "Parsifal." But Wagner's second-best is better than the very best of any composer now living.

The "Tristan and Isolde" prelude was in too vivid contrast with "Rienzi" (perhaps this was intentional) and "Parsifal" did not make a very thrilling end to the concert, but Dr. Muck was applauded vehemently at the end, all the same. A word of especial praise ought to be added for the horn, trombone and pizzicato string work in the symphony.

At the beginning of the concert the slow [illegible] from Beethoven's Seventh sym-

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GLOBE—SATURDAY.

MAY 3, 1913.

CLOSING REHEARSAL.

Dr Muck and Orchestra in Extraordinary Concert.

Wagner's Centenary Observed and Brahms' Metamorphosed.

Dr Muck and the orchestra gave the last public rehearsal of the Symphony season yesterday afternoon. Various interests converged in the program. The second movement of Beethoven's seventh symphony were played in memory of John Pierpont Morgan, which, despite the sufficient dignity of its purpose and its performance, seemed but so much preluding to the real business of the afternoon. As usual with such tributes, there were the restless souls who must applaud as a sheer reflex of habit.

The latter half of the program, also in memoriam, denoted the near approach of the centenary of the birth of Richard Wagner, and consisted of three exerpts from the music dramas—the overture to "Rienzi," representative of the beginnings of the composer's art, the prelude to "Tristan and Isolde" standing for its noonday, and the prelude to "Parsifal" in completion of the span of his creative work.

Above interest in the program as music or as commemoration arose the consciousness that this was the last Friday afternoon of this first season of Dr Muck's renewed conductorship of the orchestra. It was in the air as he came to his place with his usual quiet poise of manner. It returned after the symphony, when both conductor and players twice acknowledged applause—a habitual and democratic courtesy of Dr Muck. After the group of Wagner numbers it made the demonstration it is true something more than ordinary. Dr Muck was twice recalled and a few plainly desired to prolong a moment which indeed was unusual, but the applause quickly and perfunctorily subsided, and the accustomed rush for carriages and cars began.

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Certain men, with the character and the ideality to sustain them, grow continually greater in their art, until the moment arrives when all the fruit of long experience, reflection, and the precious enthusiasm which has made them untiring in their pursuit of a high aim is offered the public. Dr. Muck is one of those men, and the audiences of the Boston Symphony concerts are the fortunate recipients of his art.

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Dr Muck and Orchestra in Extraordinary Concert.

Wagner's Centenary Observed and Brahms' Metamorphosed.

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The latter half of the program, also in memoriam, denoted the near approach of the centenary of the birth of Richard Wagner, and consisted of three exerpts from the music dramas—the overture to "Rienzi," representative of the beginnings of the composer's art, the prelude to "Tristan and Isolde" standing for its noonday, and the prelude to "Parsifal" in completion of the span of his creative work.

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Dr Muck and Orchestra in Extraordinary Concert.

Wagner's Centenary Observed and Brahms' Metamorphosed.

Dr Muck and the orchestra gave the last public rehearsal of the Symphony season yesterday afternoon. Various interests converged in the program. The second movement of Beethoven's seventh symphony were played in memory of John Pierpont Morgan, which, despite the sufficient dignity of its purpose and its performance, seemed but so much preluding to the real business of the afternoon. As usual with such tributes, there were the restless souls who must applaud as a sheer reflex of habit.

The latter half of the program, also in memoriam, denoted the near approach of the centenary of the birth of Richard Wagner, and consisted of three exerpts from the music dramas—the overture to "Rienzi," representative of the beginnings of the composer's art, the prelude to "Tristan and Isolde" standing for its noonday, and the prelude to "Parsifal" in completion of the span of his creative work.

Above interest in the program as music or as commemoration arose the consciousness that this was the last Friday afternoon of this first season of Dr Muck's renewed conductorship of the orchestra. It was in the air as he came to his place with his usual quiet poise of manner. It returned after the symphony, when both conductor and players twice acknowledged applause—a habitual and democratic courtesy of Dr Muck. After the group of Wagner numbers it made the demonstration it is true something more than ordinary. Dr Muck was twice recalled and a few plainly desired to prolong a moment which indeed was unusual, but the applause quickly and perfunctorily subsided, and the accustomed rush for carriages and cars began.

There was cause for various meditations yesterday in a concert of inspired and sovereign musicianship on the part both of conductor and orchestra, a concert which might be duplicated again rarely, if ever, except by the same participants. Did those who listened remember back one year, and recall the condition of the orchestra; a state of ensemble in which the signs of disintegration were insidiously perhaps, but none the less surely, appearing? And did they compare yesterday the splendid unanimity of the band, a glorious instrument, sensitive and puissant, with a precision leavened with the plasticity of Nature's rhythms and sonorous euphony which is golden? This spiritual alchemy has been the work of a master refiner, who yesterday, in the Brahms and in the "Tristan," perhaps as never before, brought forth metal of a wondrous purity.

Again thinking back just a year. There was a visit to Boston of a certain celebrated orchestra held to be the most representative British organization. There were compromising phases of the playing which to many were a surprise, an indisputable lack of absolute precision, an inferior tonal quality in the upper strings and particularly in the woodwind. There was a conductor of world-wide eminence, but these deficiencies were inherent and beyond his control.

The orchestra played this same symphony. There were emotional moments in the reading that are recalled with inspiration, but what of the players as a body of individual and collective artists? What was the comparison when Mr Longy and Mr Grisez sang with incomparable art the melodies and the arabesques of the slow movement. A year ago one wished Brahms had given them to the strings. What was the comparison between the whole body of strings as heard then and that of the mellow, vibrant tone heard yesterday?

[illegible]he manner in which Brahms' symphony was played deserves all praise. [illegible] the composer been present he [illegible]d have led out the conductor be[illegible]him. The reading was masterful [illegible] clarity, its exquisite proportion, [illegible] emotional import infused within [illegible] in no way infringing upon the [illegible]r the fine fibred intellectuality [illegible] supposedly characterizes it. [illegible]minating musical idea was al[illegible]ging in the ear, and others [illegible]ustered about, and which with [illegible]nductors have engulfed it, [illegible]pressed. The proverbial mud[illegible] portions of it became as crys[illegible]re was much more than [illegible]o the fore. Again the recog[illegible] Dr Muck that is his due. [illegible]idity of shading, what elas[illegible] rhythm, what eloquence in [illegible]on. May his summer be a [illegible]one, and may his centenary [illegible]ull of vigor as of days and [illegible]rks.

BOSTON POST.
MAY 3, 1913

SYMPHONY PAYS TRIBUTE

Honors Morgan's Memory at Final Rehearsal

BY OLIN DOWNES

The last public rehearsal of the 32d season of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. The concert this evening will bring to an end the first term of Dr. Muck's present engagement. The programme, which had been previously announced, was prefaced by the performance of the second movement of Beethoven's seventh symphony, in observance of the death of John Pierpont Morgan, who was thus remembered by his close friend, Mr. Higginson. The music was applauded by some, and those who applauded could hardly be blamed for their appreciation.

When Dr. Muck entered the applause was continued for several minutes. It came as the spontaneous tribute of an audience that has grown more enthusiastic at each of the concerts of the winter past.

The main body of the programme, in addition to Beethoven's music, consisted of the Brahms C minor symphony and three overtures or preludes of Wagner, intended as a partial observance of the Wagner centenary: the overture to "Rienzi," the preludes to "Tristan and Isolde" and "Parsifal." The symphony is one of the few works in the grand and heroic mould which have appeared since the time of Beethoven, and its rich, musical context and tremendous emotional force will make it endure as one of the masterpieces of the period that is now called the "modern" period in music. The symphony, like the period, could be called not only "modern" but "romantic," for in this work, written in respectful accordance with the canons of the classic composers, Brahms is a red-hot romanticist, and his romanticism becomes the crowning glory of an artistic mastery that is truly colossal—music that uplifts and rewards humanity, deep in its sufferings and its dreams.

Dr. Muck's performance was equally fortunate in its avoidance of the respectful pedantry of some conductors we have known, or of the sensationalism which is practised with this well known work by Mr. Nikisch, for instance. The symphony was heard as Brahms wrote and concieved it. That is great enough for anyone. And here there sensed that experience of life, that self-command which equips a few men to stand by the side of a great composer and speak for him. Muck accomplished wonders.

The Wagner excerpts, too, were heard at their greatest, and as for the Parsifal prelude, it was played as by a mystic in a temple. Seldom, indeed, has that music been so impressive and so evoked its rapt mood in a bare-walled concert hall.

And proceeding from this latest product of Wagner's pen to one of his earliest writings—the vitality of the "Rienzi" overture—is simply amazing! This music, somewhat after the manner of Meyerbeer, yet modern in a degree that Meyerbeer never came within miles of, is furiously dramatic; and side by side with atrocious solecisms, there are hints even at the very late discoveries of the master. There is heard the love sigh of Tristan, with the characteristic downward drop of the shortened seventh; there are orchestral combinations unheard of in 1840, and the very basis of the orchestral style of today. And when in the "Tristan" prelude, Wagner commences to speak of love and of death—then others may well be silent.

The past season, financially, artistically, has been one of the most successful in the history of the Boston Symphony Orchestra. The technical standard of the orchestral performances has never been higher. The programmes have been discussed ere this in the Post. They have disappointed some; but if they had been the poorest programmes in the world, they would have attracted their audiences. A finer series of performances, at the hands of any conductor, it is difficult to conceive.

Certain men, with the character and the ideality to sustain them, grow continually greater in their art, until the moment arrives when all the fruit of long experience, reflection, and the precious enthusiasm which has made them untiring in their pursuit of a high aim is offered the public. Dr. Muck is one of those men, and the audiences of the Boston Symphony concerts are the fortunate recipients of his art.

JOURNAL— SATURDAY,

MAY 3, 1913.

TRIBUTE TO MORGAN AT THE SYMPHONY

Maj. Higginson, Founder of Orchestra, Pays Homage to Deeds of Friend.

By E. F. Harkins.

Yesterday's final Friday afternoon Symphony concert opened unexpectedly with a tribute to the late J. Pierpont Morgan in the form of an "In memoriam" movement from one of the Beethoven symphonies. The founder of the orchestra, Maj. Higginson, who was present as usual, took this occasion to pay homage to the deeds of a friend whose integrity in matters of business and intense devotion to art alike attracted his admiration and respect.

Dr. Muck was warmly greeted as he came out to conduct this last matinee of the season. This first part of his present five-year engagement here has renewed the old-time brilliancy of the orchestra and increased the number of patrons not only in Boston, but in the cities visited from month to month. Yesterday, for instance, the hall was completely sold out, notwithstanding the extra fine weather, and the same complimentary conditions will prevail tonight.

The Morgan memorial number comes first on the program. Then follows the Brahms symphony No. 1, in C minor, and the conclusion is made up of three numbers offered in celebration of the Wagner centennial and selected to illustrate the first, the middle and the last stage of the composer's career. There is the "Rienzi" overture, dated 1840; the "Tristan and Isolde" prelude, dated 1859, and the "Parsifal" prelude dated 1877. The performance yesterday was superlatively fine from beginning to end. After the Brahms number the orchestra was honored with one of those stirring ovations which have been so frequent this season.

The special number added to this twenty-fourth program increases the long lead Beethoven's compositions have taken during the season. There have been no less than fourteen Beethoven numbers. Wagner stands second, with nine to his credit. Brahms and Mozart share third place, with five. Liszt, Weber, Richard Strauss and Schubert were each represented four times, while J. S. Bach, Berlioz, Dvorak and Schumann have had three representations. Ten of the 102 numbers were new to Boston, and two, the Lendval symphony and Holbrooke's tone poem, "Queen Mab," were performed for the first time in America.

AMERICAN, SUNDAY, MAY 4, 1913.

FINAL SYMPHONY A MUCK FAREWELL

Famous Orchestra Also Renders Beethoven Selection as Morgan Memorial.

An "in memoriam" for J. Pierpont Morgan and a farewell to Dr. Karl Muck, marked the final concert of the season last night of the Boston Symphony Orchestra. Dr. Much was given an ovation.

The "in memoriam" was the first number on the program. In memory of the dead financier the orchestra played the second movement from Beethoven's seventh symphony.

The other selections were Brahm's symphony No. 1, in C minor, opus 68, and Wagner's overture to "Rienzi," prelude to "Tristan and Isolde" and the prelude to "Parsifal."

Dr. Muck was encored again and again. He was presented a large bouquet of flowers and at the end of the Brahms symphony, Major Henry L. Higginson walked to the orchestra platform and congratulated the conductor and at the same time bade him "godspeed" with a hearty handshake. At the close of the "Parsifal" prelude, Dr. Muck was forced to appear and reappear three times, but he modestly refrained from making a speech.

Dr. Muck's salary for the season of 109 performances is $28,000. For the first time in twenty years the famous conductor plans to take a long vacation. He will remain in Boston until the last of this month when he will sail for Europe. He will spend the Summer at his country place at Doblebad, Austria.

SUNDAY GLOBE MAY 4, 1913.

MUSIC AND MUSICIANS

Season's Concert Review

The concert season of 1912-1913 came to an end last night, according to the custom which makes it begin and end with the concerts of the Boston Symphony Orchestra. Men singers and women singers have stood before us, and players upon instruments have come to us across weary miles; have sat down to Bach, Beethoven and Brahms, and have taken in the empty seats in the house with one eye, while counting up the deadheads with the other.

The influx of would-be artists continues. Each of them may have something to deserve praise. Few of them so combine natural gifts and those qualities of mind and heart that they make the convincing, the authoritive interpreter. But one or two of them in an epoch so combines these things as to become a recreator, a seer, one who speaks thoughts of imperishable beauty.

No season or decade is ever prolific in them. Their song is to be treasured the more, because it comes as the song of an exotic bird of the night. The voices of others are as silence with what discrimination may seem plausible and even inevitable after all the miscellaneous coming and going of those who would be and those who are not in concert affairs, two artists above all others have left this public with nobler ideals of emotional beauty than it could have had without them. This may be Mr Ysaye's last visit to this country; if so it will be a memorable one to the thousands who have heard him once more in the full glory of his powers.

Miss Culp who came as a stranger well heralded, but others before whom foreign trumpets were blown had proved of common clay. In her we beheld a phenomenon; a beautiful voice, rare intelligence, deep poetic insight and a womanly sincerity. The fates rarely bring to a focus such gifts or the possibilities of such attainments, and her fullest maturity is yet to come. With Miss Culp, as with Ysaye, the hearer was conscious of an individuality, of a source of creature power which exceeded mere interpretation, which clothed the author's thoughts in such garments as he may have conceived of, but hardly could portray, and there were moments in which his art was wholly eclipsed in the recreation of player or singer. When these two were in the mood the thought of technical means seemed an extraneous and impertinent thing. Life was sung with a spontaneity that was unprovisational.

Dr Muck a Big Factor.

With these stands another interpreter, a name that shall have all praise for a season which it has illumined. Dr Muck has shown in particularly exacting numbers from week to week that he has restored the orchestra to its traditional vertuosity and perfection of ensemble, an ensemble which combines plasticity and precision, and in all knows a golden euphony and sonority. There were three concerts, or rather five, which stand out above the others, the two of the fifth symphony and the violin concerto of Beethoven, Mr Kreisler soloist; the two of the Fahler fifth symphony, and the first concert of the Pension Fund with the Wagner program, than which a more noble tribute hardly could have been offered in the concert room in this season of Wagner's centenary. To these should be added the closing concerts of Friday and yesterday.

There has been debate of Dr Muck's programs. A man of definite and unswerving purpose, he has a plan which governs their building. There were novelties that obviously required an arduous preparation unwarranted by their merits. The standard orchestral literature which comprises Haydn, Mozart, Beethoven, Schubert, Schumann, and to which Brahms may be added, has not been neglected. More of Strauss, d'Indy, Tschaikowsky, Rimsky Korsakoff would have been heard with pleasure, and there are younger men, such as Florent Schmitt, who are French by education and sympathy, if not always by birth, who arouse curious interest, as there are also young members of the Russian school, like Stravinsky, who are coming or have come into notice.

Concert Novelties of the Season.

A new feature of musical life in Boston was to be found in the two series of Sunday afternoon concerts given at the Boston Opera House and at Symphony Hall. Here was abundant proof of the interest in good music on the part of a great public.

Here follows a list of the season's new concert music. * denotes a first performance (in case of a composer, a first representation) in Boston, ** in America and *** anywhere. B. S. O. stands for Boston Symphony Orchestra and B. O. H. for Boston Opera House.

Alfano, Franco,* Romantic Suite, B. O. H. Jan 12.

Aubert, Louis, "The Dream" (Little Red Riding Hood), from second act "The Blue Forest," sung March 6 ** by Mrs Marie Sundelius at a concert of the Longy Club.

Bemberg, music to Muerger's "The Ballad of the Despairing One," performed at Mme Nordica's concert April 20.*

Bizet, incidental music to Daudet's drama "L'Arlesienne" performed B. O. H. March 6, with Paul Marcel French players, Mr Caplet conducting.

Borodine, Polovsian choruses from "Prince Igor," B. O. H. Dec 1.* Song, "Sleeping Princess," sung at the same concert by Mr Marcoux. First performance in Boston with orchestra. Symphony No. 2, Dec 13,* B. S. O.

Bright, Dora, music to ballet "La Camargo," performed by Mme Genee, B. O. H. Nov 16.*

Carpenter, John Alden, songs: "Il pleure" and "Looking Glass River," Mrs Hunt's recital Nov 22;* "When the Misty Shadows Glide," "Dansons la gigue," Miss Bullard's recital April 3.* Sonata in G major for violin and piano, David and Clara Mannes, Feb 4.*

Chadwick, Symphonic Fantasie, "Aphrodite," B. S. O. April 4.*

Debussy, setting of the ballade made by Francois Villon as a prayer to the virgin, sung by Miss Sundelius at a concert of the Longy Club March 6.*

Elgar, "The Music Makers," the Cecilia Society April 17.*

Foote, part song for women's voices, "Through the Rushes by the River," Musical Art Club, Arthur Shepherd conductor, April 10.***

Holbrooke, Joseph,* "Queen Mab," B. S. O. Jan 3.*

Humiston, William H. "Iphigenia, dramatic cantata," People's Choral Union Jan 26.**

Klughardt, August, concerto for 'cello and orchestra, op. 59, B. S. O., Mr Warnke soloist, Dec 20.*

Lendvai, Erwin,* Symphony in D major, B. S. O. Feb 14.**

Moussorgsky, excerpts from Act 2 of "Boris Godonov," B. O. H. Dec 1.** Song, Siege of Kazan from saem opera at same concert, sung by Mr Marcoux; first time here with orchestra; Mr Denghausen sang it with piano at his recital Nov 15.

Mraczek, Joseph,* Symphonic Burlesque "Max and Moritz," B. S. O. March 14.*

Palmer, Courtlandt, "Song of the Nile," sung by Geo. Harris Jr at recital with Mme Rider-Possart March 18.*

Parelli, Attilio,* song, Invocation, Miss Teyte's recital Jan 31.

Ravel, Pavane for a dead Infanta, B. O. H. Jan 5; first performance here with orchestra.

Reger, Concerto in ancient style for orchestra, op. 123, B. S. O. Dec 13.*

Ropartz, Guy, part song for women's voices, "Dimanche," Musical Art Club, April 10.*

Rubner, Cornelius, song, "Mondnacht," Katherine Lincoln at her recital Nov 14.

Rubner, Dagmar de, "Pierrot" for piano, played by composer at Miss Lincoln's recital.

San Martini, "Sonata a tre," Flonzaley Quartet concert March 13, probably first time in Boston.

Schmitt, Florent, Songs for Four Voices and four hands piano, sung by Misses Fisher, Gauthier, Messrs Diaz, Sampieri, B. O. H. Jan 5.** Lied and Scherzo, op. 54, principal horn and nine wind instruments, Longy Club, Jan 23.*

Scott, Cyril, Irish Song and Dance for violin, Mr Zimbalist's recital March 17.*

Stojowski, Sigismund, Symphonic Rhapsody, played by composer, B. O. H. Jan 26.*

Strauss, Richard, Suite in B flat major for 13 wind instruments, Longy Club, Dec 17.*

Strube, Gustav, two symphonic poems, "Narcissus and Echo" and "Die Loreley," B. S. O. Jan 24.***

Weingartner, quintet in G minor, op. 50 Longy Club, Jan 23.* Songs with orchestra sung by Mme Weingartner-Marcel B. O. H. Feb 9* and 16.* Merry Overture, B. O. H. Feb 16,* composer conducting.

Wolff, Erich,* songs, Alle dinge habe sprache, Knabe und Veilchen, Du bist so jung, Faeden, Die Krone Gerichtet, sung by Miss Gerhardt at her recital, Jordan Hall Feb 27, and all for the first time in Boston. The composer accompanied.

Zandonai, Riccardo,* medieval serenade for 'cello and small orchestra, Mr Britt soloist, B. O. H. Jan 12.*

The Cecilia Society, Arthur Mees conductor, gave a concert Feb 20, at which new and unfamiliar music was sung. The performance of Mr Grainger's Irish Tune appears to have been the first in America; that of the other pieces the first in Boston.

Bantock, Granville, part songs for mixed voices, "I would not be a king," "Awake, awake," and the old part song "Sumer is icumen in."

Gevaert, F. A., Old French Christmas Carol, "Le Petit Jesus."

Grainger, Percy, Irish Tune without words.

Moussorgsky, Biblical cantata, "Joshua."

Vogt, A. S., An Indian Lullaby for women's voices.

Holbrook and Erich Wolff.

Out of this considerable list little appeared to be of great consequence or of enduring value. Of the composers heard for the first time in Boston, Josef Holbrooke, the young Englishman, looms large with promise. His "Queen Mab" was the most engrossing novelty on Dr Muck's programs. It disclosed uncommon originality, a virile imagination and the technic and gifts for clear and forceful expression. The songs of Erich Wolff, the lamented young composer and accompanist, were quite as unusual as he and Miss Gerhardt interpreted them, songs born of a rare spirituality and vision combined with a fine workmanship. Less can be said of other composers who came to a first hearing in Boston—Lendral with his swollen symphony, and Mraczek with his fatuous requisition of a symphony orchestra to a feat better done by a comic supplement.

Debussy's setting of the ballad of Francois Villon, which the poet wrote as a prayer to the Virgin at his mother's request, was published with two accompanying ballads. They are preferably to be sung by a man. When first performed March 5, 1911, at the Mariguy Theatre, Paris, Charles W. Clark, the American baritone, sang them. It was he who soon after first sang them in New York.

Mr Carpenter, a young American composer now living in Chicago had a good deal to say which was interesting and admirable in his sonata. The songs did not make so good an impression. Florent Schmitt's songs had undeniable originality. They are not vocal in structure, but had rhythmic vitality and differentiation in character. Cyril Scott's music showed a piquant sense of color. Moussorgsky's "Joshua" has been done in New York impressively. It is not to be heard fairly without orchestra. Elgar's "The Music Makers," the most pretentious choral novelty, contained expressive moments in praise of the poet and those who sweep the lyre, but these are reborn not to sing, and amid a vast deal of contrapuntal travail.

Practically of not actually a novelty, Mahlyer's symphony created a profound and reverent regard for a man who wrote indisputably with the majesty and sheer conviction of genius, if at times with its inevitable proneness to excess.

Symphony Soloists.

At the Symphony concerts there have been 17 soloists. Three of these made their first appearance in Boston: Mr Urack, Nov 29; Max Pauer, Feb 14; Norman Wilks, March 28. Miss Teyte (Jan 24) and Miss Culp (April 11) sang for the first time at these concerts. Mr Urack was found to be a well-equipped 'cellist and proved his mettle as an able and promising young conductor in Dr Muck's illness. Mr Pauer gave great pleasure by the grace and beauty of his art in a faded piano concerto. The program of his recital was disappointing. Miss Teyte showed ripening powers of voice and interpretation with the orchestra and in recital her singing was that of an artist. Mr Wilks proved harmless and may be forgotten with no needless obsequies.

Mr Kreisler was again the sterling artist. Ysaye alone excepted, there was none like unto him. Mr Godowsky played with a suave touch and with polished, impeccable mechanism, but left the hearer unmoved. Miss Gerhardt may be forgiven the irregularities as of breathing which at times mar her sing-

Symphony Hall "Pops" Begin Tomorrow Evening

The 28th season of promenade concerts by the Symphony Orchestra will open at Symphony Hall tomorrow evening, and from then on the concerts will be given every evening except Sunday until Thursday, July 3, when the season will be brought to an end with a patriotic program appropriate to the day which follows. This year a much more extensive orchestra will be used, the Symphony Orchestra having control of its members for a longer period of time than was formerly the custom.

Otto Urack, who will conduct the first three weeks, will have an orchestra of 66 men, which is as large as many Symphony orchestras of this country and of much finer quality. During the first half of the season Jacques Hoffmann will be concert master and in the second half Julius Theodorowicz, who succeeds William Krafft. Again this year, as in past seasons, the great organ of the hall will be used several times a week, with John P. Marshall as organist.

Mr Urack, the assistant conductor of the Symphony Orchestra, who begins the season, will be followed for three weeks and a half by Andre Maquarre, one of the best-liked conductors of recent years, and the last fortnight of the concerts will bring forward as conductor Clement Lenom of the orchestra.

There will be the usual "College Nights," the first being Amherst, May 14, and the usual nights devoted to special programs. Mr Urack's first special night will be Monday, May 12, for which he has prepared a program devoted largely to Wagnerian music.

The selections tomorrow evening will be as follows:

Entrance of Guests into the Wartburg, "Tannhauser" .... Wagner
Organ, Mr. Marshall.
Overture, "Jubilee" .... Weber
Organ, Mr. Marshall.
Waltz, "Legends from the Vienna Woods" .... Strauss
Selection, "Madame Butterfly" .... Puccini
Overture, "Der Freischutz" .... Weber
Suite, "L'Arlesienne" .... Bizet
(a) Prelude. (b) Adagietto.
Wotan's Farewell and Magic Fire Scene, "Die Walkure" .... Wagner
Rhapsody, "Espana" .... Chabrier
Overture, "The Merry Wives of Windsor" .... Nicolai
"Evening Song" .... Schumann
Selection from "The Mikado" .... Sullivan
March, "Stars and Stripes" .... Sousa

SUNDAY POST,

MAY 4, 1913

POP CONCERTS

The 28th season of the promenade concerts, commonly known as the Pops, will open at Symphony Hall next Monday evening, May 5, and from then on the concerts will be given every evening except Sunday until Thursday, July 3, when the season will be brought to an end with a grand patriotic programme appropriate to the day which follows.

The season this year will be better than ever, if only because a much more extensive orchestra will be used. The Symphony Orchestra, having control of its members for a longer period of time than was formerly the custom, is thus able to make the Pop concerts most elaborate. Mr. Urack, who will conduct the first three weeks, will have an orchestra of 66 men, which is as large as many symphony orchestras of this country, and it goes without saying, of much finer quality. During the first half of the season Mr. Jacques Hoffmann will be concert-master, and in the second half Mr. Julius Theodorowicz, who succeeds Mr. William Krafft. Again this year, as in past seasons, the great organ of the hall will be used several times a week, with Mr. John P. Marshall as organist. "Organ Nights" at the Pops have become among the most popular.

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JOURNAL— SATURDAY.

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The "in memoriam" was the first number on the program. In memory of the dead financier the orchestra played the second movement from Beethoven's seventh symphony.

The other selections were Brahm's symphony No. 1, in C minor, opus 68, and Wagner's overture to "Rienzi," prelude to "Tristan and Isolde" and the prelude to "Parsifal."

Dr. Muck was encored again and again. He was presented a large bouquet of flowers and at the end of the Brahms symphony, Major Henry L. Higginson walked to the orchestra platform and congratulated the conductor and at the same time bade him "godspeed" with a hearty handshake. At the close of the "Parsifal" prelude, Dr. Muck was forced to appear and reappear three times, but he modestly refrained from making a speech.

Dr. Muck's salary for the season of 109 performances is $28,000. For the first time in twenty years the famous conductor plans to take a long vacation. He will remain in Boston until the last of this month when he will sail for Europe. He will spend the Summer at his country place at Doblebad, Austria.

SUNDAY GLOB MAY 4, 1913.

MUSIC AND MUSICIANS

Season's Concert Review

The concert season of 1912-1913 came to an end last night, according to the custom which makes it begin and end with the concerts of the Boston Symphony Orchestra. Men singers and women singers have stood before us, and players upon instruments have come to us across weary miles; have sat down to Bach, Beethoven and Brahms, and have taken in the empty seats in the house with one eye, while counting up the deadheads with the other.

The influx of would-be artists continues. Each of them may have something to deserve praise. Few of them so combine natural gifts and those qualities of mind and heart that they make the convincing, the authoritive interpreter. But one or two of them in an epoch so combines these things as to become a recreator, a seer, one who speaks thoughts of imperishable beauty.

No season or decade is ever prolific in them. Their song is to be treasured the more, because it comes as the song of an exotic bird of the night. The voices of others are as silence with what discrimination may seem plausible and even inevitable after all the miscellaneous coming and going of those who would be and those who are not in concert affairs, two artists above all others have left this public with nobler ideals of emotional beauty than it could have had without them. This may be Mr Ysaye's last visit to this country; if so it will be a memorable one to the thousands who have heard him once more in the full glory of his powers.

Miss Culp who came as a stranger well heralded, but others before whom foreign trumpets were blown had proved of common clay. In her we beheld a phenomenon; a beautiful voice, rare intelligence, deep poetic insight and a womanly sincerity. The fates rarely bring to a focus such gifts or the possibilities of such attainments, and her fullest maturity is yet to come. With Miss Culp, as with Ysaye, the hearer was conscious of an individuality, of a source of creature power which exceeded mere interpretation, which clothed the author's thoughts in such garments as he may have conceived of, but hardly could portray, and there were moments in which his art was wholly eclipsed in the recreation of player or singer. When these two were in the mood the thought of technical means seemed an extraneous and impertinent thing. Life was sung with a spontaneity that was unprovisational.

Dr Muck a Big Factor.

With these stands another interpreter, a name that shall have all praise for a season which it has illumined. Dr Muck has shown in particularly exacting numbers from week to week that he has restored the orchestra to its traditional vertuosity and perfection of ensemble, an ensemble which combines plasticity and precision, and in all knows a golden euphony and sonority. There were three concerts, or rather five, which stand out above the others, the two of the fifth symphony and the violin concerto of Beethoven, Mr Kreisler soloist; the two of the Fahler fifth symphony, and the first concert of the Pension Fund with the Wagner program, than which a more noble tribute hardly could have been offered in the concert room in this season of Wagner's centenary. To these should be added the closing concerts of Friday and yesterday.

There has been debate of Dr Muck's programs. A man of definite and unswerving purpose, he has a plan which governs their building. There were novelties that obviously required an arducus preparation unwarranted by their merits. The standard orchestral literature which comprises Haydn, Mozart, Beethoven, Schubert, Schumann, and to which Brahms may be added, has not been neglected. More of Strauss, d'Indy, Tschaikowsky, Rimsky Korsakoff would have been heard with pleasure, and there are younger men, such as Florent Schmitt, who are French by education and sympathy, if not always by birth, who arouse curious interest, as there are also young members of the Russian school, like Stravinsky, who are coming or have come into notice.

Concert Novelties of the Season.

A new feature of musical life in Boston was to be found in the two series of Sunday afternoon concerts given at the Boston Opera House and at Symphony Hall. Here was abundant proof of the interest in good music on the part of a great public.

Here follows a list of the season's new concert music. * denotes a first performance (in case of a composer, a first representation) in Boston, ** in America and *** anywhere. B. S. O. stands for Boston Symphony Orchestra and B. O. H. for Boston Opera House.

Alfano, Franco,* Romantic Suite, B. O. H. Jan 12.

Aubert, Louis, "The Dream" (Little Red Riding Hood), from second act "The Blue Forest," sung March 6 ** by Mrs Marie Sundelius at a concert of the Longy Club.

Bemberg, music to Muerger's "The Ballad of the Despairing One," performed at Mme Nordica's concert April 20.*

Bizet, incidental music to Daudet's drama "L'Arlesienne" performed B. O. H. March 6, with Paul Marcel French players, Mr Caplet conducting.

Borodine, Polovsian choruses from "Prince Igor," B. O. H. Dec 1.* Song, "Sleeping Princess," sung at the same concert by Mr Marcoux. First performance in Boston with orchestra. Symphony No. 2, Dec 13,* B. S. O.

Bright, Dora, music to ballet "La Camargo," performed by Mme Genee, B. O. H. Nov 16.*

Carpenter, John Alden, songs: "Il pleure" and "Looking Glass River," Mrs Hunt's recital Nov 22;* "When the Misty Shadows Glide," "Dansons la gigue," Miss Bullard's recital April 3.* Sonata in G major for violin and piano, David and Clara Mannes, Feb 4.*

Chadwick, Symphonic Fantasie, "Aphrodite," B. S. O. April 4.*

Debussy, setting of the ballade made by Francois Villon as a prayer to the virgin, sung by Miss Sundelius at a concert of the Longy Club March 6.*

Elgar, "The Music Makers," the Cecilia Society April 17.*

Foote, part song for women's voices, "Through the Rushes by the River," Musical Art Club, Arthur Shepherd conductor, April 10.***

Holbrooke, Joseph,* "Queen Mab," B. S. O. Jan 3.*

Humiston, William H. "Iphigenia, dramatic cantata," People's Choral Union Jan 26.**

Klughardt, August, concerto for 'cello and orchestra, op. 59, B. S. O., Mr Warnke soloist, Dec 20.*

Lendvai, Erwin,* Symphony in D major, B. S. O. Feb 14.**

Moussorgsky, excerpts from Act 2 of "Boris Godonov," B. O. H. Dec 1.** Song, Siege of Kazan from saem opera at same concert, sung by Mr Marcoux; first time here with orchestra; Mr Denghausen sang it with piano at his recital Nov 15.

Mraczek, Joseph,* Symphonic Burlesque "Max and Moritz," B. S. O. March 14.*

Palmer, Courtlandt, "Song of the Nile," sung by Geo. Harris Jr at recital with Mme Rider-Possart March 13.*

Parelli, Attilio,* song, Invocation, Miss Teyte's recital Jan 31.

Ravel, Pavane for a dead Infanta, B. O. H. Jan 5; first performance here with orchestra.

Reger, Concerto in ancient style for orchestra, op. 123, B. S. O. Dec 13.*

Ropartz, Guy, part song for women's voices, "Dimanche," Musical Art Club, April 10.*

Rubner, Cornelius, song, "Mondnacht," Katherine Lincoln at her recital Nov 14.

Rubner, Dagmar de, "Pierrot" for piano, played by composer at Miss Lincoln's recital.

San Martini, "Sonata a tre," Flonzaley Quartet concert March 13, probably first time in Boston.

Schmitt, Florent, Songs for Four Voices and four hands piano, sung by Misses Fisher, Gauthier, Messrs Diaz, Sampieri, B. O. H. Jan 5.** Lied and Scherzo, op. 54, principal horn and nine wind instruments, Longy Club, Jan 23.*

Scott, Cyril, Irish Song and Dance for violin, Mr Zimbalist's recital March 17.*

Stojowski, Sigismund, Symphonic Rhapsody, played by composer, B. O. H. Jan 26.*

Strauss, Richard, Suite in B flat major for 13 wind instruments, Longy Club, Dec 17.*

Strube, Gustav, two symphonic poems, "Narcissus and Echo" and "Die Loreley, B. S. O. Jan 24.***

Weingartner, quintet in G minor, op. 50 Longy Club, Jan 23.* Songs with orchestra sung by Mme Weingartner-Marcel B. O. H. Feb 9* and 16.* Merry Overture, B. O. H. Feb 16,* composer conducting.

Wolff, Erich,* songs, Alle dinge habe sprache, Knabe und Veilchen, Du bist s jung, Faeden, Die Krone Gerichtet, sung by Miss Gerhardt at her recital, Jordan Hall Feb 27, and all for the first time in Boston. The composer accompanied.

Zandonai, Riccardo,* medieval serenade for 'cello and small orchestra, Mr Britt soloist, B. O. H. Jan 12.*

The Cecilia Society, Arthur Mees conductor, gave a concert Feb 20, at which new and unfamiliar music was sung. The performance of Mr Grainger's Irish Tune appears to have been the first in America; that of the other pieces the first in Boston.

Bantock, Granville, part songs for mixed voices, "I would not be a king," "Awake, awake," and the old part song "Sumer is icumen in."

Gevaert, F. A., Old French Christmas Carol, "Le Petit Jesus."

Grainger, Percy, Irish Tune without words.

Moussorgsky, Biblical cantata, "Joshua."

Vogt, A. S., An Indian Lullaby for women's voices.

Holbrook and Erich Wolff.

Out of this considerable list little appeared to be of great consequence or of enduring value. Of the composers heard for the first time in Boston, Josef Holbrooke, the young Englishman, looms large with promise. His "Queen Mab" was the most engrossing novelty on Dr Muck's programs. It disclosed uncommon originality, a virile imagination and the technic and gifts for clear and forceful expression. The songs of Erich Wolff, the lamented young composer and accompanist, were quite as unusual as he and Miss Gerhardt interpreted them, songs born of a rare spirituality and vision combined with a fine workmanship. Less can be said of other composers who came to a first hearing in Boston—Lendrai with his swollen symphony, and Mraczek with his fatuous requisition of a symphony orchestra to a feat better done by a comic supplement.

Debussy's setting of the ballad of Francois Villon, which the poet wrote as a prayer to the Virgin at his mother's request, was published with two accompanying ballads. They are preferably to be sung by a man. When first performed March 5, 1911, at the Mariguy Theatre, Paris, Charles W. Clark, the American baritone, sang them. It was he who soon after first sang them in New York.

Mr Carpenter, a young American composer now living in Chicago had a good deal to say which was interesting and admirable in his sonata. The songs did not make so good an impression. Florent Schmitt's songs had undeniable originality. They are not vocal in structure, but had rhythmic vitality and differentiation in character. Cyril Scott's music showed a piquant sense of color. Moussorgsky's "Joshua" has been done in New York impressively. It is not to be heard fairly without orchestra. Elgar's "The Music Makers," the most pretentious choral novcity, contained expressive moments in praise of the poet and those who sweep the lyre, but these are reborn not to sing, and amid a vast deal of contrapuntal travail.

Practically of not actually a novelty, Mahlyer's symphony created a profound and reverent regard for a man who wrote indisputably with the majesty and sheer conviction of genius, if at times with its inevitable proneness to excess.

Symphony Soloists.

At the Symphony concerts there have been 17 soloists. Three of these so made their first appearance in Boston: Mr Urack, Nov 29; Max Pauer, Feb 14; Norman Wilks, March 28. Miss Teyte (Jan 24) and Miss Culp (April 11) sang for the first time at these concerts. Mr Urack was found to be a well-equipped 'cellist and proved his mettle as an able and promising young conductor in Dr Muck's illness. Mr Pauer gave great pleasure by the grace and beauty of his art in a faded piano concerto. The program of his recital was disappointing. Miss Teyte showed ripening powers of voice and interpretation with the orchestra and in recital her singing was that of an artist. Mr Wilks proved harmless and may be forgotten with no needless obsequies.

Mr Kreisler was again the sterling artist. Ysaye alone excepted, there was none like unto him. Mr Godowsky played with a suave touch and with polished, impeccable mechanism, but left the hearer unmoved. Miss Gerhardt may be forgiven the irregularities as of breathing which at times mar her sing-

Symphony Hall "Pops" Begin Tomorrow Evening

The 28th season of promenade concerts by the Symphony Orchestra will open at Symphony Hall tomorrow evening, and from then on the concerts will be given every evening except Sunday until Thursday, July 3, when the season will be brought to an end with a patriotic program appropriate to the day which follows. This year a much more extensive orchestra will be used, the Symphony Orchestra having control of its members for a longer period of time than was formerly the custom.

Otto Urack, who will conduct the first three weeks, will have an orchestra of 66 men, which is as large as many Symphony orchestras of this country and of much finer quality. During the first half of the season Jacques Hoffmann will be concert master and in the second half Julius Theodorowicz, who succeeds William Krafft. Again this year, as in past seasons, the great organ of the hall will be used several times a week, with John P. Marshall as organist.

Mr Urack, the assistant conductor of the Symphony Orchestra, who begins the season, will be followed for three weeks and a half by Andre Maquarre, one of the best-liked conductors of recent years, and the last fortnight of the concerts will bring forward as conductor Clement Lenom of the orchestra.

There will be the usual "College Nights," the first being Amherst, May 14, and the usual nights devoted to special programs. Mr Urack's first special night will be Monday, May 12, for which he has prepared a program devoted largely to Wagnerian music.

The selections tomorrow evening will be as follows:

Entrance of Guests into the Wartburg, "Tannhauser" ....Wagner
Organ, Mr. Marshall.
Overture, "Jubilee" ....Weber
Organ, Mr. Marshall.
Waltz, "Legends from the Vienna Woods" Strauss
Selection, "Madame Butterfly".......Puccini
Overture, "Der Freischutz"...........Weber
Suite, "L'Arlesienne"..................Bizet
(a) Prelude. (b) Adagietto.
Wotan's Farewell and Magic Fire Scene, "Die Walkure" ....Wagner
Rhapsody, "Espana"................Chabrier
Overture, "The Merry Wives of Windsor" Nicolai
"Evening Song"....................Schumann
Selection from "The Mikado"........Sullivan
March, "Stars and Stripes"...........Sousa

SUNDAY POST,

MAY 4, 1913

POP CONCERTS

The 28th season of the promenade concerts, commonly known as the Pops, will open at Symphony Hall next Monday evening, May 5, and from then on the concerts will be given every evening except Sunday until Thursday, July 3, when the season will be brought to an end with a grand patriotic programme appropriate to the day which follows.

The season this year will be better than ever, if only because a much more extensive orchestra will be used. The Symphony Orchestra, having control of its members for a longer period of time than was formerly the custom, is thus able to make the Pop concerts most elaborate. Mr. Urack, who will conduct the first three weeks, will have an orchestra of 66 men, which is as large as many symphony orchestras of this country, and it goes without saying, of much finer quality. During the first half of the season Mr. Jacques Hoffmann will be concert-master, and in the second half Mr. Julius Theodorowicz, who succeeds Mr. William Krafft. Again this year, as in past seasons, the great organ of the hall will be used several times a week, with Mr. John P. Marshall as organist. "Organ Nights" at the Pops have become among the most popular.

Mr. Urack, the assistant conductor of the Symphony Orchestra, who begins the season, will be followed for three weeks and a half by Mr. Andre Maquarre, one of the best liked conductors of recent years, and the last fortnight of the concerts will bring forwards as conductor Mr. Clement Lenom of the orchestra. As already announced, there will be the usual college nights, the first being Amherst, on May 14, and the usual nights devoted to special programmes. Mr. Urack's first special night will be on Monday, May 12, for which he has prepared a most interesting programme devoted largely to Wagnerian music. This will be the first Wagner night of the season. The programme for the opening night next Monday is as follows:

Entrance of guests into the Wartburg, "Tannhauser" ....Wagner
Organ, Mr. Marshall.
Overture, "Jubilee" ....Weber
Organ, Mr. Marshall.
Waltz, "Legends from the Vienna Woods" Strauss
Selection, "Madama Butterfly".........Puccini
Overture, "Der Freischutz"...............Weber
Suite, "L'Arlesienne" (prelude and adagietta) ....Bizet
Wotan's farewell and magic fire scene, "Die Walkure" ....Wagner
Rhapsody, "Espana"....................Chabrier
Overture, "The Merry Wives of Windsor"....................Nicolai
"Evening Song"....................Schumann
Selection from "The Mikado"..........Sullivan
March, "Stars and Stripes"...........Sousa

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MAY 3, 1913.

EVENING HERALD,

SYMPHONY CLOSES GREATEST SEASON

Brahms's Symphony, Tribute to J. P. Morgan and Wagner Numbers the Program.

By FRANK BERTWALL

The Boston Symphony Orchestra closed its 32d season, so far as the Friday afternoon public rehearsals are concerned, yesterday afternoon. The program was Brahms's C minor symphony, and three Wagner selections, the overture to "Rienzi," and preludes to "Tristan" and "Parsifal." The concert opened with the second movement from Beethoven's seventh symphony, given as a tribute to the memory of John Pierpont Morgan.

Dr. Muck could fairly rest the season on his reading of Brahms's great symphony. It is a grand work, and was most eloquently interpreted. It affords fine opportunities to hear the soloists of the orchestra at their best, and that best is something ever to be treasured. Its close was followed by an outburst of enthusiasm that even overshadowed the applause which greeted Dr. Muck at the opening of the concert, and that applause spoke volumes of the place Dr. Muck holds in the hearts of music lovers. Of course, the orchestra shared in the approval. Dr. Muck and the audience ever will have it so.

The Wagner selections, given in observance of the centenary of the composer, afforded still further opportunities for the audience to congratulate itself upon the merit of the conductor and the orchestra. They were given flawlessly, fitly closing the greatest and most successful season in the orchestra's history. Pleasant, indeed, is the thought that there are still four years more of Dr. Muck's peerless leadership.

TRANSCRIPT,

MAY 3, 1913

"THE POPS" TO BEGIN

Monday Evening Opens Them with Mr. Urack as a New Conductor

BETWEEN the end of the final Symphony Concert this evening and the beginning of the first "Pop" Concert on Monday evening, Symphony Hall will undergo its annual transformation. Little tables will replace the ranked seats on the floor. The chorus-room adjoining the first balcony will become a restaurant in miniature. Somewhere on the outskirts, a bar will dispense light and mild liquors. Somewhere else a buffet will feed the hungry. Somewhere else still, cigars may be had for the paying. Finally on the stage will sit sixty-six men—two-thirds of the Symphony Orchestra—to play music of many kinds—potpourris from operas, operettas and musical plays, Viennese waltzes, "favorite" overtures, sentimental melodies, and once and again a fragment of Wagner's music-dramas or a classic piece. On Monday and for three weeks to come, Mr. Urack, the new assistant conductor of the Symphony Orchestra, will lead this band, and at the Symphony Concerts themselves, he has already proved his fitness for his job. So will "The Pops" begin their spring round once more, changed here and there in a detail but remaining essentially the institution for light pleasure—in spite of the seeming paradox—that they have been these many years after the "regular season" in Boston is done. For their continuing public, they need no lush. A new public that annually finds them out, is pleasurably surprised at its own discoveries. Here is the first programme:

Entrance of Guests into the Wartburg, from "Tannhäuser" (Organ, Mr. Marshall.)	Wagner
Overture, "Jubilee" (Organ, Mr. Marshall.)	Weber
Waltz, "Legends from the Vienna Woods"	Strauss
Selection, "Madama Butterfly"	Puccini
Overture, "Der Freischütz"	Weber
Suite, "L'Arlésienne" (Prelude, Adagietto.)	Bizet
Wotan's Farewell and Fire Scene from "Die Walkure"	Wagner
Rhapsody, "España"	Chabrier
Overture, "The Merry Wives of Windsor"	Nicolai
Evening Song	Schumann
Selection, "The Mikado"	Sullivan
March, "Stars and Stripes"	Sousa

TRANSCRIPT,

MAY 3, 1913

THE SYMPHONY CONCERTS

THE END CROWNS DR. MUCK'S WORK

The Goal That He Set Himself in October Becomes the Goal That He Has Achieved in May—The Orchestra Now at Its Highest Pitch of Attainment and the Conductor in the Fulness of His Powers—Released Brahms and Commemorative Wagner—Enthusiastic Leave-Takings

EVEN with three numbers of the programme commemorating the centenary of the birth of Wagner, with Brahms's most eloquent symphony besides, and with a curiously obtruded and somewhat belated memorial piece—the andante of Beethoven's seventh symphony—to the late Mr. Morgan, the final Symphony Concert yesterday afternoon brought most thought of Dr. Muck and the orchestra and of the sum of their work for the year. Of course, there was applause in plenty for both—the general, sincere and hearty applause by which the Friday audience has now become much the more responsive and reciprocating of the two companies that weekly hear the Symphony Concerts. Memorial or no memorial to Mr. Morgan, clapping cheerfully and warmly welcomed Dr. Muck when he came to his place; swelled between each movement of Brahms's symphony; at the close called the conductor back, set the orchestra on its feet and summoned him yet a third time; waxed again after each piece of Wagner; and would not cease, even when a long concert was done, until Dr. Muck had once and twice taken modest but unusually smiling leave.

All this was more than token of the general appreciation and admiration. It was the outward and audible sign that now at the beginning of May the end has crowned the work which the conductor set himself six months ago. He returned to his post resolved above all else to make the Symphony Orchestra as perfect an instrument as he could compass. He would not have it merely more eloquent than other orchestras; for that, however high the standard, was relatively a common criterion. He would have it eloquent with the rare and ideal eloquence in which fulfilment almost matches vision. To that end Dr. Muck shaped his programmes and ordered his rehearsals. For that end he lavished all his powers tirelessly and stimulated all the powers of his men. They have answered as though they knew and felt his end. Together they have gained it. At the close of Dr. Muck's first year—and four years more of his conducting are still to come—the Symphony Orchestra seemingly stands at the apogee of attainment. More than ever before it is as perfect an instrument as a human instrument can well be. Here and there, it can be bettered in an individual voice and the player upon it, as it was bettered the other day with a new tuba. Doubtless it will be so bettered as Dr. Muck may discover and will. But these are details—often heeded only by the expert—in the sum of the whole effect.

That effect, by merely human standards, is now almost perfect—perfect in the quality of tone in the several choirs and in most of the sharply individualized instruments; perfect in the range, the balance, the euphony, the elasticity and the sensibility of the blended tonal mass; perfect in its luminous utterance of music, in the manifold force of voice that it gives it, in the diverse richness of its coloring of it, in the variety of its march through it, in its rhythmic suppleness and felicity, in its manifold eloquence of mood and passion, image and suggestion, poetry and drama. The Symphony Orchestra is now, as never before, a virtuoso orchestra in the highest, amplest and finest sense of the words. It is more than a virtuoso orchestra because it warms its virtuosity with glowing beauty and wings it with the multifold strength of ordered and sensitive power. It delights the ear; it transports the imagination; its voice is an emotion in itself. They say that the old and dying Vieuxtemps sent for the young Ysaye that he might hear the slow movement of one of his violin concertos played as he had imagined it. So more than one composer, of old or newly dead, might be fain to summon the Symphony Orchestra into the Elysian Fields to hear it play his music. The fortunate living may come and hear for themselves and depart rejoicing. In their hearts they may even say: "Did I really write so?"

The men themselves have helped to work these signs and wonders; but they could not have wrought them without their conductor to be the leader and so the guiding, stimulating, ordering and achieving force in the deed. Dr. Muck may or may not be unmatched among the conductors of the first rank in our immediate time. It is perilous to bear a measuring rule into the orchestral Olympus. But none of them seems to assemble more of the attributes of a great conductor or to hold them in juster balance. His industry is as tireless as it is unobtrusive; he holds all his faculties in even and ready command; the first and the deepest interest of his life is the practice of his profession and his art. Servans servorum Dei—the servant of the servants of God—the early Popes used proudly to name themselves. So Dr. Muck might call himself, and as proudly, the servant of the composers whose music he plays. He transmits it to us who hear in the living image of its form and substance, in the unclouded and undiminished eloquence of its own voice, in the emotion, as it seems, in which it wa created. Divining [illegible] imparts, Imparting, he [illegible]

For in Dr. Muck is that faculty of divination and that quality of impartment which differentiate the great conductor from the merely able practitioner of his art. The psychologists—and what a field conducting opens to them—may analyze such divination into this and that attribute of intellect imagination and emotion. What it yields is sufficient for us who listen through twenty-four or forty-eight concerts in a season to its play. Out of it in Dr. Muck spring the pace, the accent, the rhythm, the tonal color that reveal each piece of music that he chooses, that give to it in mass and detail its integrity and individuality, its appropriate eloquence, its animating and recreating life. It does not merely sound in its own image; it sounds in that image made alive, penetrating, commanding. What Wagner called the melos and bade the conductor find is the soul of the music. Dr. Muck finds it. Akin to this divination, if not a part of it, is the sensitiveness of his ear to the euphony, the force, the quality of tone that he draws from his orchestra. It extends from the finest gossamer delicacies to the largest multitudinous sweeps. Akin again is his superlative sensitiveness to rhythm and his adroit command of it. Of this divination seems his range and mastery of contrast, of proportioning and of repose. His sense of unfolding and cumulating design, his fore knowledge of the end from the beginning, however far-flung, may pass for intellectual faculty. Yet it is of imagination, too. By clear imagination, which is also divination, Dr. Muck seems to enter into the very mind and spirit of the composer. The composer wrote in emotion, sometimes in an emotion that the music hardly embodied and released. Divining, penetrating, Dr. Muck enters into this emotion, transmits it, and sometimes releases and heightens it as though he were freeing that, which from sheer intensity of feeling, held the composer almost tongue-tied. As widely as these composers range, so ranges Dr. Muck's divination. Now to do and to be these things is to be a very great conductor in the fulness of his powers. Recall for the climax of the year the last four or five concerts. Fortunate the orchestra and the conductor who could match them.

As many of these attributes and attainments of men and master as the music of yesterday asked shone through their performance. The symphony in C minor of Brahms began in magnificently projecting and propelling eloquence that made the music almost Straussian in its power. The "slow" introduction advanced in streaming harmonies to the rhythm of its drum beats. The allegro ran its course now in tossing tumults of tone; now in shadowed and blended under voices; again in large sweeps of sound; again in nervous energy; and yet again in grave, rich depth of sustained song. When has it sounded so various of voice, so rich of emotion? It was as though the conductor was releasing the passion of tone that Brahms had hidden in reticence, as though his fire had melted the composer's reflection into outpouring. The slow movement, with the orchestra singing almost always in half voice, went its way from shadowed beauty to shadowed beauty, grave, poignant. Sometimes this beauty seemed to suffuse the whole orchestra, the whole song. Or it lingered in some long-held phrase or harmonically it underwent almost Wagnerian transfiguration. The gradients of quiet color were endlessly subtle; the mellow gravity never hardened into austerity.

The little scherzo was bright with rhythm and aglow with warm instrumental song. The famous transition into the finale, that conductors can make into the veriest artifice and even into neurotic trickery, began in a moment of quiet and intense declamation. The instrumental voices ran low; the tonal tints were dark. The goading pizzicati swept through the strings; the horns sounded their wondrous melody; the flute warmed it into beauty; the trombones mellowed it. It was as though the music was issuing from a brimming heart about to outpour its song of joy. The song came in its expanding and propelling elation, flooded the music, drove it and the orchestra forward in streaming energy, rose into gorgeous tumult, ended elate and breathless in its own intensity. Not Brahms emotionalized—for the music is intrinsically emotional—but Brahms almost passionately released.

The rest was Wagner—the young Wagner of the overture to "Rienzi" which Dr. Muck made as sonorous and flamboyant as the theatrical romanticism that inspired and fashioned it; the passionate, the puissant, sensuous and flaming Wagner of the golden prime of the prelude to "Tristan," and Dr. Muck wove his aching phrases into the mounting song of desire, wrenching itself out of fate to feed upon itself till it falls and dies of its own satiety; and last, the prelude to "Parsifal" of the final years wherein Wagner wrote the music of anguish, of pity, of hope and of mystic ecstacy as no man had written it before or has written it since. They tell how the old composer, conducting it almost by chance in one of the final rehearsals at Baireuth, made it pierce the hearts of those that heard. It is hard to believe that Dr. Muck yesterday did less than he. At moments as he stood intent and in profile, he was uncannily like the portraits of Wagner himself.

H. T. P.

MAY 3, 1913.

EVENING HERALD,

SYMPHONY CLOSES GREATEST SEASON

Brahms's Symphony, Tribute to J. P. Morgan and Wagner Numbers the Program.

By FRANK BERTWALL

The Boston Symphony Orchestra closed its 32d season, so far as the Friday afternoon public rehearsals are concerned, yesterday afternoon. The program was Brahms's C minor symphony, and three Wagner selections, the overture to "Rienzi," and preludes to "Tristan" and "Parsifal." The concert opened with the second movement from Beethoven's seventh symphony, given as a tribute to the memory of John Pierpont Morgan.

Dr. Muck could fairly rest the season on his reading of Brahms's great symphony. It is a grand work, and was most eloquently interpreted. It affords fine opportunities to hear the soloists of the orchestra at their best, and that best is something ever to be treasured. Its close was followed by an outburst of enthusiasm that even overshadowed the applause which greeted Dr. Muck at the opening of the concert, and that applause spoke volumes of the place Dr. Muck holds in the hearts of music lovers. Of course, the orchestra shared in the approval. Dr. Muck and the audience ever will have it so.

The Wagner selections, given in observance of the centenary of the composer, afforded still further opportunities for the audience to congratulate itself upon the merit of the conductor and the orchestra. They were given flawlessly, fitly closing the greatest and most successful season in the orchestra's history. Pleasant, indeed, is the thought that there are still four years more of Dr. Muck's peerless leadership.

TRANSCRIPT,

MAY 3, 1913

"THE POPS" TO BEGIN

Monday Evening Opens Them with Mr. Urack as a New Conductor

BETWEEN the end of the final Symphony Concert this evening and the beginning of the first "Pop" Concert on Monday evening, Symphony Hall will undergo its annual transformation. Little tables will replace the ranked seats on the floor. The chorus-room adjoining the first balcony will become a restaurant in miniature. Somewhere on the outskirts, a bar will dispense light and mild liquors. Somewhere else a buffet will feed the hungry. Somewhere else still, cigars may be had for the paying. Finally on the stage will sit sixty-six men—two-thirds of the Symphony Orchestra—to play music of many kinds—potpourris from operas, operettas and musical plays, Viennese waltzes, "favorite" overtures, sentimental melodies, and once and again a fragment of Wagner's music-dramas or a classic piece. On Monday and for three weeks to come, Mr. Urack, the new assistant conductor of the Symphony Orchestra, will lead this band, and at the Symphony Concerts themselves, he has already proved his fitness for his job. So will "The Pops" begin their spring round once more, changed here and there in a detail but remaining essentially the institution for light pleasure—in spite of the seeming paradox—that they have been these many years after the "regular season" in Boston is done. For their continuing public, they need no lush. A new public that annually finds them out, is pleasurably surprised at its own discoveries. Here is the first programme:

Entrance of Guests into the Wartburg, from "Tannhäuser" (Organ, Mr. Marshall.)	Wagner
Overture, "Jubilee" (Organ, Mr. Marshall.)	Weber
Waltz, "Legends from the Vienna Woods"	Strauss
Selection, "Madama Butterfly"	Puccini
Overture, "Der Freischütz"	Weber
Suite, "L'Arlésienne" (Prelude, Adagietto.)	Bizet
Wotan's Farewell and Fire Scene from "Die Walküre"	Wagner
Rhapsody, "España"	Chabrier
Overture, "The Merry Wives of Windsor"	Nicolai
Evening Song	Schumann
Selection, "The Mikado"	Sullivan
March, "Stars and Stripes"	Sousa

TRANSCRIPT,

MAY 3, 1913

THE SYMPHONY CONCERTS

THE END CROWNS DR. MUCK'S WORK

The Goal That He Set Himself in October Becomes the Goal That He Has Achieved in May—The Orchestra Now at Its Highest Pitch of Attainment and the Conductor in the Fulness of His Powers—Released Brahms and Commemorative Wagner—Enthusiastic Leave-Takings

EVEN with three numbers of the programme commemorating the centenary of the birth of Wagner, with Brahms's most eloquent symphony besides, and with a curiously obtruded and somewhat belated memorial piece—the andante of Beethoven's seventh symphony—to the late Mr. Morgan, the final Symphony Concert yesterday afternoon brought most thought of Dr. Muck and the orchestra and of the sum of their work for the year. Of course, there was applause in plenty for both—the general, sincere and hearty applause by which the Friday audience has now become much the more responsive and reciprocating of the two companies that weekly hear the Symphony Concerts. Memorial or no memorial to Mr. Morgan, clapping cheerfully and warmly welcomed Dr. Muck when he came to his place; swelled between each movement of Brahms's symphony; at the close called the conductor back, set the orchestra on its feet and summoned him yet a third time; waxed again after each piece of Wagner; and would not cease, even when a long concert was done, until Dr. Muck had once and twice taken modest but unusually smiling leave.

All this was more than token of the general appreciation and admiration. It was the outward and audible sign that now at the beginning of May the end has crowned the work which the conductor set himself six months ago. He returned to his post resolved above all else to make the Symphony Orchestra as perfect an instrument as he could compass. He would not have it merely more eloquent than other orchestras; for that, however high the standard, was relatively a common criterion. He would have it eloquent with the rare and ideal eloquence in which fulfilment almost matches vision. To that end Dr. Muck shaped his programmes and ordered his rehearsals. For that end he lavished all his powers tirelessly and stimulated all the powers of his men. They have answered as though they knew and felt his end. Together they have gained it. At the close of Dr. Muck's first year—and four years more of his conducting are still to come—the Symphony Orchestra seemingly stands at the apogee of attainment. More than ever before it is as perfect an instrument as a human instrument can well be. Here and there, it can be bettered in an individual voice and the player upon it, as it was bettered the other day with a new tuba. Doubtless it will be so bettered as Dr. Muck may discover and will. But these are details—often heeded only by the expert—in the sum of the whole effect.

That effect, by merely human standards, is now almost perfect—perfect in the quality of tone in the several choirs and in most of the sharply individualized instruments; perfect in the range, the balance, the euphony, the elasticity and the sensibility of the blended tonal mass; perfect in its luminous utterance of music, in the manifold force of voice that it gives it, in the diverse richness of its coloring of it, in the variety of its march through it, in its rhythmic suppleness and felicity, in its manifold eloquence of mood and passion, image and suggestion, poetry and drama. The Symphony Orchestra is now, as never before, a virtuoso orchestra in the highest, amplest and finest sense of the words. It is more than a virtuoso orchestra because it warms its virtuosity with glowing beauty and wings it with the multifold strength of ordered and sensitive power. It delights the ear; it transports the imagination; its voice is an emotion in itself. They say that the old and dying Vieuxtemps sent for the young Ysaye that he might hear the slow movement of one of his violin concertos played as he had imagined it. So more than one composer, of old or newly dead, might be fain to summon the Symphony Orchestra into the Elysian Fields to hear it play his music. The fortunate living may come and hear for themselves and depart rejoicing. In their hearts they may even say: "Did I really write so?"

The men themselves have helped to work these signs and wonders; but they could not have wrought them without their conductor to be the leader and so the guiding, stimulating, ordering and achieving force in the deed. Dr. Muck may or may not be unmatched among the conductors of the first rank in our immediate time. It is perilous to bear a measuring rule into the orchestral Olympus. But none of them seems to assemble more of the attributes of a great conductor or to hold them in juster balance. His industry is as tireless as it is unobtrusive; he holds all his faculties in even and ready command; the first and the deepest interest of his life is the practice of his profession and his art. Servans servorum Dei—the servant of the servants of God—the early Popes used proudly to name themselves. So Dr. Muck might call himself, and as proudly, the servant of the composers whose music he plays. He transmits it to us who hear in the living image of its form and substance, in the unclouded and undiminished eloquence of its own voice, in the emotion, as it seems, in which it wa created. Divin[illegible] imparts, [illegible]

For in Dr. Muck is that faculty of divination and that quality of impartment which differentiate the great conductor from the merely able practitioner of his art. The psychologists—and what a field conducting opens to them—may analyze such divination into this and that attribute of intellect imagination and emotion. What it yields is sufficient for us who listen through twenty-four or forty-eight concerts in a season to its play. Out of it in Dr. Muck spring the pace, the accent, the rhythm, the tonal color that reveal each piece of music that he chooses, that give to it in mass and detail its integrity and individuality, its appropriate eloquence, its animating and recreating life. It does not merely sound in its own image; it sounds in that image made alive, penetrating, commanding. What Wagner called the melos and bade the conductor find is the soul of the music. Dr. Muck finds it. Akin to this divination, if not a part of it, is the sensitiveness of his ear to the euphony, the force, the quality of tone that he draws from his orchestra. It extends from the finest gossamer delicacies to the largest multitudinous sweeps. Akin again is his superlative sensitiveness to rhythm and his adroit command of it. Of this divination seems his range and mastery of contrast, of proportioning and of repose. His sense of unfolding and cumulating design, his fore knowledge of the end from the beginning, however far-flung, may pass for intellectual faculty. Yet it is of imagination, too. By clear imagination, which is also divination, Dr. Muck seems to enter into the very mind and spirit of the composer. The composer wrote in emotion, sometimes in an emotion that the music hardly embodied and released. Divining, penetrating, Dr. Muck enters into this emotion, transmits it, and sometimes releases and heightens it as though he were freeing that, which from sheer intensity of feeling, held the composer almost tongue-tied. As widely as these composers range, so ranges Dr. Muck's divination. Now to do and to be these things is to be a very great conductor in the fulness of his powers. Recall for the climax of the year the last four or five concerts. Fortunate the orchestra and the conductor who could match them.

As many of these attributes and attainments of men and master as the music of yesterday asked shone through their performance. The symphony in C minor of Brahms began in magnificently projecting and propelling eloquence that made the music almost Straussian in its power. The "slow" introduction advanced in streaming harmonies to the rhythm of its drum beats. The allegro ran its course now in tossing tumults of tone; now in shadowed and blended under voices; again in large sweeps of sound; again in nervous energy; and yet again in grave, rich depth of sustained song. When has it sounded so various of voice, so rich of emotion? It was as though the conductor was releasing the passion of tone that Brahms had hidden in reticence, as though his fire had melted the composer's reflection into outpouring. The slow movement, with the orchestra singing almost always in half voice, went its way from shadowed beauty to shadowed beauty, grave, poignant. Sometimes this beauty seemed to suffuse the whole orchestra, the whole song. Or it lingered in some long-held phrase or harmonically it underwent almost Wagnerian transfiguration. The gradients of quiet color were endlessly subtle; the mellow gravity never hardened into austerity.

The little scherzo was bright with rhythm and aglow with warm instrumental song. The famous transition into the finale, that conductors can make into the veriest artifice and even into neurotic trickery, began in a moment of quiet and intense declamation. The instrumental voices ran low; the tonal tints were dark. The goading pizzicati swept through the strings; the horns sounded their wondrous melody; the flute warmed it into beauty; the trombones mellowed it. It was as though the music was issuing from a brimming heart about to outpour its song of joy. The song came in its expanding and propelling elation, flooded the music, drove it and the orchestra forward in streaming energy, rose into gorgeous tumult, ended elate and breathless in its own intensity. Not Brahms emotionalized—for the music is intrinsically emotional—but Brahms almost passionately released.

The rest was Wagner—the young Wagner of the overture to "Rienzi" which Dr. Muck made as sonorous and flamboyant as the theatrical romanticism that inspired and fashioned it; the passionate, the puissant, sensuous and flaming Wagner of the golden prime of the prelude to "Tristan," and Dr. Muck wove his aching phrases into the mounting song of desire, wrenching itself out of fate to feed upon itself till it falls and dies of its own satiety; and last, the prelude to "Parsifal" of the final years wherein Wagner wrote the music of anguish, of pity, of hope and of mystic ecstacy as no man had written it before or has written it since. They tell how the old composer, conducting it almost by chance in one of the final rehearsals at Baireuth, made it pierce the hearts of those that heard. It is hard to believe that Dr. Muck yesterday did less than he. At moments as he stood intent and in profile, he was uncannily like the portraits of Wagner himself.

H. T. P.

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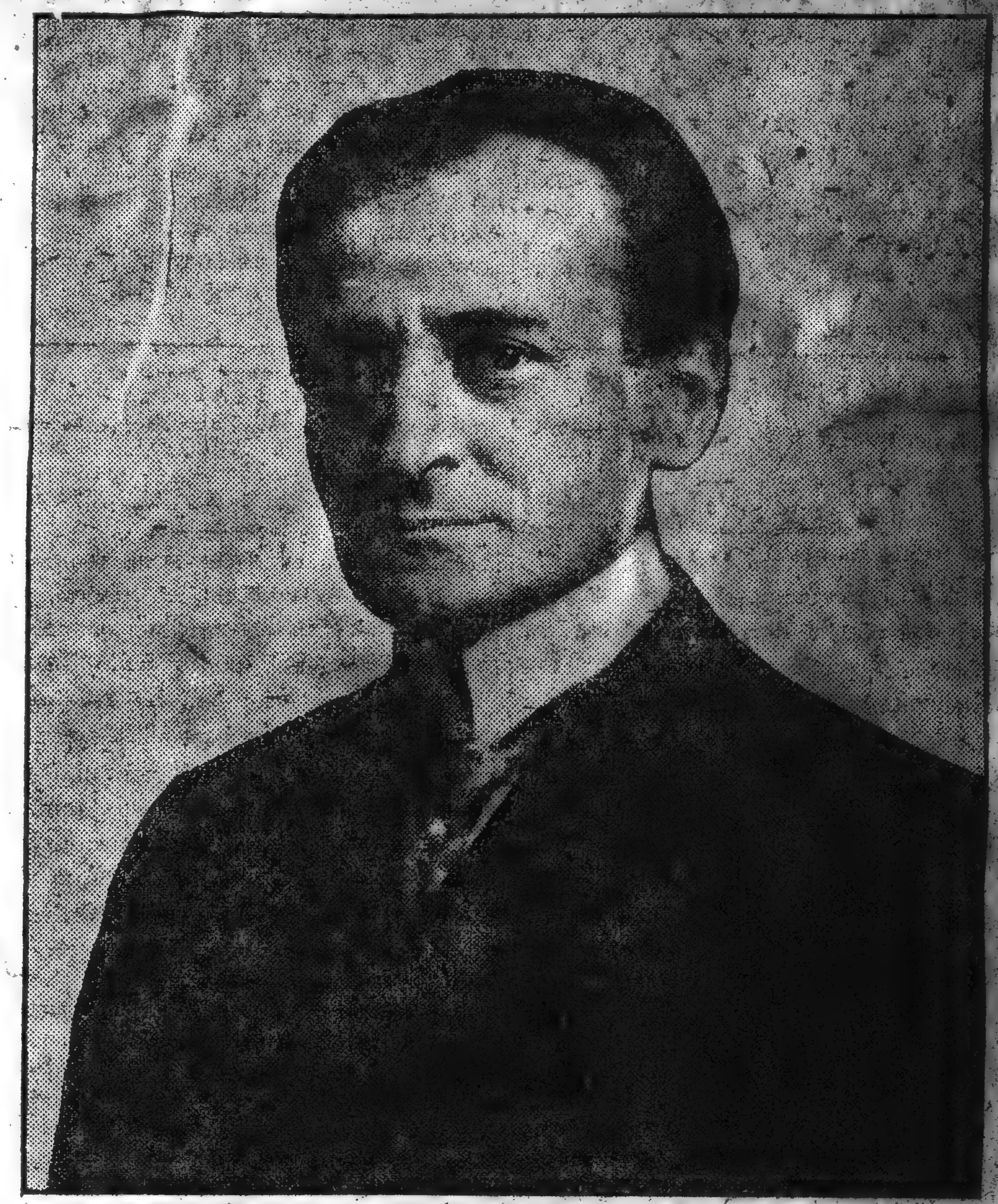
MONITOR, BOSTON, MASS., SATURDAY, MAY 3, 1913

CHOICE OF WORKS FOUND IMPARTIAL

Year of Orchestral Concerts Shown to Have Equalized Classic and Modern Periods and to Have Improved Position of Soloists

RANGE OF PROGRAMS BROADENED



(Photo by Garo, Boston)

Karl Muck applauded in music of all nationalities

UNDER the musical direction of Karl Muck, the Boston Symphony orchestra, which closes tonight, has brought conservatives and radical listeners into happy relations. Once more those who think that the classic epoch of Mozart, Haydn and Beethoven represents the greatest that has been thought or that can be thought in music, stand on an equality in argument with those who think that the epoch of Strauss, Sibelius and Mahler represents essential advance over the past. If you have made up your mind that Schubert's B minor symphony contains all there is to be said in the cyclic form of compostion for string, wood and brass choirs, barring the loss from the record of inspiration of that passage which is the cause of the work having the designation "Unfinished," you have had a fair chance during the past winter with the Strauss enthusiast who holds that the "Domestic Symphony" is the consummation of tone-thinking. Dr. Muck's fair presentation of masters of all schools, of all countries and of all dates has made the ground solid under everybody's feet. Partizan of whatever camp you may be, you have been able to bring the best of evidence to support your views from the Symphony concerts themselves. Dr. Muck, except that he follows the general policy of the institution of which he is musical director of putting German music in the foreground, is absolutely impartial in his selection of composers.

Practise Diligent

Historic values in the first year of Dr. Muck's return engagement have been equalized. Early and late periods of composition have been shown to have a common purpose. Musical expression has been proved to be on the whole permanent in its aims. Its mechanical means may improve, its structural opportunities may enlarge and its subject matter may grow richer with every decade; yet its appeal is precisely the same thing today that it was two centuries ago. Dr. Muck admits the complexity of the big symphony and accordingly he prepares his modern programs on a plan of choir-unit efficiency and of time economy. His routine rehearsals are called models of administration and of discipline. He sends his men home on the noon of rehearsal days satisfied that they have done a morning's work that will count and sure of their mastery of the program. And the conductor while recognizing the technical vastness of present day compositions, has always maintained that these compositions are human. He has freed symphony listeners from the idea that because the twentieth century tone builder does things on a large plan he is therefore pretentious and aloof.

Americans Recognized

Evidence of broad program method and of interpretative generosity has been found in the conductor's willingness to include American compositions in his offerings and to devote himself earnestly to their rehearsal. Dr. Muck's hospitality to the American composer has not been merely diplomatic. It has not been in the least condescending. It may perhaps be said to represent concessions to certain local artistic interests, since the composers have all been of the Boston school. Yet his entertainment of the names of Strube, MacDowell, Loeffler and Chadwick on his programs has had the purpose of revealing the talent of the new world, not of making a joke of it.

The solo scheme of the season, judged by the number of visiting artists who sang and played, has been more restricted than usual. But judged by the care with which the solo numbers have been presented as works for orchestra and principal artist working together, judged by standards of complete, rather than of one-sided interpretation, the scheme has been remarkably liberal. Dr. Muck, so far from trying to win away Symphony listeners from their habitual fondness for a program with soloist, has worked toward persuading them to a new and better appreciation of the idea. He has reaffirmed the value of visiting pianist, violinist and singer in the concert routine.

Dr. Muck may be regarded as having spent his year in preparing the orchestra to do great things rather in making it do them. So far as external performance goes, his season has been consistently brilliant, but with respect to interpretation it has been so only on occasion.

At the outset the conductor was faced with two disadvantages, and there was nothing for him to do but to get rid of them, even to spend an entire year in getting rid of them. The first disadvantage was on the side of technique, the second on the side of repertory.

To consider these one at a time, it may be said that Dr. Muck's predecessor in the Symphony conductorship left the players' resources of execution in ruins. For Max Fiedler's four years of reading of the big modern scores took the last breath and scrape of tone reserve out of the orchestra. In his presentations of the tone poems of Strauss and of symphonies of Bruckner he drove all the instrumental choirs to their utmost. He nearly disorganized the tone blend of the octet of French horns. He developed a harshness in the heavy brass section, the trumpets, trombones and tuba, which the auditorium became at last too small for. Then the former conductor rushed the men in their execution, especially the violinists, until delicacy of phrasing began to be a thing of the past.

An interesting type of orchestral reading indeed, was developed by the use of the full tone and the rapid articulation of themes. It must be admitted that Mr. Fiedler proclaimed the importance of a principle of interpretation which is likely to be universally accepted some day, the principle of the larger rhythm. The Fiedler style had the good effect of giving a great present-day work coherence and compactness, because it pointed out the important ideas and let the unimportant ones go with only casual notice. It was extraordinarily successful in balancing climax and in declaring the leading thought of the composer so that it stayed in memory. But it lost to the orchestra itself the power of giving strict outline to melodies and of accurately expounding every incidental phrase.

The accurate lesser rhythm, the kind that is admirable in the symphonies of the classic epoch, was long ago established as the standard in Boston, under the directorship of Mr. Gericke. And the regaining of the lost lesser rhythm has been the chief work of Dr. Muck in the first year of his return engagement.

The second disadvantage has balked Dr. Muck constantly in his selection of work, and it has given cause for the persistence of the criticism, recently revived in a New York season review, that he is not a great program-maker. For Mr. Fiedler besides overdriving his players, overplied the modern repertory. He presented so many works of the most interesting man of the modern German school, Richard Strauss, that he made it impossible for Dr. Muck to bring this composer regularly forward.

Mr. Fiedler played the Strauss compositions to exhaustion, and there was nothing for Dr. Muck to do but to leave them on the shelf for a season. Two Strauss pieces, the "Till Eulenspiegel" and the "Don Juan" tone poems, he did offer, but from the composer's large works he was compelled to give symphony listeners a recess. Bruckner he introduced into his programs in the E major symphony, but under such restrictions for practise time that the work was not interpreted with characteristic results.

The greatest service of Dr. Muck has without doubt been his restoration of the classic composers to a position of honor in the Symphony programs. Though there are probably few listeners who would declare against progress in orchestral endeavor, and though everybody is of course glad to welcome any new music that has a message, yet few Bostonians are ready to have the works of the late eighteenth century and of the early nineteenth either neglected or carelessly interpreted. The idea almost took root in the musical community during the administration of Mr. Fiedler that a group of instrumental players could not reasonably be expected to keep themselves in trim for both classic and modern compositions. The sentiment came near prevailing that the orchestra had outgrown Haydn and Beethoven. Dr. Muck set to work to correct that impression in the first month of the season, giving a performance in conservative mood of the Beethoven "Eroica" symphony at his opening concert and one in radically modern vein of the Bischoff E major symphony at his third concert. He has adhered to this policy right to the end and has proved it entirely successful. As he put Beethoven and Bischoff in agreement in October, so he did Haydn and Mahler in April.

To name important symphonies not yet mentioned to which Dr. Muck has given distinguished interpretation, there were the Sibelius symphony in E minor, the Beethoven fifth and the Lendavi in D major; works on the tone poem order strikingly well presented were Macdowell's "Indian" suite, Loeffler's "Pagan Poem," Chadwick's "Aphrodite," Mraczek's "Max and Moritz," Dukas's "Apprentice," and Charpenter's "Italy." First among the solo works which had remarkable treatment, considered from the orchestral as well as from the virtuoso standpoint, was Beethoven's violin concerto, with Fritz Greisler as soloist. Arias from operas of the old school with Herbert Witherspoon and Miss Gerhardt as soloists were an all around success. All overtures were carefully studied, and as a rule their position on the program was at the end, where they might have been with some excuse cursorily performed. Dr. Muck has made it worth while for listeners to stay to the close of all his concerts.

Two admirable pension fund concerts were given, the first bringing forward a Wagner program, which was on the whole the most brilliant performance Dr. Muck gave during the entire year, the second reviving Tschaikowsky's "Pathetic" symphony to great acclaim.

Admirable solo work was done by Messrs. Witek, Noack and Warnke, when they were given their opportunity to come forward from the ranks and present a concerto. Excellent readings of repertory numbers of the lesser technical demand were given by Otto Urack when as assistant conductor he substituted for Dr. Muck.

Incidental solo work of the most praiseworthy kind, the kind that contributes to the orchestra's high reputation, was done by Mr. Longy, oboist; Mr. Maquarre, flutist; Mr. Sadony, bassoonist; Mr. Ferir, viola player and Mr. Keim, trumpeter.

The orchestra has added to the musical record of the year in Boston outside of its 24 pairs of Symphony concerts by furnishing accompaniments to the concerts of the Cecilia Society and to the performance in Symphony hall of Verdi's "Requiem" by the Somerville high school chorus under the direction of S. Henry Hadley. In these choral concerts the orchestra has been reduced in size by omitting certain of the leading performers. The concert master has been Jaques Hoffmann.

BRAHMS INTERPRETED

In Symphony hall Friday afternoon Karl Muck rehearsed the last program of the Symphony orchestra season, presenting the following works: Brahms, symphony No. 1, in C minor, op. 68; Wagner, overture to the opera "Rienzi," prelude to "Tristan and Isolde," prelude to "Parsifal." The program was introduced by the second movement of Beethoven's seventh symphony, in memoriam John Pierpont Morgan.

According to the avowed intention of the managers a few weeks ago, the program was to have been entirely Wagnerian, with distinguished singers of the Metropolitan Opera company assisting. But the steamship agents anticipated the concert agents and the artists got booked for passage to Europe instead of for appearance in Symphony hall. So the Wagner centenary in Boston turned out a pretty tame affair. The three overtures represented the composer well in his characteristic styles as an orchestral score-maker and they were well played; but of course they told an incomplete story about Wagner as a builder of music drama.

It is said that Dr. Muck is contented to be known in America solely by his work as a symphony reader. His talent for interpreting opera, so acclaimed in Germany, he is willing to hide from his Boston public. The uneconomical artistic situation exists in the community of an opera house at one corner of the street lacking a Wagnerian conductor and of an orchestral institution at another corner, possessing the first of Wagnerian conductors and of holding him to exclusive service in symphonies, tone poems and overtures. The opera house director has given out that he is searching Europe for a man to take the place of Mr. Weingartner as German conductor and to interpret productions of "Meistersinger," and "Lohengrin" next season. The Symphony orchestra manager has given out that Karl Muck has at least four years more to stay in Boston.

A little adjustment of resources to needs would bring about equilibrium here. Symphony hall has its traditions. The pride of the place is that these traditions are almost never broken. The idea persists there that high standards and changeless tradition go together. But artistic emphasis has shifted since the early eighties, when the orchestra was founded. The orchestra itself introduced Wagner, the orchestral writer, to Boston. The work begun under Nikisch in the early nineties would only have its just realization if the Symphony management should grant the community its present high desire, and join in presenting Wagner, the maker of lyric drama.

A strong interpretation was given to the Brahms C minor symphony at the rehearsal. The work was perhaps developed too precisely in detail, but the action was maintained strongly from the opening movement to the chanting climax of the closing one. The tone of the orchestra was never richer and the phrasing was never more elegant than it was in this symphony.

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BOSTON AMERICAN.

MAY 6, 1913.

"Pops" Open 28th Season; Orchestra Enlarged to 66

"The Pops" are with us again, the twenty-eighth season having opened at Symphony Hall with the medley of music and mirth for which they are famous.

The orchestra has been increased this year from fifty-five to sixty-six men, which gives the strings greater body and sonority. Conductor Urack has a splendid organization at his command and the orchestra was given many encores.

The program at the pop concert this evening is as follows:

March, "The Flag of Victory" ....Blon
Overture, "The Barber of Seville" .....Rossini
Waltz, "Roses from the South" ....Strauss
Selection from "Carmen" ....Bizet
Overture, "The Bat" ....Strauss
Introduction and Waltz ....Urack
(a) Dance Duet ....
(b) Plotters' Trio ....
(c) Song of the Man-o'-war's men of the U. S. Fleet } Urack
Intermezzo, "The Jewels of the Madonna" Wolf-Ferrari
Overture, "Mignon" ....Thomas
Largo ....Handel
Violin, Mr. Hoffman; Organ, Mr. Marshall. Harp.
Selection, "The Girl in the Train" ....Lehar
March, "Kaiser Wilhelm" ....Nagel

NSCRIPT, TUESDAY

MAY 6, 1913

THE POPS AGAIN

Opening the Twenty-Eighth Season with Wagner for Welcome, Cubist Scarves for Decoration, Mr. Urack's Conducting for Novelty, and Quiet for Astonishment

A look of mirth from underneath the brow,
A stein of beer, a plate of pretzels, thou,
Beside me, list'ning to "Die Fledermaus,"
Ah, summer's Pops are Symphony enou'.

THE wrench is terrible at first. Through the classic doorways the balconies leap upward at a mad new angle. Out from under their shadows swirls a sea of red wooden tables and waiters. And this is Symphony Hall in the madness of spring! Shade of the immortal Beethoven whose name decorates its proscenium!

But even the truest of true Bostonians is over the edge of the pool in a moment, dabbling timorous toes in the aforesaid seas and then striking out boldly and hilariously for the sodawater-kissed tables that float beyond. Immortal shade, this time of Wagner!—in the centenary of his birth and the thirtieth year of his immortality, he welcomes you in to a new season of music and nectar with his "Entrance of the Guests into the Wartburg."

Something besides Wagner, something besides cubist scarves and Bulgar blouses, something besides the omission of pretzels from the official and vital programme that doesn't change with the night, made last evening the beginning of a new season at the Pops. There was an orchestra of sixty-six men instead of the fifty-five that all previous conductors have had; and with them at his back a new leader drew more from Wagner, Puccini and Weber than any before him. Perhaps he drew a little too much from Weber; for his "Jubilee" seemed nearer the Sousa of brass band and "The Stars and Stripes Forever."

But Mr. Urack was the real novelty. Of course the decrease from the regular numbers of the Symphony Orchestra put him at still more of a disadvantage with "classic" pieces than he seemed when Dr. Muck's illness thrust the leadership of the band upon him in midwinter. On the other hand, here were three orchestras for operetta all rolled into one, and an orchestra of such players as Sullivan, Straus and Herbert never had. And if Mr. Urack has shortcomings as a conductor of symphonies, he, too, becomes a glorified prodigy when the lighter stuff of the Pops is in hand. In Germany he had conducted principally opera. The signs of his expertness there were plain. He carried "Madame Butterfly" with a sensuous sweep and a rich and beautiful curve that the Opera House seldom gives it. He whirled through "The Mikado" and lent it a hundred new touches of color, beauty and whimsy. And he swung into "The Blue Danube" with a swirl of rhythm and a volley of time that seemed to sweep that orchestra off its gray platform and round and round the hall with the fury of the dance.

But, oh, Mr. Urack, if you bring novelty to the opening season, you bring with it the deep, the direful ignorance of the newcomer. When has a conductor at the Pops dared tap an audience into silence for anything less majestic than Wagner? When has a conductor dared seat himself in protest until the great unwatered of the balconies clapped the floor into silence? And when has anyone expected anything but a ripple of conversation and a clink of ice for an undertone to Weber's "Jubilee" or Straus's "Vienna Woods"? No, Mr. Urack, the motto of the Pops is Miltonic, as you will learn, and it is concerned with putting melancholy in its proper place for the summer.

K. M.

NEWS OF MUSIC

Items of the Day

Mr. Urack is making speed to introduce his own music into The Pops, and four fragments of it stand on the programme for the second concert at Symphony Hall

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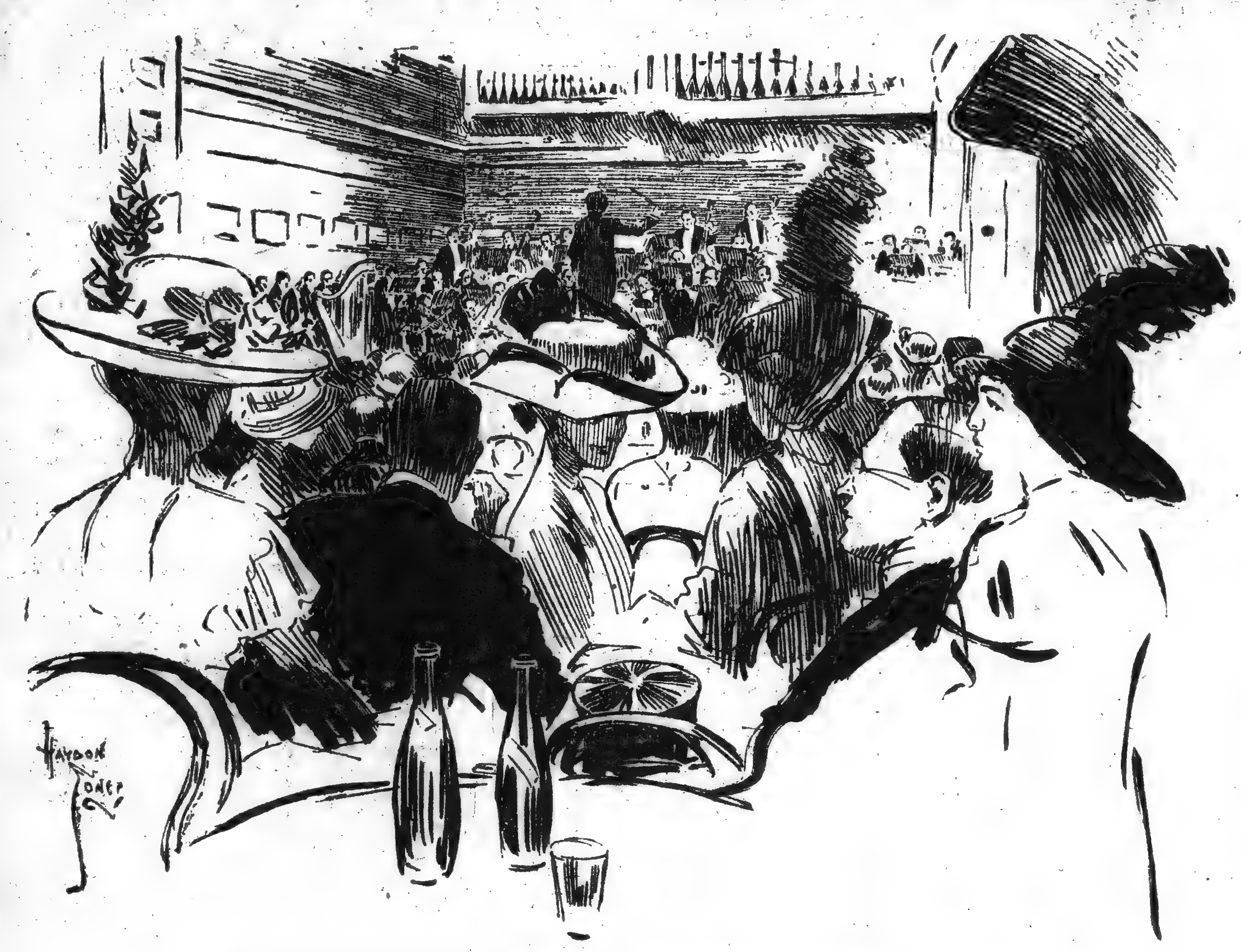
THE BOSTON HERALD, TUESDAY, MAY 6, 19

SYMPHONY HALL CROWDED FOR OPENING OF THE POP CONCERTS



Opening Night at Pop Concert in Symphony Hall. Crowd on Main Floor.

Season Has an Auspicious Start—Program Much Enjoyed.

If Symphony Hall last evening, with every seat upstairs and down taken, and men standing in groups that extended back through the entrances to the auditorium and out into the corridors, be an augury, the "Pops" are to enjoy a popularity this year not exceeded by that of even the most prosperous of the 27 preceding seasons.

Not only was the audience at the opening concert last evening big, but it was happy. Every selection rendered by the 66 members of the Symphony orchestra was enthusiastically applauded, and Otto Urack, this year's conductor, was generous in his responses to encores. To those who had attended the later concerts of the regular Symphony season, which ended Saturday night, Mr. Urack had already demonstrated his adaptability for the work of leadership he took up last night. To those who for the first time last night heard the results of his leadership, the work of his musicians was perfectly satisfactory.

One familiar with the Pop concert crowds for the last decade could recognize in last evening's audience scores and perhaps hundreds of the regular devotees to the peculiarly Bostonian institution of light musical pleasure, and he could see, also, enough new faces to substantiate the assertion that a new public seems annually to find out these popular musical treats and, finding them, is delighted by the discovery and becomes regularly attached.

As usual, the gayer part of the audience last evening was at the tables, and the waiters had little time to loiter. In the galleries the more serious folk sat and gave close attention to the program, for they were without those things that naturally on occasions diverted the attention of those at the tables below.

Mr. Urack had arranged a well balanced program for the opening night, beginning with a selection from Tannhauser and closing with Sousa's swinging march, "Stars and Stripes." Mr. J. P. Marshall was at the organ.

The program follows:

Entrance of the Guests into the Wartburg (Tannhauser)...................Wagner
Overture, "Jubilee"...................Weber
Waltz, "Legends from the Vienna Woods" ....Strauss
Selection, "Madama Butterfly"..........Puccini
Overture, "Der Freischutz"..............Weber
Suite, "L'Arlesienne"...................Bizet
a. Prelude.
b. Adagietto.
Wotan's Farewell and Magic-Fire Scene (Die Walkure)...................Wagner
Rhapsody, "Espana"...................Chabrier
Overture, "The Merry Wives of Windsor" ....Nicolai
Evening Song...................Schumann
Selection from "The Mikado"..........Sullivan
March, "Stars and Stripes"...............Sousa

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Overture, "The Barber of Seville"..Rossini
Waltz "Roses from the South"....Strauss
Selection from "Carmen"...........Bizet
Overture, "The Bat"..............Strauss
Introduction and waltz............Urack
(a) Dance Duet...................
(b) Plotters' Trio...................
(c) Song of the Man-of-war's men of the U. S. Fleet.... } Urack
Intermezzo, "The Jewels of the Madonna"............Wolf-Ferrari
Overture, "Mignon"..............Thomas
Largo.............................Handel
Violin, Mr. Hoffmann; organ, Mr. Marshall.
Selection, "The Girl in the Train"...Lehar
March, Kaiser Wilhelm"...........Nagel

ADVERTISER,

MAY 6, 1913

SPLENDID START FOR "POP" SEASON

BIG THRONG ATTENDS SYMPHONY HALL

Otto Urack Conducted in His Usual Capable Manner — First Programme Enjoyable.

At Symphony hall last evening the first "Pop" concert of the 28th season was given by the Boston Symphony orchestra. Otto Urack conducted and Mr. Marshall was organist. The programme was:—

Entrance of Guests into the Wartburg (Tannhauser) ....Wagner
Organ, Mr. Marshall.
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Selection from "The Mikado"............Sullivan
March, "Stars and Stripes"..............Sousa

POPERWOCKY.

(With apologies to Lewis Carroll.)

'Twas Urack and the Ellis band
Did Mudgett Longy in their lair;
All Grisez was the sarabande
And Sauerquell for Phair.

"Beware the Poperwock, my son!
The dreamy waltz, the Sousa march!
Beware the Gietzen bird, and shun
The Akeroyd Ribarsch."

He took his Jaeger sword in hand;
Long time the Seydel foe he sought;
So rested he by the Pilsener tree
And stood awhile in thought.

And as in Noack thought he stood,

Ein, zwei, drei beer and through and through
The Waruke blade went snicker-snack!
He left it dead and with its head
He Anton Witeked Bak.

"And hast thou slain the Poperwock?
Come to my arms my Kloepfel boy.
O Wagner! Muck! Debussy, too!"
He Regered in his joy.

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Did Mudgett Longy in their lair;
All Grisez was the sarabande
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The "Pops" is an established institution, and, like Santa Claus and mosquitoes, peculiar to a certain season of the year. It is one of the harbingers of summer and fills the gap in the social calendar between juggling a snow shovel and mobilizing fishing tackle. In the musical world the Pops mark the gradual letting down from the extreme classical forms to the lighter musical diet of the torrid months.

By the removal of the monotonous rows of seats on the floor and substituting tables, Symphony hall has been relieved of its austere aspect and has donned its annual festive appearance. Last night the "Pops" were auspiciously opened, christened and otherwise fittingly launched on a several weeks' cruise. The hall was filled to capacity with witnesses to this fact. The audience was a brilliant one and the sartorial display was well nigh dazzling. It was a riot of color. The spirit of jovial care-free hilarity was in the air. Even the statues beamed with radiance and seemingly it was with great difficulty that they restrained the impulse to step down from their respective pedestals and join the merry throng below. We could easily have imagined Anacreon beckoning across the hall to his friend Sophocles and exclaiming "Soph, old top, let's go down and have a little something." And Diana, gazing with longing eyes on Apollo, speculating the while on the possibility of the latter's breaking the long drouth with an invitation to join him.

The man who goes to the Saturday Evening Concerts under protest gladly buys season tickets for the Pops. As a rule the music played at these concerts holds no terrors for the man who dreads "high brow" music per se. For here the siphonic hiss has displaced the symphonic poem. Although the programme last night was not exactly ultra-popular, still one might have been unable to explain the difference between a semi-quaver and a piccolo and yet have greatly enjoyed it. Here were no harmonic problems to solve nor musical mazes to grope through. The music was familiar, tuneful, obvious—qualities which make a quick and pleas-

We have no data at hand to show the connection between music and digestion. That music bears some relation to the gustatory habits of bipeds is borne out by the song, "Gee, I love music with my meals." The liquid tones and flowing melodies of last night did not seem to be especially conducive to hunger. For, except for the fact that a few rheumatic pretzels would now and again be corralled and annihilated, the consumption of food was not alarming.

A glance at the programme will reveal the inherent worth of the compositions selected by Mr. Urack. He conducted with spirit and the performance of the entire programme was in all respect up to the symphony standard and all that this implies.

In addition to the music scheduled, there were other sounds heard—sounds not regulated by printed signs nor as rich or colorful, perhaps, yet highly suggestive, as when the gurgling of a siphon and the popping of a cork would eloquently portray the fact that some wayfarer's parched throat would soon be laved with a beatific beverage brewed on high Olympus. What reams of paper and sea of notes would be required to so adequately convey this impression.

Altogether the concert was a pleasurable event. The audience was genuinely enthusiastic and applausive, a condition refreshing as well as inspiring to the members of the orchestra and its conductor.

F. M. W.

GLOBE—

MAY 6, 1913.

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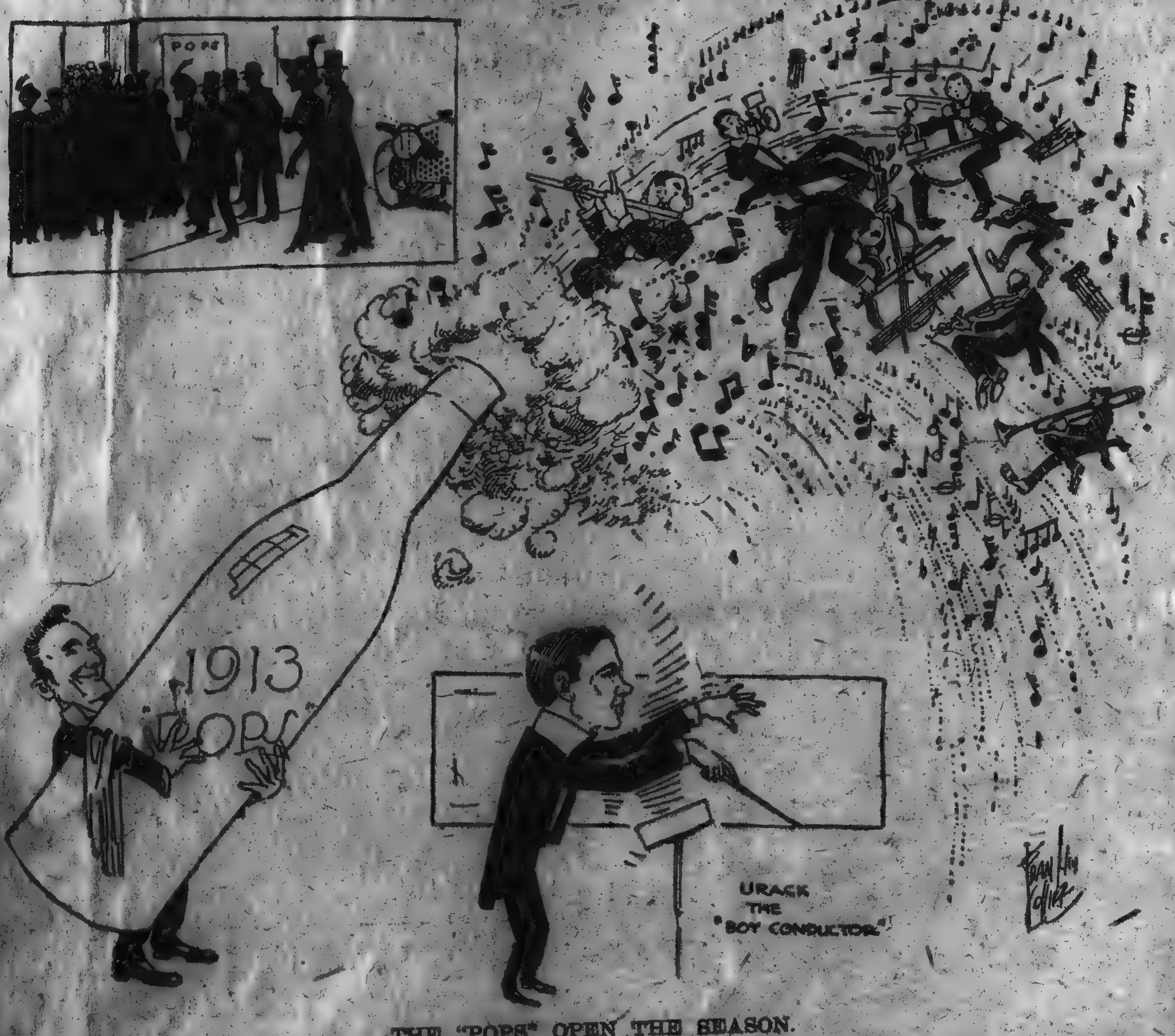

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Music has spent an arduous season of research in the ethereal altitudes of the soul, and has caused debates between sworn friends waxing to blows. Once more the heavenly maid descends to her true and noble function as a first aid to digestion and a gentle stimulant to harmless persiflage.

This Springtime session over the glasses is the friend to the honest man, the man who cordially abominates music that never will keep time with his feet, and admits it without shame; the man who could not tell a chief theme from a double bassoon. But did you watch him last night, while Mr Urack and his enlarged orchestra were doing a waltz by the lesser Strauss?

He blew rings of smoke with a marvelous sense of rhythm across a tall goblet. They floated above a face done prettily in smiles, roses and deep blue, crowned with imposing millinery of the beckoning arm, until it became a wholly irrelevant thing what kind of a tariff the Senate may put on wool.

How sweet is the unblemished beauty of true candor. Come now, let us tell the truth. After all, how many are not profoundly bored by a symphony, the high and mightiness, or the pyschic unfathomability of it, and upon occasion would not rejoice to hear a rattling good two-step in its place, exuding ozone, bass drum and cymbals at every bar. But the guise of respectability must be worn.

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"Now isn't that just divine, and Mr Urack is so graceful. Why don't Dr Muck play pieces like that once in a while, I wonder?"

What a miracle a little illusion works. Mr Urack, the brilliant young assistant conductor of the orchestra, who last night made his first appearance here at the "pop" concerts, had arranged a program which in reality was of quite a pretentious nature, with the opening march of the knights and guests of the tournament of song in "Tannhauser," and including the magic fire scene from "The Valkyrie," as well two overtures of Weber's, "Jubile and Der Freischuetz," excerpts fro Bizet's "L'Arlesienne" music, and selection from "Mme Butterfly."

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Two special evenings are already announced—Wagner night, next Monday, and Amherst night, Wednesday, May 14.

JOURNAL—

MAY 6, 1913.

RIOT OF COLOR AT OPENING OF POPS

Gaily Dressed Women Greet Musicians at Start of 28th Season..

FINE PROGRAM BY LARGE ORCHESTRA

Audience Pays Tribute to the Excellent Music in a Frenzy of Applause

The twenty-eighth season of "The Pops" began last evening at Symphony Hall, with an orchestra of sixty-six pieces, an exceptionally large audience that began sedately to submit to the music, but ended in a frenzy of applause in tribute to its excellence.

Richer in the number of its string instruments this season, the orchestra, under the baton of Otto Urack, had more volume than has been customary The Pops," and the effect was most

The organ was again brought into unusually good effect in Weber's "Jubilee" overture, to the closing strains of which the audience paid its standing tribute.

Great acclaim was deservedly given to the orchestra's rendition of Chabrier's rhapsody, "Espana," and nearly as much to its preceding number, "Wotan's Farwell" and the magic-fire scene from "Die Walkure." In this number particularly did the marvelous skill of the players show at its best and the harmony was perfect.

While the first part of the program was, perhaps, a trifle heavy for the occasion, the last part proved decidedly popular. Conductor Urack was not generous with his encores, however. He added "In The Shadows" and his own "Sailor's Song" in response to the demand for other numbers.

Schumann's "Evening Song," with its soft melody and its inspiring theme, invoked hearty applause, and the stirring "Stars and Stripes" sent the audience home with its blood stirring.

A feature of the opening night was the riot of color in the hats and gowns of the women present. The fact that Bulgaria and the Cubists are affecting the costumes of milady was very evident, and the people at the tables were almost as interesting as the players.

The first feature night will be on Wednesday next. It will be a Wagner night, and on Thursday, May 14, Amherst is given the honor on the first college night.

POST

MAY 6, 1913

POP SEASON OPENS WITH GREAT BAND

More Players Than Ever—Otto Urack Conducts

BY OLIN DOWNES

Last night the opening of the "Pop" concerts in Symphony Hall proved the most successful in some seasons of these entertaining occasions, on account of a much larger attendance for the beginning of the spring season, and the exceptional enthusiasm of the audience.

This was wholly deserved. The management this season have advisedly increased the membership of the orchestra for the Pop concerts from 55 to 66 players, and all of these players of stringed instruments. The result is admirable as regards the increased richness, fullness and brilliancy of the orchestral tone.

URACK CONDUCTS

Otto Urack appeared for the first time as conductor at the Pop concerts, with distinguished success. The programme was excellently arranged. The performances were nearer the quality of a Symphony concert than they have ever been before.

The standards of these performances have grown higher season by season. It is evidently the intention to continue this advance and justify the increasing patronage. Mr. Urack was fortunate in his interpretations of light music of a popular tone, as he was in the sonorous march from "Tannhauser" or the impressive and poetic music which makes the closing scene of "Die Walkure."

There were the usual signs of the spring—parties who disported themselves on this as on other opening nights, well furbished, and with due recourse to that printed programme which is not musical; hundreds who sat silent in the galleries for the sake of good music. Debussy recently said that there was only one music, whether that music were present in a waltz of the cafe concert order, or some prodigious symphony. There was one Strauss who wrote waltzes which he called casually "The Editor," "Artists' Life," "Wine, Woman and Song," etc. These titles carried no esoteric significance.

They specified no attempt to clothe philosophy, metaphysics, sociology in tones. But are not these pieces, in fact, wonderful, rythmic, symphonic poems? Are they less intoxicating, less eternal in their appeal to the emotions than the colossal tone poems of that hated Strauss with the given name of Richard? One would not have danced very easily to Mr. Urack's changeful tempi yesterday evening, but listening there one danced a hundred waltzes and with a thousand of the other sex! The true province of music! The lost art of the ancients! And is not the actual genesis of the symphonic poem the dance?

The programme included the procession march from "Tannhauser," the "Jubet" overture of Weber, with the organ played by Mr. Marshall, and for the ending of Weber's piece, "God Save the King," alias "America," flung out by the full orchestra and the organ pipes, while the audience rose to its feet. Also selections from "Mme. Butterfly," the "Magic Fire Scene and Wotan's Farewell" from Wagner's "Walkure"—for once in an orchestral version that was not an inexcusable disarrangement; the overture to "The Merry Wives of Windsor"; the "Blue Danube," played by request; selections from "The Mikado"; Sousa's march "The Stars and Stripes Forever"; and two wonderful fragments from Bizet's incidental music to Daudet's play, "L'Arlessienne."

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Largo Violin, Mr. Hoffmann; organ, Mr. Marshall; harp.	Handel
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JUNE 21, 1913

BOSTON POST,

LENOM WEILDS BATON AT POPS

Symphony Oboist Gives Interesting Programme

An enthusiastic audience, which packed the auditorium to its capacity greeted Clement Lenom, the oboist of the Boston Symphony Orchestra, when he took up the baton for the first time at the Pop concerts last night in Symphony Hall.

Mr. Lenom's experience, not only as a skilled performer on his special instrument, but also as the conductor of various orchestral concerts in France had especially qualified him for this work, and it required only a few minutes for the audience to realize that the new leader was master of his task, and, moreover, able to interest his hearers in a way of his own.

Mr. Lenom conducted not only with enthusiasm, and with the evident intention of giving his best to his work, but also with exceptional sympathy for the music which he interpreted, with rythmic elasticity as well as decision, with a contagious personal pleasure in the music. He showed an especial regard for the treatment of phrases and for fitting nuance. His effects were always logical, never forced, never designed to make effect purely for effect's sake.

The utmost was done for the sake of the composers represented on an uncommonly well chosen programme. The list included music that was familiar, with an occasional piece of light music less well known to American audiences. But the unusual interest and the pleasant contrast between each piece was due far more to well considered arrangement than to music that could be classed as novel.

Music for music's sake: The Tannhauser overture; three movements from Massenet's charming suite, "Les Erinyes"; the overture to Mignon; the march, "Tabasco," from the early comic opera of George W. Chadwick; the "Kammenoi-Ostrow" of Rubenstein, in the beautifully orchestrated version of Victor Herbert—these and much more of like entertaining nature made the programme of an auspicious occasion.

For next Monday night Mr. Lenom has arranged an evening of American music. The list of names is representative of much of the best music that America has produced up to this time, and shows that America has produced a good deal that is worth while.

GLOBE—SATURDAY.

JUNE 21, 1913.

MR LENOM AT THE "POPS."

Oboist Makes First Appearance as Conductor at These Concerts With Pronounced Success.

A new conductor came to the desk at the "Pop" concert last night in the person of Clement Lenom, the oboist of the orchestra. Mr Lenom was received by a large audience, which practically filled floor and balconies and evinced the liveliest enthusiasm for the successive numbers of a well-chosen program.

Opening with Elgar's "Pomp and Circumstance" march, the last part of which had to be repeated, Mr Lenom continued through music of sufficiently light and diverting character, combined with the "Tannhauser" overtures; Massenet's suite, "Les Erinnyes," with its piquant dance, familiar elegy for the cello and the highly-colored finale; Gounod's Hymn to St Cecilia and Rubinstein's Kamennoi Ostrow, in which Mr Marshall, at the organ, adds much to the general pleasure.

The soloists of the evening both received their reward in applause asking for a repetition—Mr Theodorowicz, the concertmaster, in the melody in Gounod's hymn, and Mr Keller in the Massenet elegy for cello.

It is clear that Mr Lenom is proficient in the gentle art of making pleasurable programs, as in directing music of light and graceful texture in its true vein, and in reading that of more seriousness with a fine appreciation. His reign at these concerts, although necessarily brief, should make a brilliant conclusion of the series. Next Monday he will take up the cudgels for the American composer, and on the Monday following, which is June 30, will give a program from the Italians.

GLOBE—

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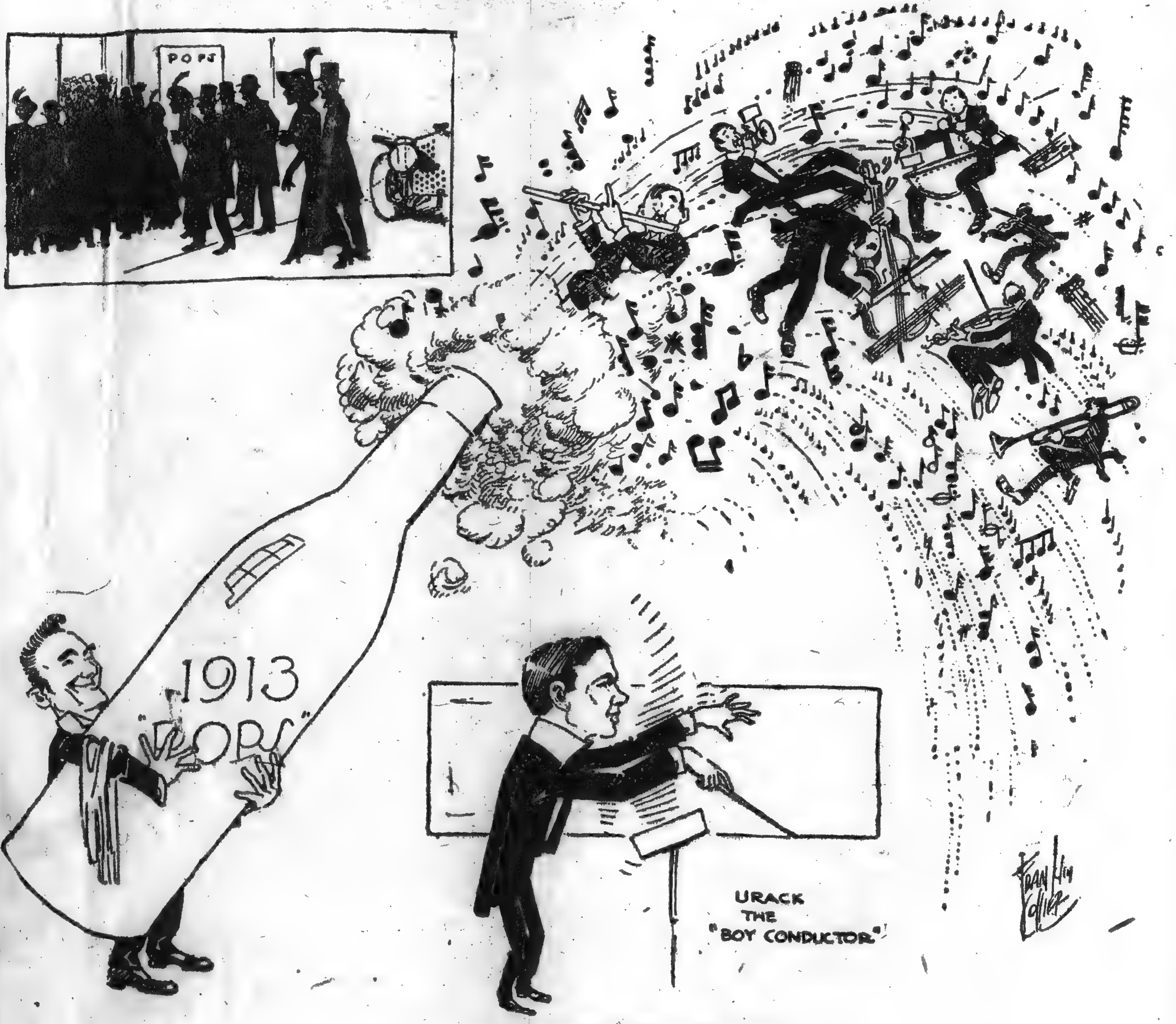

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Mr. Lenom's experience, not only as a skilled performer on his special instrument, but also as the conductor of various orchestral concerts in France, had especially qualified him for this work, and it required only a few minutes for the audience to realize that the new leader was master of his task, and, moreover, able to interest his hearers in a way of his own.

Mr. Lenom conducted not only with enthusiasm, and with the evident intention of giving his best to his work, but also with exceptional sympathy for the music which he interpreted, with rythmic elasticity as well as decision, with a contagious personal pleasure in the music. He showed an especial regard for the treatment of phrases and for fitting nuance. His effects were always logical, never forced, never designed to make effect purely for effect's sake.

The utmost was done for the sake of the composers represented on an uncommonly well chosen programme. The list included music that was familiar, with an occasional piece of light music less well known to American audiences. But the unusual interest and the pleasant contrast between each piece was due far more to well considered arrangement than to music that could be classed as novel.

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GLOBE—SATURDAY.

JUNE 21, 1913.

MR LENOM AT THE "POPS."

Oboist Makes First Appearance as Conductor at These Concerts With Pronounced Success.

A new conductor came to the desk at the "Pop" concert last night in the person of Clement Lenom, the oboist of the orchestra. Mr Lenom was received by a large audience, which practically filled floor and balconies and evinced the liveliest enthusiasm for the successive numbers of a well-chosen program.

Opening with Elgar's "Pomp and Circumstance" march, the last part of which had to be repeated, Mr Lenom continued through music of sufficiently light and diverting character, combined with the "Tannhauser" overtures; Massenet's suite, "Les Erinnyes," with its piquant dance, familiar elegy for the cello and the highly-colored finale; Gounod's Hymn to St Cecilia and Rubinstein's Kamennoi Ostrow, in which Mr Marshall, at the organ, adds much to the general pleasure.

The soloists of the evening both received their reward in applause asking for a repetition—Mr Theodorowicz, the concertmaster, in the melody in Gounod's hymn, and Mr Keller in the Massenet elegy for cello.

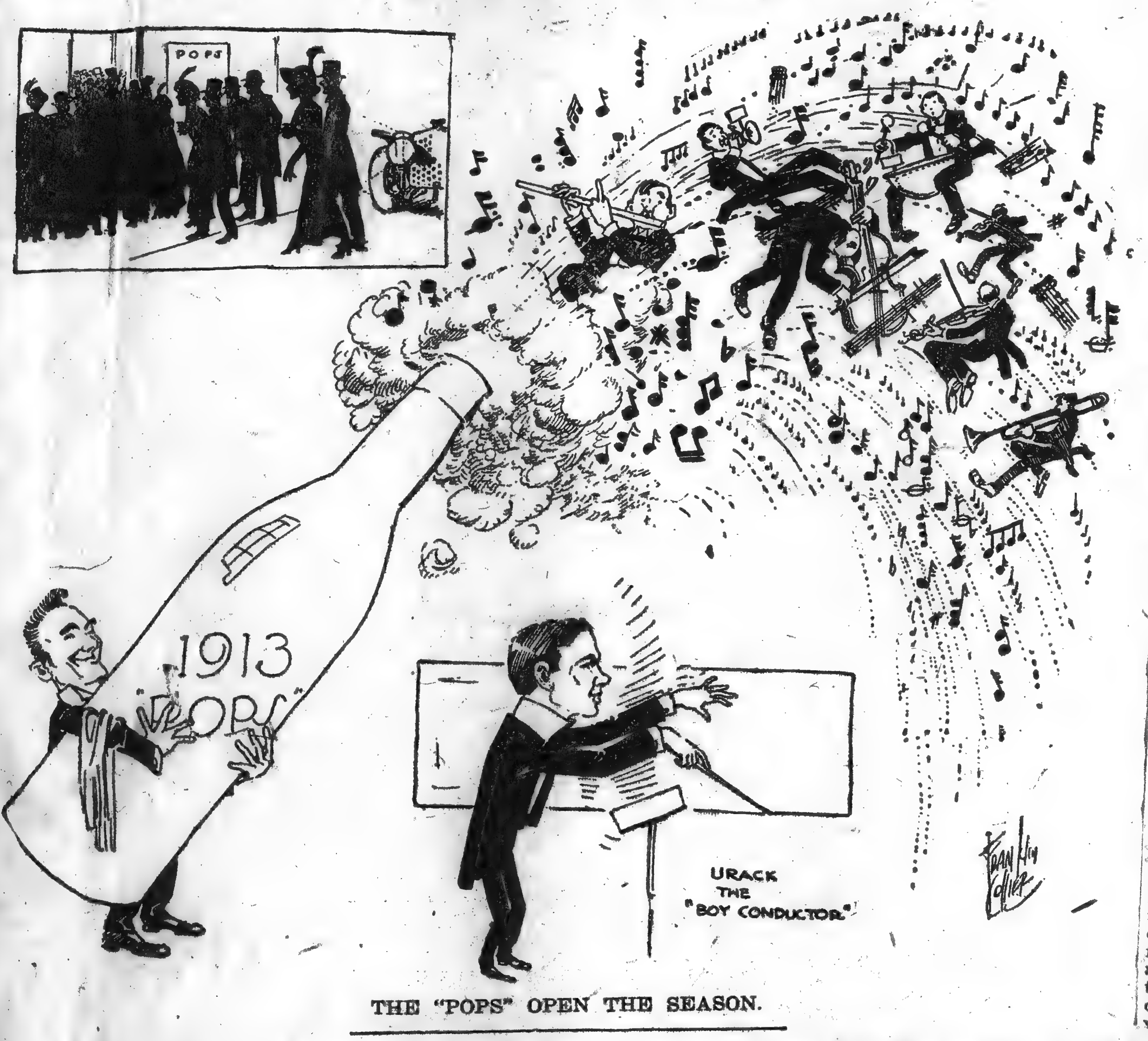
It is clear that Mr Lenom is proficient in the gentle art of making pleasurable programs, as in directing music of light and graceful texture in its true vein, and in reading that of more seriousness with a fine appreciation. His reign at these concerts, although necessarily brief, should make a brilliant conclusion of the series. Next Monday he will take up the cudgels for the American composer, and on the Monday following, which is June 30, will give a program from the Italians.

GLOBE—

MAY 6, 1913.

"POPS" OPEN THEIR ANNUAL ENGAGEMENT.

Return of Concerts, at Which Fine Music Lends Aid to Digestion, Warmly Greeted at Symphony Hall.



THE "POPS" OPEN THE SEASON.

Warmly greeted by all who still associate music and pleasure, the "Pops" arrive.

Music has spent an arduous season of research in the ethereal altitudes of the soul, and has caused debates between sworn friends waxing to blows. Once more the heavenly maid descends to her true and noble function as a first aid to digestion and a gentle stimulant to harmless persiflage.

This Springtime session over the glasses is the friend to the honest man, the man who cordially abominates music that never will keep time with his feet, and admits it without shame; the man who could not tell a chief theme from a double bassoon. But did you watch him last night, while Mr Urack and his enlarged orchestra were doing a waltz by the lesser Strauss?

He blew rings of smoke with a marvelous sense of rhythm across a tall goblet. They floated above a face done prettily in smiles, roses and deep blue, crowned with imposing millinery of the beckoning arm, until it became a wholly irrelevant thing what kind of a tariff the Senate may put on wool.

How sweet is the unblemished beauty of true candor. Come now, let us tell the truth. After all, how many are not profoundly bored by a symphony, the high and mightiness, or the pyschic unfathomability of it, and upon occasion would not rejoice to hear a rattling good two-step in its place, exuding ozone, bass drum and cymbals at every bar. But the guise of respectability must be worn.

Even a woman now and then confesses. A naive young creature, with the usual modish and nodding headgear, with patent leather pumps and silver buckles carrying an embossed monogram, with a silk skirt fetchingly slashed directoire, and a badly cut up heartline in her hand, remarked warmly to her escort:

"Now isn't that just divine, and Mr Urack is so graceful. Why don't Dr Muck play pieces like that once in a while, I wonder?"

What a miracle a little illusion works. Mr Urack, the brilliant young assistant conductor of the orchestra, who last night made his first appearance here at the "pop" concerts, had arranged a program which in reality was of quite a pretentious nature, with the opening march of the knights and guests of the tournament of song in "Tannhauser," and including the magic fire scene from "The Valkyrie," as well as two overtures of Weber's, "Jubilee" and Der Freischuetz," excerpts from Bizet's "L'Arlesienne" music, and a selection from "Mme Butterfly."

But there was the festive air of eating, drinking and talk. There was every sign of pleasurable relaxation, and the audience filled the house.

The orchestra has been increased this year from 55 to 66 men, which gives the strings greater body and sonority. Mr Urack has a splendid organization at his command. He found favor last night with his audience and will find more by humoring the usual and proper demands for lighter numbers as encores, pieces which are doubly effective to follow upon the heels of the program selection that has gone before.

Tonight the program will include four of Mr Urack's compositions evidently in the lighter vein. The ever-popular "Largo" will be played by Mr Hoffmann as solo violinist with Mr Marshall at the organ and Mr Rogers as harpist. There will be "The Barber of Seville" and "Mignon" overtures and a selection from "Carmen."

Two special evenings are already announced—Wagner night, next Monday, and Amherst night, Wednesday, May 14.

JOURNAL—

MAY 6, 1913.

RIOT OF COLOR AT OPENING OF POPS

Gaily Dressed Women Greet Musicians at Start of 28th Season..

FINE PROGRAM BY LARGE ORCHESTRA

Audience Pays Tribute to the Excellent Music in a Frenzy of Applause

The twenty-eighth season of "The Pops" began last evening at Symphony Hall, with an orchestra of sixty-six pieces, an exceptionally large audience that began sedately to submit to the music, but ended in a frenzy of applause in tribute to its excellence.

Richer in the number of its string instruments this season, the orchestra, under the baton of Otto Urack, had more volume than has been customary at "The Pops," and the effect was most [illegible] tory [illegible] added volume

The organ was again brought into unusually good effect in Weber's "Jubilee" overture, to the closing strains of which the audience paid its standing tribute.

Great acclaim was deservedly given to the orchestra's rendition of Chabrier's rhapsody, "Espana," and nearly as much to its preceding number, "Wotan's Farwell" and the magic-fire scene from "Die Walkure." In this number particularly did the marvelous skill of the players show at its best and the harmony was perfect.

While the first part of the program was, perhaps, a trifle heavy for the occasion, the last part proved decidedly popular. Conductor Urack was not generous with his encores, however. He added "In The Shadows" and his own "Sailor's Song" in response to the demand for other numbers.

Schumann's "Evening Song," with its soft melody and its inspiring theme, invoked hearty applause, and the stirring "Stars and Stripes" sent the audience home with its blood stirring.

A feature of the opening night was the riot of color in the hats and gowns of the women present. The fact that Bulgaria and the Cubists are affecting the costumes of milady was very evident, and the people at the tables were almost as interesting as the players.

The first feature night will be on Wednesday next. It will be a Wagner night, and on Thursday, May 14, Amherst is given the honor on the first college night.

POST

MAY 6, 1913

POP SEASON OPENS WITH GREAT BAND

More Players Than Ever—Otto Urack Conducts

BY OLIN DOWNES

Last night the opening of the "Pop" concerts in Symphony Hall proved the most successful in some seasons of these entertaining occasions, on account of a much larger attendance for the beginning of the spring season, and the exceptional enthusiasm of the audience.

This was wholly deserved. The management this season have advisedly increased the membership of the orchestra for the Pop concerts from 55 to 66 players, and all of these players of stringed instruments. The result is admirable as regards the increased richness, fullness and briliancy of the orchestral tone.

URACK CONDUCTS

Otto Urack appeared for the first time as conductor at the Pop concerts, with distinguished success. The programme was excellently arranged. The performances were nearer the quality of a Symphony concert than they have ever been before.

The standards of these performances have grown higher season by season. It is evidently the intention to continue this advance and justify the increasing patronage. Mr. Urack was fortunate in his interpretations of light music of a popular tone, as he was in the sonorous march from "Tannhauser" or the impressive and poetic music [illegible] makes the closing scene of "Die [illegible]e."

[illegible] were the usual signs of the [illegible] who disported them[illegible]s as on other opening [illegible]bished, and with due re[illegible]printed programme which [illegible] hundreds who sat silent [illegible] for the sake of good [illegible] recently said that there [illegible] music, whether that [illegible]ent in a waltz of the [illegible]er, or some prodigious [illegible] was one Strauss who [illegible]ich he called casually "Artists' Life," "Wine, [illegible]g," etc. These titles [illegible] significance. [illegible] no attempt to clothe [illegible]physics, sociology in [illegible]

[illegible]are not these pieces, in [illegible]ul, rythmic, symphonic [illegible] they less intoxicating, [illegible] their appeal to the emo[illegible]e colossal tone poems of [illegible] Strauss with the given name of Richard? One would not have danced very easily to Mr. Urack's changeful tempi yesterday evening, but listening there one danced a hundred waltzes and with a thousand of the other sex! The true province of music! The lost art of the ancients! And is not the actual genesis of the symphonic poem the dance?

The programme included the procession march from "Tannhauser," the "Jubet" overture of Weber, with the organ played by Mr. Marshall, and for the ending of Weber's piece, "God Save the King," alias "America," flung out by the full orchestra and the organ pipes, while the audience rose to its feet. Also selections from "Mme. Butterfly," the "Magic Fire Scene and Wotan's Farewell" from Wagner's "Walkure"—for once in an orchestral version that was not an inexcusable disarrangement; the overture to "The Merry Wives of Windsor"; the "Blue Danube," played by request; selections from "The Mikado"; Sousa's march, "The Stars and Stripes Forever"; and two wonderful fragments from Bizet's incidental music to Daudet's play, "L'Arlessienne."

The programme this evening will be as follows:

March, "The Flag of Victory"	Blon
Overture, "The Barber of Seville"	Rossini
Waltz, "Roses From the South"	Strauss
Selection from "Carmen"	Bizet
Overture, "The Bat"	Strauss
Introduction and Waltz	Urack
a—Dance Duet	Urack
b—Plotters' Trio	Urack
c—Song of the Man-o'-war's-men of the U. S. Fleet	Urack
Intermezzo, "The Jewels of the Madonna"	Wolf-Ferrari
Overture, "Mignon"	Thomas
Largo	Handel
Violin, Mr. Hoffmann; organ, Mr. Marshall; harp.	
Selection, "The Girl in the Train"	Lehar
March, "Kaiser Wilhelm"	Nagel

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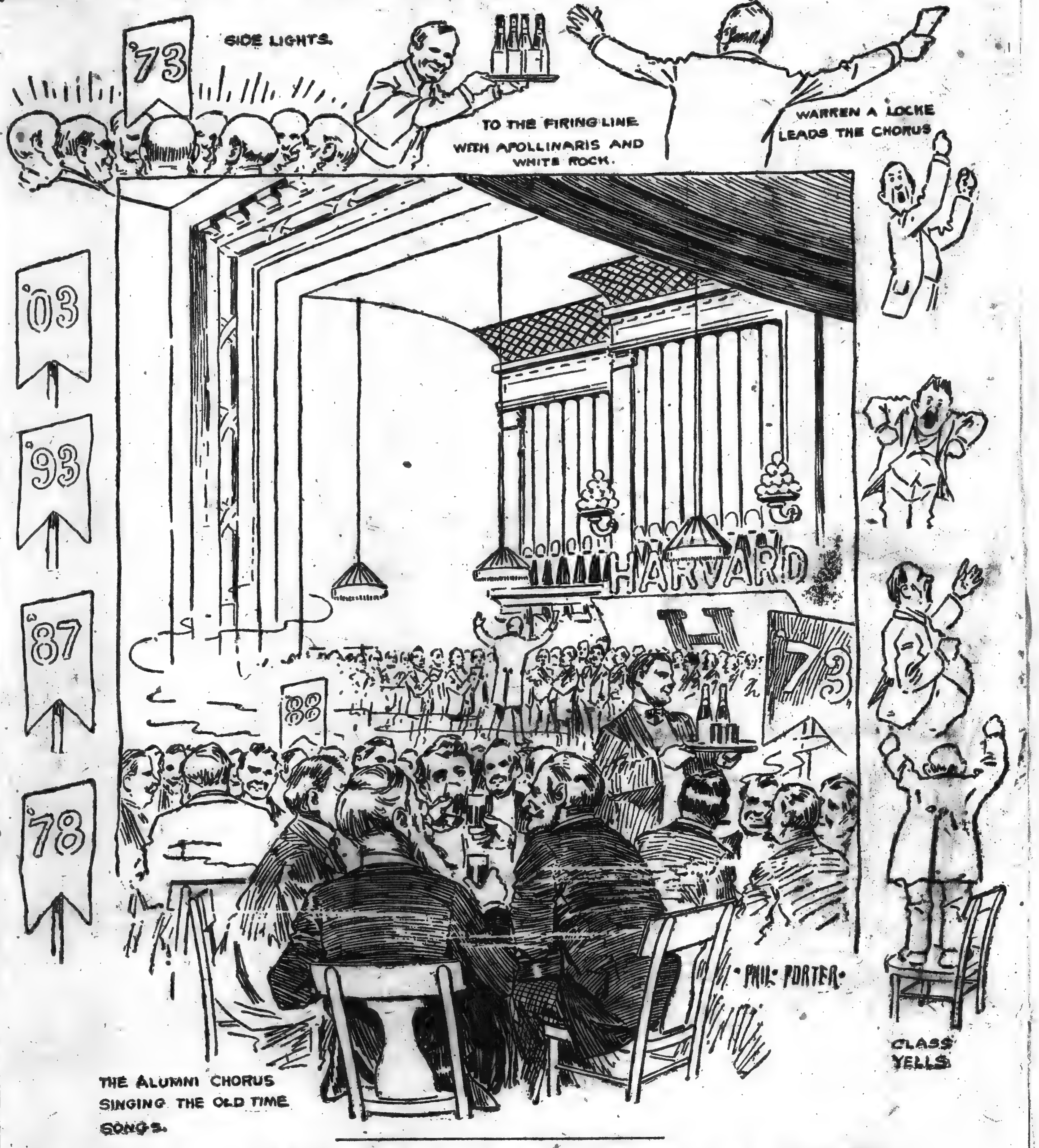
Two other overtures were "Orpheus" and "Mignon," and other selections, wide in variety, were "Kamennoi Ostrow," "Gypsy Love," the march, "Tabasco," and "Hymn to St. Cecelia."

The solo parts were excellent. Joseph Keller was 'cello soloist in the suite, Les Erinnyes and Julius Theodorowicz played the violin solo in the hymn. The "Dance of the Fakirs" and a serenade were other selections.

JOURNAL JUNE 20.

HARVARD NIGHT AT THE "POPS"


SIDE LIGHTS.
'73
TO THE FIRING LINE WITH APOLLINARIS AND WHITE ROCK.
WARREN A LOCKE LEADS THE CHORUS
'03
'93
'87
'88
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H
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PHIL PORTER
CLASS YELLS

THE ALUMNI CHORUS SINGING THE OLD TIME SONGS.

2000 HARVARD GRADS HAVE A MERRY TIME AT THE "POP"

Winners of the "H" of half a century ago, members of long forgotten glee clubs, college leaders of another generation with the younger alumni, aggregating nearly 2000, joined in singing "Fair Harvard" last night at the commencement concert of the Boston Harvard Club at Symphony Hall.

Members of the class of '73, of which there were a full score present, held the seats of honor at the head of the auditorium. The old boys were hugely delighted with themselves when they were the first on their feet when the orchestra started the opening bars of "Fair Harvard," which was a signal mark of honor in the more reverent days of old.

The entire program led up to "Fair Harvard," with the enthusiasm growing wilder and wilder with each number. When the 2000 were not singing they were cheering, and after the first few numbers everything and everybody was given the three long Harvards.

Decorated in Crimson

The auditorium was beautifully decorated in crimson. In the rear of the stage great lights flared out a crimson "Harvard," and a large banner bearing the coveted "H" swung high over all. From the balcony were suspended Harvard banners, which at the end of the night were fought for and torn into ribbons for souvenirs.

The men were quiet during the first two numbers, as there was nothing of Harvard in either of them. The third number, "The Harvard Festival March," written by Percy Lee Atherton, '93, in honor of the vicennial of his class, brought out the first cheers. Ninety-three were first on their feet at the conclusion of the number, cheered Harvard, themselves and the composer, and then the cheer was taken up all over the hall.

The fourth number, "Euphrosyne," was also roundly cheered, as it was written by a Harvard man, also of '93, Frederick S. Converse. The fifth number, however, brought out the greatest enthusiasm. This was the alumni chorus of over half a hundred men, ranging in class from '69 to '12. They were cheered when they rose from their seats and marched to the stage, cheered while they stood on the stage waiting the word, and wildly cheered when they had completed their first part of the program.

They sang four songs and were compelled to encore each of them. This first manifestation of real college singing awoke old-time enthusiasm in all present, and from this time on the affair became less dignified and more exuberant. Seventy-three pounded Ninety-nine on the back and declared that the old-timers had been the greatest singers, while the younger men scoffingly boasted of his class yell.

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Next a man from '87 repeated the demand, and so on, until finally all were mounted on chairs, the torn ribbons of the Harvard banners were waved on high, and the song rolled out in such strident tones that the frantic efforts of the world-famous orchestra seemed feeble.

Promise to Meet Again

They locked arms, old men and young, and circled among the tables in the zig-zag that follows a Harvard victory over Yale. They promised each other they would meet again at the crew races. They pledged themselves to give new libraries, new dormitories, scholarships and what not. They were gloriously drunk on a college spirit that was older than the oldest of them.

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(2) Invitation to the Dance....Weber-Berlioz
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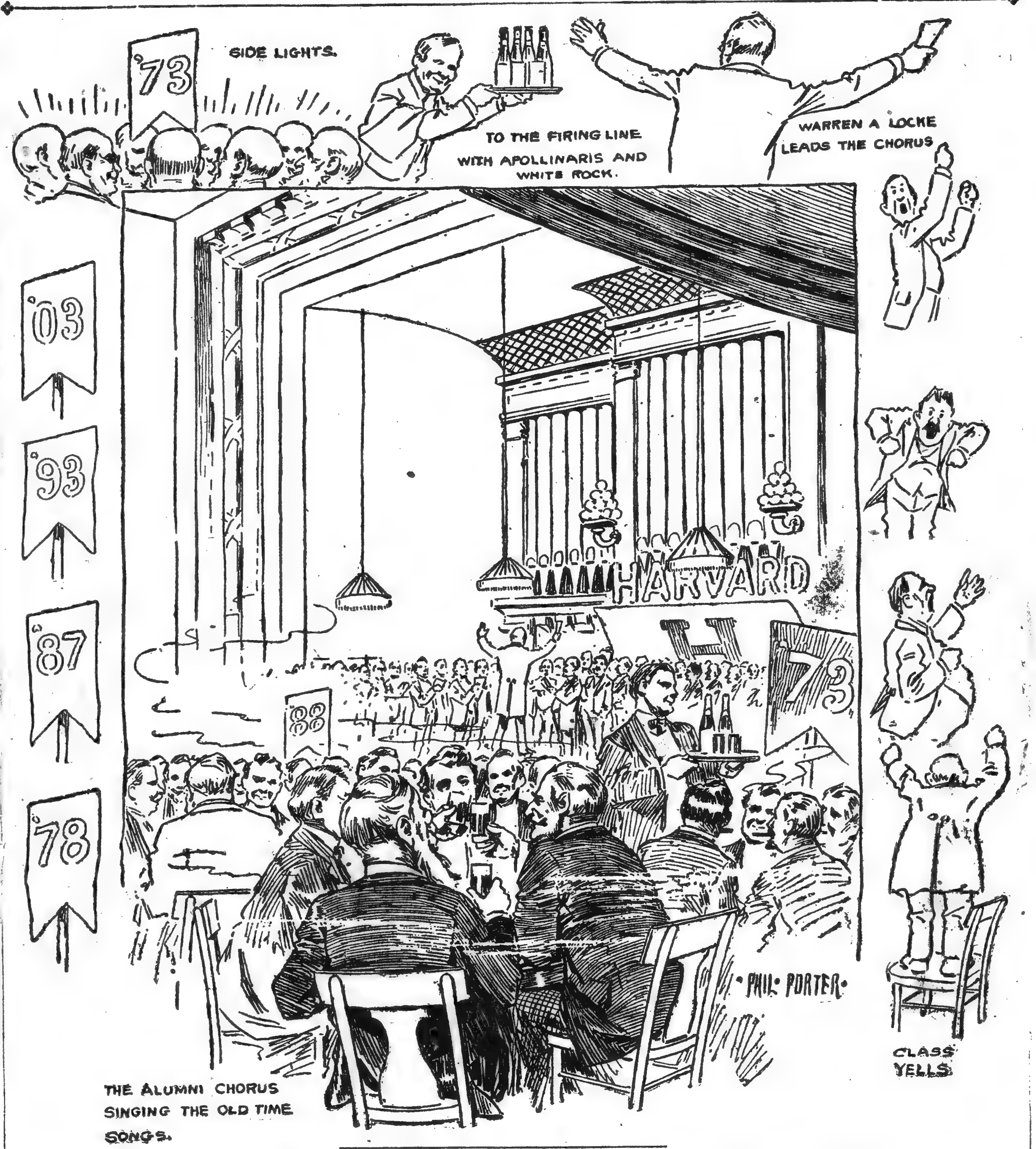
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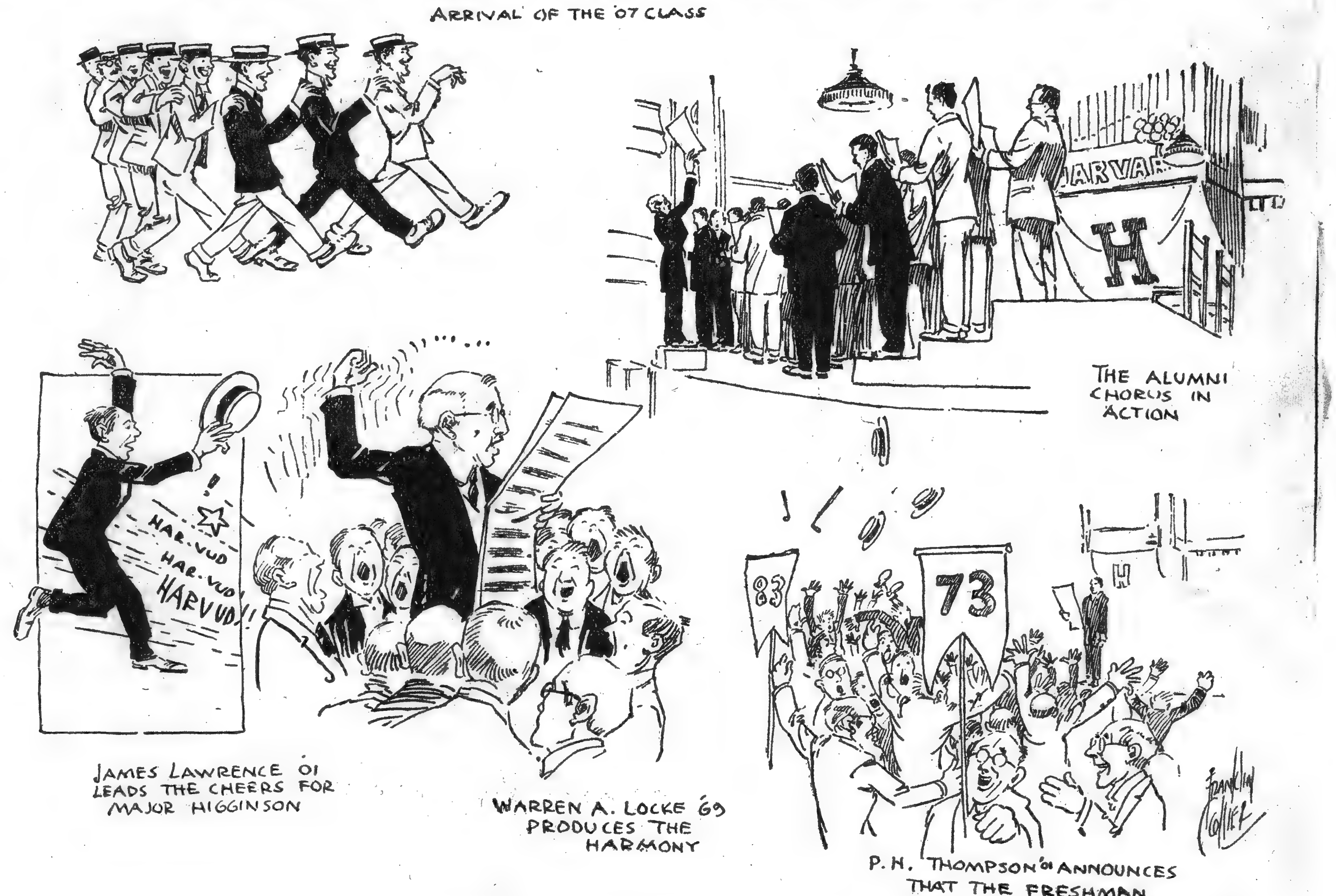
THE BOSTON GLOBE—FRIDAY, JUNE 20, 1913.

GREAT HARVARD CROWD AT CONCERT.

Reunion Classes in Symphony Hall Cheer Freshman Crew For Victory---Classical Program For the Older Men.


ARRIVAL OF THE '07 CLASS
THE ALUMNI CHORUS IN ACTION
HARVARD
H
HAR-VUD HAR-VUD HARVUD!
83
73
H
JAMES LAWRENCE '01 LEADS THE CHEERS FOR MAJOR HIGGINSON
WARREN A. LOCKE '69 PRODUCES THE HARMONY
P.H. THOMPSON '01 ANNOUNCES THAT THE FRESHMAN CREW HAS WON THE 4 OAR
Franklin Collier

Several thousand Harvard men crowded floor and galleries at Symphony Hall last evening, where the Commencement concert for visiting almuni was held under the auspices of the Harvard Club of Boston. For most of those present it was the final event of the week's celebration. From the time that William S. Hall, '69, mounted the platform and called upon cheer-leader James Lawrence Jr, '01, to start a cheer for Maj Henry L. Higginson there was not an uninteresting moment.

Places on the floor were reserved for the celebrating classes and early in the evening members of '73, '78, '83, '88, '93, '98, '03, '05, '07 and '10 had been lined up by their anniversary leaders and were safely grouped on the floor beneath their banners. Members of the classes that are not celebrating this year crowded other available places and by 8 o'clock the hall was ringing with cheers.

The class of 1907, whichc has had an unusually strenuous sextenial celebration this week, was as lively and active as on the first day. The members came parading into the hall in lockstep and throughout the evening, under the leadership of "Jack" White and "Junie" Foster, practiced their original class yell, especially adapted for this occasion. The cheer began with a vigorous pounding of the tables followed by three '07s, a shrill whistle and a long Harvard.

The concert program differed from those of past years in that it was distinctly classical, arranged by men of the class of 1888. There were no popular selections, and not until the middle of the second part, when the younger men in the rear of the hall began to call lustily for football pieces, were these features added in the encores. Shortly after 10 o'clock Mr Maquarre, who conducted the Symphony Orchestra for the last time, raised his baton for the first strains of "Up the Street," and immediately everybody rose in a great outburst of enthusiasm.

This was followed by several other football selections and a renewal of Harvard and class cheers from all parts of the hall. Under the leadership of "Jim" Lawrence and class leaders cheers were given for the baseball team and the crew.

Another great outburst followed the announcement by Sec Thompson of the Boston Harvard Club during the intermission that the Harvard freshman four-oared crew had defeated the Yale freshmen at New London by six lengths.

Harvard men contributed generously to the musical program. As usual, the Harvard Alumni Chorus, under the direction of Warren A. Locke, '69, assisted the orchestra. The chorus gave a series of selections at the conclusion of each half of the program. John P. Marshall was the organist.

The first chorus number was "Domine Salvum Fac," by Gounod, accompanied by organ, trumpets and trombones. This was followed by "In Picardie," written by George L. Osgood, '66; the solo "A May Night," sung by George E. Hills, '97, and the solo "Discovery," by Grieg, sung by S. L. Swarts, '88, to the accompaniment of orchestra and organ. The chorus concluded in the second part with "The Hymn of Thanksgiving," an ancient folksong of the Netherlands. The audience applauded liberally. At the end of the concert Director Locke was given a long Harvard cheer.

The orchestra program included "Harvard Festival March," written for the vicennial of '93 by Percy Lee Atherton of that class; the overture "Euphrosyne," written by Frederick S. Converse, '93, and two poems from Omar Khayyam, for which the music was composed by Arthur Foote, '74. Mr Foote led the orchestra for this selection.

The program had been arranged according to the tastes of the older graduates, who occupied the places of honor beneath the crimson-bedecked platform. The younger men, however, were as much in evidence as ever with their cheers between selections.

An immense crimson banner, with a black H in the center, was draped across the wall in the rear of the platform and the word "Harvard" was stretched above in large red electric lights. From the galleries were hung at frequent intervals small crimson banners bearing the words "Harvard Club of Boston." Most of these were appropriated early in the evening by the younger men.

Just before 11 o'clock the audience arose to sing "Fair Harvard," the last number of the evening.

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CHAS. A. ELLIS, MANAGER

Boston Symphony

News-paper Notices

Boston
Cambridge.
Worcester
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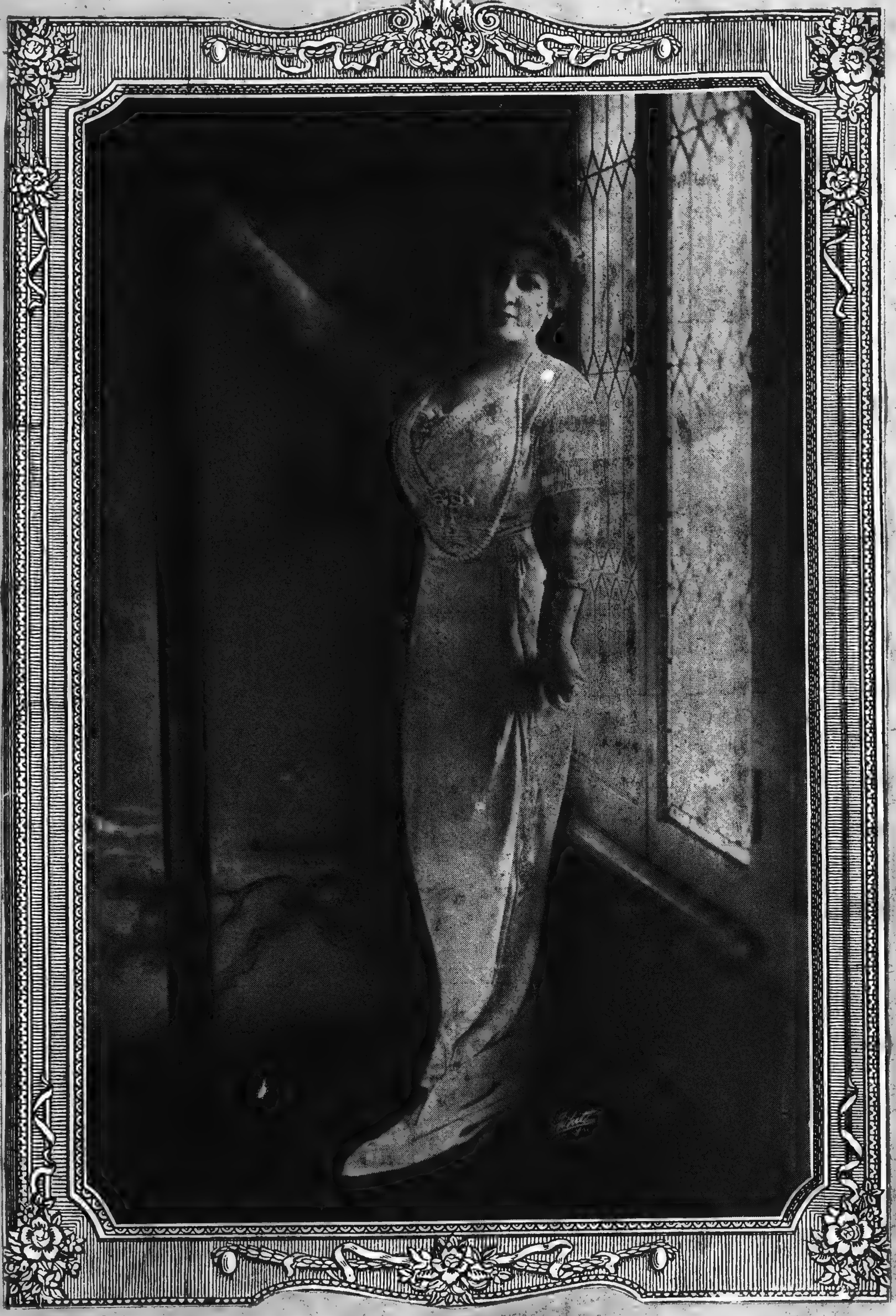
New York
Providence
New

CHAS. A. ELLIS MANAGER



MISS LILLIAN RUSSELL

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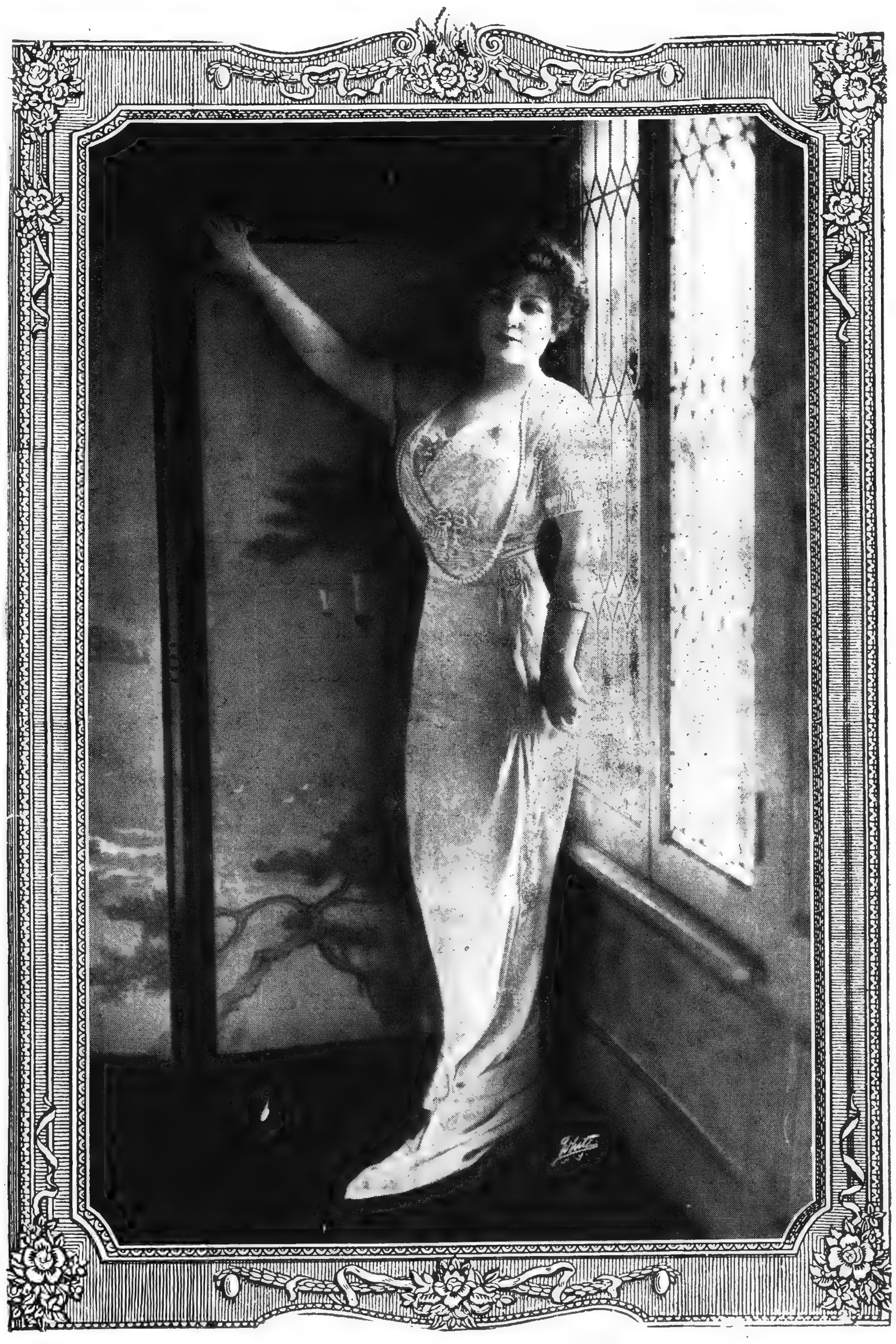

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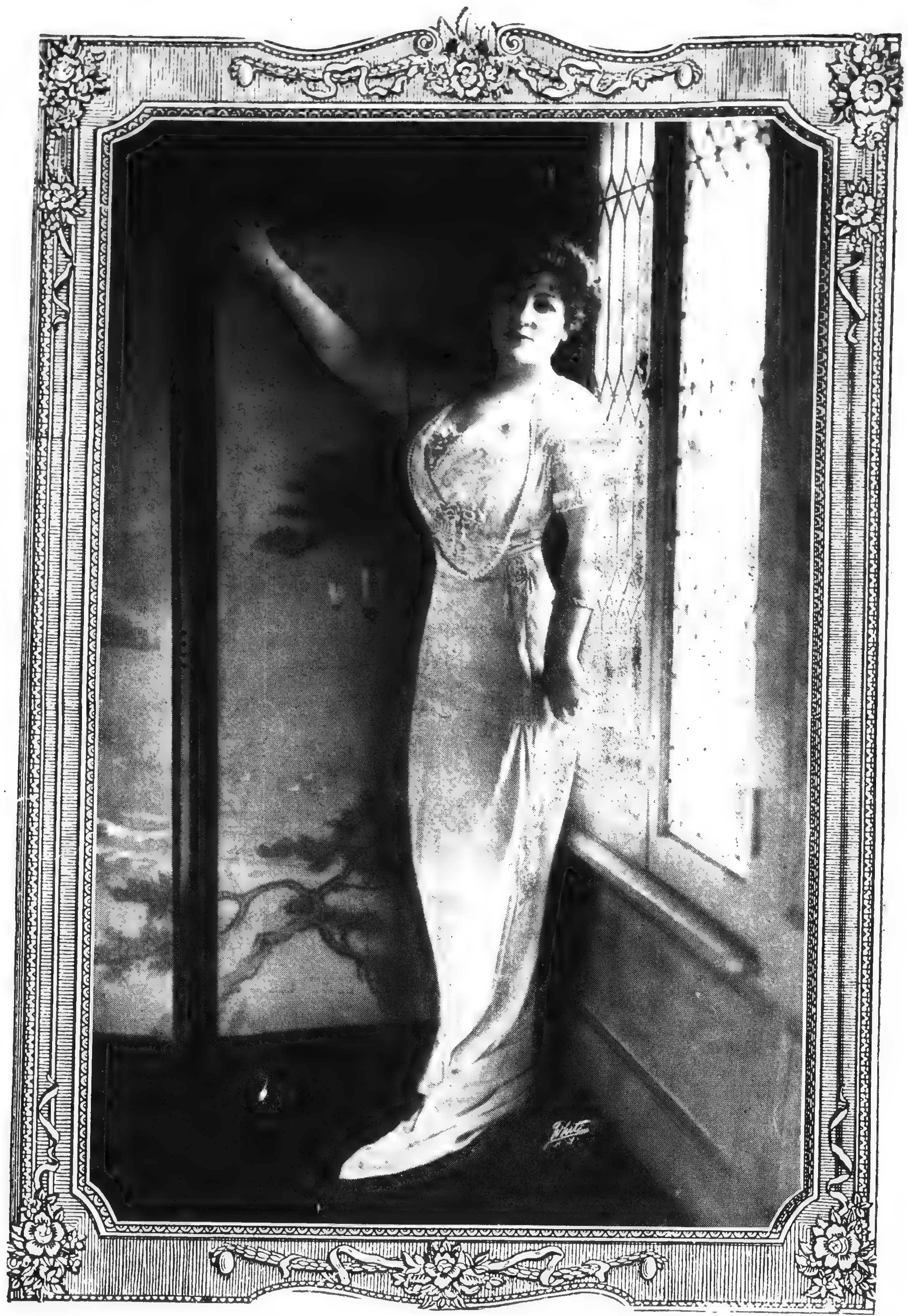

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ASA L. SHIPMAN'S SONS
NEW YORK

TRANSCRIPT,

SEPTEMBER 6, 1913

THE CONCERT CALENDAR

The Beginnings of October—The Auctions for the Symphony Concerts—The Schedule for the Worcester Festival—Dr. Muck's Reappearance

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POST,

SEPTEMBER 7,

BOSTON SYMPHONY

Dr. Muck, who has been spending the greater part of the summer at his country home near Gratz in Austria, is expected to arrive in Boston the last week of this month, and the serious work of the Symphony Orchestra will begin Monday, Oct. 6, with the first rehearsal. The season opens with the first public rehearsal Friday afternoon, Oct. 10, and the first concert the following evening. In this first week, however, the orchestra, under Dr. Muck, will give a private concert in Symphony Hall, this being one of the functions arranged for the entertainment of the delegates to the convention of the Bankers' Association.

The usual auction sales will take place on the accustomed days the week before the first concerts. The Friday afternoon seats will be sold on Monday, Sept. 29, and Tuesday, Sept. 30. The Saturday evening seats will be sold on Thursday, Oct. 2, and Friday, Oct. 3.

The Symphony Orchestra has never opened a season with brighter prospects. Dr. Muck has arranged an interesting set of concerts for Boston, and soloists of most unusual quality have been engaged. Outside of Boston the success of the season is absolutely assured. Already every seat in Carnegie Hall has been sold for the two series of concerts given in New York. The same state of affairs will be true in Philadelphia, Baltimore, Washington and Brooklyn. Full details of the plans for Boston will be announced shortly.

HERALD,

SEPTEMBER 6, 1913.

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GLOBE-

-SEPTEMBER 7.

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The season in New York already is assured of its usual success. Every seat in Carnegie Hall has been sold out for the two series of concerts. Full details of the soloists and works of the Boston concerts will be announced shortly.

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From HERALD

Address: New York

Date SEP 7 - 1913

The Boston Orchestra.

Boston's famous Symphony Orchestra begins its thirty-third season in Boston on Friday afternoon, October 10, again under the conductorship of Dr. Carl Muck. Its membership, as last year, will consist of 100 musicians, and the personnel will show little change, though there has been an important addition in the person of Mr. Alfred Holy, of Vienna, first harpist.

During the season the Boston orchestra will give 110 concerts, and of these New York will have two series of five each and eight special matinee concerts. The first series, on Thursday evenings, will commence November 6, the other dates being December 4, January 8, February 19 and March 19. The second series will be on the following Saturday afternoons of the same weeks, all the concerts being held in Carnegie Hall. The matinees will be given October 18, November 1, 15 and 29, December 13, January 3 and March 7 and 28. An announcement from Boston says:—

"Carnegie Hall is at this early date entirely sold out by subscription, and the season promises to be quite as brilliant as that of last winter."

The five concerts of the orchestra at the Academy of Music in Brooklyn will take place on Friday evenings, November 7 December 5, January 9, February 20 and March 20.

SEPTEMBER 14.

SUNDAY HERALD.

Boston Symphony Orchestra.

The management of the Symphony Orchestra will issue its formal prospectus in detail next week, giving the list of soloists that have been engaged and other information of interest. It hopes that it will be able to make more or less definite announcement regarding Dr. Muck's plans as to programs and novelties. As yet he has maintained a profound silence on this subject. He has engaged new members for the orchestra who will replace musicians that retired at the end of last season. This year, as usual, 60 members of the orchestra will play at the Worcester county music festival, which comes the last week in September. Alfred Holy, harpist of the orchestra and successor of Heinrich Schuecker, is expected in Boston next week.

The season of 1913-14 will provide plenty of work for the Symphony men. A schedule of 111 concerts has been made, exclusive of the two concerts in aid of the pension fund. Practically the same cities will be visited as last year and will have the same number of concerts. The most significant change will be in Providence, where six concerts are to be given instead of the usual five.

The total number of concerts is not limited to 111, because of lack of more engagements. The management is compelled each year to decline from 15 to 20 concerts. New York has long been asking for a third series of five concerts. Under the present conditions no one in New York who is not a regular subscriber has a chance to hear the orchestra, for every seat in Carnegie Hall is sold for the season.

Attention is again called to the dates of the auction sales. The rehearsal seats will be sold on Monday and Tuesday, Sept. 29th and 30th; the $18 seats on Monday and the $10 seats on Tuesday. The concert seats will be sold on Thursday and Friday, Oct. 2d and 3d; the $18 seats on Thursday, and the $10 seats on Friday.

SUNDAY GLOBE-

-SEPTEMBER 14.

Boston Symphony Orchestra Announcements

The season's prospectus of the Boston Symphony Orchestra is announced to appear next week. It will contain the best of soloists and will have something to say about Dr Muck's programs and novelties. The eminent conductor is now in Berlin for the fortnight prior to sailing.

The majority of the members of the orchestra are back from their Summer vacations or engagements. The first of the new players to arrive will be Alfred Holy, the harpist, who will succeed the late Mr Schuecker. Mr Holy is expected next week. As usual 60 men of the orchestra will be at the Worcester Festival, Oct 1, 2 and 3.

During the season of 1913-1914 the orchestra will give 111 concerts exclusive of the two for the Pension Fund. Six concerts will replace the former five in Providence, where the orchestra is now on a profitable basis, otherwise the out-of-town schedule will be quite as before.

No feasible method seems likely to give New York the third series of five concerts for which there has long been a demand, since no one in New York, not a regular subscriber, now has an opportunity to hear the orchestra. Carnegie Hall is sold out for the season. Brooklyn also would increase the appearances there. Since the longest practical season is 30 weeks, the amount of travel entailed makes a greater number of concerts not to be advised.

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POST, SEPTEMBER 14,

Boston Symphony Orchestra

DR. KARL MUCK, CONDUCTOR.

The management of the Symphony Orchestra is so far advanced in its plans for the coming season that it will issue its formal prospectus in detail next week, giving the list of soloists that have been engaged and other information of interest. It hopes that it will be able to make more or less definite announcement regarding Dr. Muck's plans as to programme and novelties. As yet Dr. Muck has maintained a profound silence on this subject. He is now in Berlin for a fortnight prior to his sailing to this country. He has engaged the new members of the orchestra who will take the place of the musicians that retired at the end of last season. The majority of the members of the orchestra are back in Boston from their summer vacations or engagements. This year, as for many years past, 60 of them will form the orchestra of the Worcester County Music Festival which comes the last week in September. The first of the new members to arrive will be Mr. Alfred Holy, the harpist of the orchestra and the successor of the late Heinrich Schuecker. He is expected in Boston next week.

The season of 1913-14 will provide plenty of work for the Symphony men. A schedule of 111 concerts has been made, these exclusive of the two concerts in aid of the Pension Fund. Practically the same cities will be visited as last year and will have the same number of concerts. The most significant change will be in Providence, where six concerts are to be given instead of the usual five. In Providence the orchestra is now on a very solid and profitable basis and its concerts there are decidedly worth while.

The total number of concerts is not limited to 111 because of lack of more engagements. As a matter of fact, the management is compelled each year to decline from 15 to 20 concerts which, if there were time for them, would mean a very considerable difference in the usual budget. New York, for example, has long been asking for a third series of five concerts. Under the present conditions no one in New York who is not a regular subscriber has a chance to hear the orchestra, for every seat in Carnegie Hall is sold for the season. Brooklyn, too, has for several years past been trying to put in a series of five Sunday afternoon concerts to follow the five Friday evening concerts. There in Brooklyn conditions are the same as in New York. Unfortunately the longest practicable season for the orchestra is 30 weeks, for it is unwise to give concerts earlier than the first of October and equally unwise to continue them after the first week in May. One hundred and eleven concerts makes an average of nearly four a week and of these 111, 55 entail a considerable amount of travel. It would be unwise from every point of view to over-work the orchestra, and the concerts at present scheduled with the necessary rehearsals and travelling fill up nearly all the time available.

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BOSTON AMERICAN,

SEPTEMBER 14, 1913.

111 CONCERTS BY SYMPHONY

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SEP 7 - 1913

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During the season the Boston orchestra will give 110 concerts, and of these New York will have two series of five each and eight special matinee concerts. The first series, on Thursday evenings, will commence November 6, the other dates being December 4, January 8, February 19 and March 19. The second series will be on the following Saturday afternoons of the same weeks, all the concerts being held in Carnegie Hall. The matinees will be given October 18, November 1, 15 and 29, December 13, January 3 and March 7 and 28. An announcement from Boston says:—

"Carnegie Hall is at this early date entirely sold out by subscription, and the season promises to be quite as brilliant as that of last winter."

The five concerts of the orchestra at the Academy of Music in Brooklyn will take place on Friday evenings, November 7 December 5, January 9, February 20 and March 20.

SEPTEMBER 14.

SUNDAY HERALD.

Boston Symphony Orchestra.

The management of the Symphony Orchestra will issue its formal prospectus in detail next week, giving the list of soloists that have been engaged and other information of interest. It hopes that it will be able to make more or less definite announcement regarding Dr. Muck's plans as to programs and novelties. As yet he has maintained a profound silence on this subject. He has engaged new members for the orchestra who will replace musicians that retired at the end of last season. This year, as usual, 60 members of the orchestra will play at the Worcester county music festival, which comes the last week in September. Alfred Holy, harpist of the orchestra and successor of Heinrich Schuecker, is expected in Boston next week.

The season of 1913-14 will provide plenty of work for the Symphony men. A schedule of 111 concerts has been made, exclusive of the two concerts in aid of the pension fund. Practically the same cities will be visited as last year and will have the same number of concerts. The most significant change will be in Providence, where six concerts are to be given instead of the usual five.

The total number of concerts is not limited to 111, because of lack of more engagements. The management is compelled each year to decline from 15 to 20 concerts. New York has long been asking for a third series of five concerts. Under the present conditions no one in New York who is not a regular subscriber has a chance to hear the orchestra, for every seat in Carnegie Hall is sold for the season.

Attention is again called to the dates of the auction sales. The rehearsal seats will be sold on Monday and Tuesday, Sept. 29th and 30th; the $18 seats on Monday and the $10 seats on Tuesday. The concert seats will be sold on Thursday and Friday, Oct. 2d and 3d; the $18 seats on Thursday, and the $10 seats on Friday.

NDAY GLOBE-

-SEPTEMBER 14.

Boston Symphony Orchestra Announcements

The season's prospectus of the Boston Symphony Orchestra is announced to appear next week. It will contain the best of soloists and will have something to say about Dr Muck's programs and novelties. The eminent conductor is now in Berlin for the fortnight prior to sailing.

The majority of the members of the orchestra are back from their Summer vacations or engagements. The first of the new players to arrive will be Alfred Holy, the harpist, who will succeed the late Mr Schuecker. Mr Holy is expected next week. As usual 60 men of the orchestra will be at the Worcester Festival, Oct 1, 2 and 3.

During the season of 1913-1914 the orchestra will give 111 concerts exclusive of the two for the Pension Fund. Six concerts will replace the former five in Providence, where the orchestra is now on a profitable basis, otherwise the out-of-town schedule will be quite as before.

No feasible method seems likely to give New York the third series of five concerts for which there has long been a demand, since no one in New York, not a regular subscriber, now has an opportunity to hear the orchestra. Carnegie Hall is sold out for the season. Brooklyn also would increase the appearances there. Since the longest practical season is 30 weeks, the amount of travel entailed makes a greater number of concerts not to be advised.

Attention is again called to the dates of the auction sales. The rehearsal seats will be sold on Monday and Tuesday, Sept 29 and 30; the $18 seats on Monday and the $10 seats on Tuesday. The concert seats will be sold Thursday and Friday, Oct 2 and 3; the $18 seats on Thursday and the $10 seats on Friday.

POST, SEPTEMBER 14,

Boston Symphony Orchestra

DR. KARL MUCK, CONDUCTOR.

The management of the Symphony Orchestra is so far advanced in its plans for the coming season that it will issue its formal prospectus in detail next week, giving the list of soloists that have been engaged and other information of interest. It hopes that it will be able to make more or less definite announcement regarding Dr. Muck's plans as to programme and novelties. As yet Dr. Muck has maintained a profound silence on this subject. He is now in Berlin for a fortnight prior to his sailing to this country. He has engaged the new members of the orchestra who will take the place of the musicians that retired at the end of last season. The majority of the members of the orchestra are back in Boston from their summer vacations or engagements. This year, as for many years past, 60 of them will form the orchestra of the Worcester County Music Festival which comes the last week in September. The first of the new members to arrive will be Mr. Alfred Holy, the harpist of the orchestra and the successor of the late Heinrich Schuecker. He is expected in Boston next week.

The season of 1913-14 will provide plenty of work for the Symphony men. A schedule of 111 concerts has been made, these exclusive of the two concerts in aid of the Pension Fund. Practically the same cities will be visited as last year and will have the same number of concerts. The most significant change will be in Providence, where six concerts are to be given instead of the usual five. In Providence the orchestra is now on a very solid and profitable basis and its concerts there are decidedly worth while.

The total number of concerts is not limited to 111 because of lack of more engagements. As a matter of fact, the management is compelled each year to decline from 15 to 20 concerts which, if there were time for them, would mean a very considerable difference in the usual budget. New York, for example, has long been asking for a third series of five concerts. Under the present conditions no one in New York who is not a regular subscriber has a chance to hear the orchestra, for every seat in Carnegie Hall is sold for the season. Brooklyn, too, has for several years past been trying to put in a series of five Sunday afternoon concerts to follow the five Friday evening concerts. There in Brooklyn conditions are the same as in New York. Unfortunately the longest practicable season for the orchestra is 30 weeks, for it is unwise to give concerts earlier than the first of October and equally unwise to continue them after the first week in May. One hundred and eleven concerts makes an average of nearly four a week and of these 111, 55 entail a considerable amount of travel. It would be unwise from every point of view to over-work the orchestra, and the concerts at present scheduled with the necessary rehearsals and travelling fill up nearly all the time available.

Attention is again called to the dates of the auction sales. The rehearsal seats will be sold on Monday and Tuesday, Sept. 29 and 30; the $18 seats on Monday and the $10 seats on Tuesday. The concert seats will be sold on Thursday and Friday, Oct. 2 and 3; the $18 seats on Thursday and the $10 seats on Friday.

BOSTON AMERICAN,

SEPTEMBER 14, 1913.

111 CONCERTS BY SYMPHONY

The management of the Symphony Orchestra is so far advanced in its plans for the coming season that it will issue its formal prospectus in detail next week, giving the list of soloists. It hopes that it will be able to make more or less definite announcement regarding Dr. Muck's plans as to programs and novelties.

As yet Dr. Muck has maintained a profound silence on this subject. He is now in Berlin for a fortnight prior to his sailing to this country. He has engaged the new members of the orchestra who will take the places of the musicians that retired at the end of last season.

The majority of the members of the orchestra are back in Boston from their Summer vacations or engagements. This year, as for many years past, sixty of them will form the orchestra of the Worcester County Music Festival which comes the last week in September.

The season of 1913-14 will provide plenty of work for the Symphony men. A schedule of one hundred and eleven concerts has been made, these exclusive of the two concerts in aid of the Pension Fund. In Providence six concerts are to be given instead of the usual five. In New York every seat in Carnegie Hall is sold for the season.

RECORD.

SEPTEMBER 13.

Symphony Orchestra.

Dr. Muck, who is now in Berlin, is maintaining his characteristically cryptic silence as to his plans for the coming Symphony season. He has had several musicians to engage to take the place of retiring members of the Orchestra and this important task he has finished. But regarding his programme and his general scheme of work he has as yet said nothing. The management has laid out for the Orchestra a total number of 111 concerts exclusive of the concerts in aid of the Pension Fund, which will be two, as in the past.

From STAATSZEITUNG
Address: New York City.
Date SEP 1

Wir kommen der Konzertſaiſon wahrhaftig immer näher und näher. Beweis dafür die Mittheilungen und Ankündigungen der verſchiedenen Symphonie-Orcheſter, welche allwöchentlich ſchon auf den Redaktionstiſch geflattert kommen.

Das Boſtoner Symphonie-Orcheſter theilt mit, daß ſämmtliche zehn New Yorker Konzerte bis zum letzten Sitz vergeben ſind; das bedeutet ſomit zehn vollſtändig ausverkaufte Häuſer in Carnegie Hall. Die beiden Serien der Boſtoner Konzerte werden, wie in der Vergangenheit, an Donnerstag Abenden und Samstag Nachmittagen gegeben werden, und zwar ſind die betreffenden Daten der 6. und 8. November, 4. und 6. Dezember, 8. und 10. Januar, 19. und 21. Februar und 19. und 21. März. Als Soliſten ſind uns Paderewski, Fritz Kreisler und Frau Eliſabeth Boehm van Endert vom Berliner Opernhaus, die im Rahmen des Boſtoner Orcheſters hier debütiren wird, angekündigt. Der Dirigent Dr. Karl Muck wird Ende dieſes Monats hier anlangen.

Mit einer imponirenden Reihe von mit-

From TIMES
Address: New York City
Date SEP

Boston Symphony Concerts.

The Boston Symphony Orchestra will give two series of concerts at Carnegie Hall this season, as in the past, on Thursday evenings and Saturday afternoons. The dates are Nov. 6 and 8, Dec. 4 and 6, Jan. 8 and 10, Feb. 19 and 21, and March 19 and 21. The soloists announced are Paderewski, Fritz Kreisler, and Elizabeth Boehn von Endert, lyric soprano of the Royal Opera, Berlin, who makes her début in New York with the organization. Dr. Muck, the conductor, will arrive from Austria at the end of this month.

Newspaper Cutting Bureau in the World

From STAATS-ZEITUNG
Address: New York.
Date SEP 11 1913

— Bei den beiden Conzert-Serien, die das Boſton Symphonie-Orcheſter hier geben wird, wird Elizabeth Boenn von Endert, die lyriſche Sopraniſtin der Königl. Oper in Berlin, zum erſten Male in Amerika auftreten. Das erſte Conzert findet am 6. November ſtatt.

— Dr. Muck, der muſikaliſche Leiter des Orcheſters, wird Ende dieſes Monats von ſeinem Ferienaufenthalt aus Oeſterreich zurückkehren.

Newspaper Cutting Bureau in the World

From
Address New York City
Date

Aus deutſchen Kreiſen
und Anderes.

— Dr. Karl Muck, der Dirigent des Boſtoner Symphonie-Orcheſters, wird Ende dieſes Monats von ſeinem Ferienaufenthalt in Oeſterreich zurückkehren. Am 6. November wird der berühmte Muſiker ein Gaſt-Concert hier leiten, bei welchem Eliſabeth Boenn von Endert von der Berliner Hofoper zum erſten Mal in den Vereinigten Staaten auftritt.

From GERMAN HEROLD
Address: New York City
Date SEP 12 1913

— Dr. Karl Muck, der Dirigent des Boſtoner Symphonie-Orcheſters, wird Ende dieſes Monats von ſeinem Ferienaufenthalt in Oeſterreich zurückkehren. Am 6. November wird der berühmte Muſiker ein Gaſt-Concert hier leiten, bei welchem Eliſabeth Boenn von Endert von der Berliner Hofoper zum erſten Mal in den Vereinigten Staaten auftritt.

From EVENING SUN
Address: New York SEP 12 1913
Date

JUST a few words must tell to-day what the larger concert givers are planning for New York this winter. Reports from Boston announce that all the seats in Carnegie Hall for the two series of Boston Symphony visits have been sold for the season by subscription. This means that it will be as difficult for the casual music lover to hear the Boston Symphony Orchestra this year as it was last.

The two series of concerts will be given, as in the past, on Thursday evenings and Saturday afternoons, the dates being Nov. 6 and 8, Dec. 4 and 6, Jan. 8 and 10, Feb. 19 and 21 and March 19 and 21. The soloists announced/ are Paderewski, Fritz Kreisler and Elizabeth Boehn van Endert.

The last named is the principal lyric soprano of the Royal Opera, Berlin, who will make her debut in New York with the orchestra. The conductor, Dr. Muck, will arrive from Austria the end of September.

From TRIBUNE
Address: New York City.
Date SEP 14 1913

BOSTON SYMPHONY ORCHESTRA

Reports from Boston announce that all seats in Carnegie Hall for its two series of concerts during the coming winter have been sold for the season by subscription. This means that it will be as difficult for the casual music lover to hear the Boston Symphony Orchestra this year as it was last. The two series of concerts will be given, as in the past, on Thursday evenings and Saturday afternoons, the dates being November 6 and 8, December 4 and 6, January 8 and 10, February 19 and 21 and March 19 and 21.

The soloists announced are Paderewski, Fritz Kreisler and Elizabeth Boehn von Endert, the principal lyric soprano of the Royal Opera, Berlin, who will make her debut in New York with the orchestra.

Dr. Muck will arrive from Austria the end of this month.

From
Address
Date

BOSTON SYMPHONY ORCHEST

(Mr. Earl Muck, Conductor.)

Plans for the series of Boston Symphony concerts to be given in Providence during the coming season are almost completed and will be in shape for formal announcement within a comparatively short time. As announced last spring six concerts will be given this year instead of the usual five. They will be given in Infantry hall on Tuesday evenings, the dates being Oct. 21, Nov. 18, Dec. 30, Feb. 3, March 24 and April 14.

In response to circulars sent out last spring a large majority of the subscribers of last year have renewed their subscriptions for the coming season. Notices will be sent to them shortly informing them that at any time they may forward their checks to C. A. Ellis, Symphony hall, and their tickets will be sent to them by registered mail. The sale of season tickets to new subscribers will begin Oct. 13.

The list of soloists to be announced comprises many very distinguished names and the season should be one of great success.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From TRIBUNE
Address: Providence, R. I.
Date

PLANS for the series of Boston Symphony concerts to be given in Providence during the coming season are almost completed and will be in shape for formal announcement within a comparatively short time. As announced last spring six concerts will be given this year instead of the usual five. They will be given in Infantry Hall on Tuesday evenings, the dates being Oct. 21, Nov. 18, Dec. 30, Feb. 3, March 24 and April 14.

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From JOURNAL
Address: Providence, R. I.
Date

AS announced last spring the Boston Symphony Orchestra will give six concerts in this city during the coming winter instead of the usual five, a sufficient number of subscribers having renewed their subscriptions in response to circulars sent out last spring. The concerts will be given in Infantry Hall on Tuesday evenings, Oct. 21, Nov. 18, Dec. 30, Feb. 3, March 24 and April 14. The sale of season tickets to new subscribers will begin on Oct. 13.

Plans for the concerts are nearly completed and the list of soloists includes several important names.

* * *

Newspaper Cutting Bureau in the World

From RECORD
Address: Philadelphia, Pa.

Boston Symphony Orchestra.

Boston Symphony patrons who have subscribed for the series of five concerts to be given in Philadelphia by that organization during the coming winter will shortly receive notices to the effect that their tickets are ready for them in Boston and will be sent to them as rapidly as paid for by registered mail. The new plan brought into operation last spring of allowing subscribers to renew several months ahead has worked admirably and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

The five concerts will be of extraordinary brilliance if only on account of the soloists that have been engaged. These comprise Paderewski, Geraldine Farrar, Fritz Kreisler, Elizabeth van Endert and Teresa Carreno. The concerts will be given as usual on Monday evenings in the Academy of Music, the dates being November 3, December 1, January 5, February 16 and March 16.

After a six-weeks' season as violin soloist at the Bellevue, Ocean City, N. J., Miss Helen Kalmbach has returned to Philadelphia.

From PRESS
Address: Philadelphia, Pa.
Date

Boston Symphony patrons who have subscribed for the series of five concerts to be given in Philadelphia by that famous organization during the coming Winter will shortly receive notices to the effect that their tickets are ready for them in Boston and will be sent to them as rapidly as paid for by registered mail. The new plan brought into operation last Spring of allowing subscribers to renew several months ahead has worked admirably and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

The five concerts will be of extraordinary brilliance if only on account of the remarkable soloists that have been engaged. These comprise Paderewski, Geraldine Farrar, Fritz Kreisler, Elizabeth Van Endert and Teresa Carreno. The concerts will be given as usual on Monday evenings in the Academy of Music, the dates being November 3, December 1, January 5, February 16 and March 16.

From PUBLIC LEDGER
Address Philadelph
Date

* * *

Boston Symphony Orchestra patrons who have subscribed for the series of five concerts to be given in Philadelphia by the organization during the coming winter, will shortly receive notices to the effect that their tickets are ready for them in Boston and will be sent to them as rapidly as paid for, by registered mail. The new plan brought into operation last spring, of allowing subscribers to renew several months ahead, has worked admirably, and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

The five concerts will be of much brilliance if only on account of the soloists that have been engaged. These comprise Paderewski, Geraldine Farrar, Fritz Kreisler, Elizabeth van Endert and Teresa Carreno. The concerts will be given as usual, on Monday evenings, in the Academy of Music, the dates being November 3, December 1, January 5, February 16 and March 16.

From ENQUIRER
Address: Philadelphia, Pa.
Date

The management of the Boston Symphony Orchestra announces that a very considerable proportion of the seats in the Academy of Music have already been taken up by subscription for the five concerts the Boston Orchestra will give in Philadelphia during the coming winter. The subscription comprises principally renewals by subscribers of last season, although many new applications have been received in Boston since last spring. The concerts will be given, as usual, on Monday evenings, the dates being November 3, December 1, January 5, February 16 and March 16.

From RECORD
Address: Philadelphia, Pa.
Date 913

BOSTON SYMPHONY ORCHESTRA

The management of the Boston Symphony Orchestra announces that a very considerable proportion of the seats in the Academy of Music have already been taken up by subscription for the five concerts the Boston Orchestra will give in Philadelphia during the coming winter. The subscription comprises principally renewals by subscribers of last season, although many new applications have been received in Boston since last spring. The concerts will be given as usual on Monday evenings, the dates being November 3. December 1, January 5, February 16 and March 16. The Orchestra announces as soloists Geraldine Farrar, Paderewski, Kreisler, Teresa Carreno and Elizabeth Boehn van Endert. Mme. van Endert is the principal lyric soprano of the Royal Opera, Berlin, who is coming to America for the first time to make a limited number of appearances with the Boston Orchestra. Dr. Muck, the conductor, is expected to arrive in the country the end of this month.

From PUBLIC LEDGER
Address Philadelphia
Date

* * *

The management of the Boston Symphony Orchestra announces an unusual list of soloists. These will be Geraldine Farran, Paderewski, Kreisler, Teresa, Carreno and Elizabeth Boehn van Endert. Mme. van Endert is the principal lyric soprano of the Royal Opera, Berlin, who is coming to America for the first time to make a limited number of appearances with the Boston orchestra.

Doctor Muck is expected to arrive in the country at the end of this month.

From PRESS
Address: Philadelphia, Pa.
Date

Orpheus Club.

* * *

The management of the Boston Symphony Orchestra announces that a very considerable proportion of the seats in the Academy of Music have already been taken up by subscription for the five concerts the Boston Orchestra will give in Philadelphia during the coming Winter. The subscription comprises principally renewals by subscribers of last season, although many new applications have been received in Boston since last Spring. The concerts will be given as usual, on Monday evenings, the dates being November 3, December 1, January 5, February 16 and March 16.

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From ENQUIRER
Address: Philadelphia, Pa.
Date
Established:

MUSICAL NOTES

Boston Symphony patrons who have subscribed for the series of five concerts to be given in Philadelphia by that famous organization during the coming winter will shortly receive notices to the effect that their tickets are ready for them in Boston and will be sent to them, as rapidly as paid for, by registered mail. The new plan brought into operation last spring of allowing subscribers to renew several months ahead has worked admirably and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

The five concerts will be of extraordinary brilliance, if only on account of the remarkable soloists that have been engaged. These comprise Paderewski, Geraldine Farrar, Fritz Kreisler, Elizabeth Van Endert and Teresa Carreno. The concerts will be given, as usual, on Monday evenings in the Academy of Music, the dates being November 3, December 1, January 5, February 16 and March 16.

[3]

RECORD.

SEPTEMBER 13.

Symphony Orchestra.

Dr. Muck, who is now in Berlin, is maintaining his characteristically cryptic silence as to his plans for the coming Symphony season. He has had several musicians to engage to take the place of retiring members of the Orchestra and this important task he has finished. But regarding his programme and his general scheme of work he has as yet said nothing. The management has laid out for the Orchestra a total number of 111 concerts exclusive of the concerts in aid of the Pension Fund, which will be two, as in the past.

From STAATSZEITUNG
Address: New York City.
Date

Wir kommen der Konzertſaiſon wahrhaftig immer näher und näher. Beweis dafür die Mittheilungen und Ankündigungen der verſchiedenen Symphonie-Orcheſter, welche allwöchentlich ſchon auf den Redaktionstiſch geflattert kommen.

Das Boſtoner Symphonie-Orcheſter theilt mit, daß ſämmtliche zehn New Yorker Konzerte bis zum letzten Sitz vergeben ſind; das bedeutet ſomit zehn vollſtändig ausverkaufte Häuſer in Carnegie Hall. Die beiden Serien der Boſtoner Konzerte werden, wie in der Vergangenheit, an Donnerstag Abenden und Samstag Nachmittagen gegeben werden, und zwar ſind die betreffenden Daten der 6. und 8. November, 4. und 6. Dezember, 8. und 10. Januar, 19. und 21. Februar und 19. und 21. März. Als Soliſten ſind uns Paderewski, Fritz Kreisler und Frau Eliſabeth Boehm van Endert vom Berliner Opernhaus, die im Rahmen des Boſtoner Orcheſters hier debütiren wird, angekündigt. Der Dirigent Dr. Karl Muck wird Ende dieſes Monats hier anlangen.

Mit einer imponirenden Reihe von mit-

From TIMES
Address: New York City
SEP
Date

Boston Symphony Concerts.

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Newspaper Cutting Bureau in the World

From STAATS-ZEITUNG
Address: New York.
SEP 11
Date

[illegible] Garben ſein.

— Bei den beiden Conzert-Serien, die das Boſton Symphonie-Orcheſter hier geben wird, wird Elizabeth Boenn von Endert, die lyriſche Sopraniſtin der Königl. Oper in Berlin, zum erſten Male in Amerika auftreten. Das erſte Conzert findet am 6. November ſtatt.

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Newspaper Cutting Bureau in the World

From
Address New York City
Date

Aus deutſchen Kreiſen
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From GERMAN HEROLD
Address: New York City
SEP 1
Date

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From EVENING SUN
Address: New York SEP 12 1913
Date

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From TRIBUNE
Address: New York City.
Date SEP 14 1913

BOSTON SYMPHONY ORCHESTRA

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BOSTON SYMPHONY ORCHESTRA
(Mr. Earl Muck, Conductor.)

Plans for the series of Boston Symphony concerts to be given in Providence during the coming season are almost completed and will be in shape for formal announcement within a comparatively short time. As announced last spring six concerts will be given this year instead of the usual five. They will be given in Infantry hall on Tuesday evenings, the dates being Oct. 21, Nov. 18, Dec. 30, Feb. 3, March 24 and April 14.

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The First Established and Most Complete
Newspaper Cutting Bureau in the World

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Address: Providence, R. I.
Date

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* * *

Newspaper Cutting Bureau in the World

From RECORD
Address: Philadelphia, Pa.

Boston Symphony Orchestra.

Boston Symphony patrons who have subscribed for the series of five concerts to be given in Philadelphia by that organization during the coming winter will shortly receive notices to the effect that their tickets are ready for them in Boston and will be sent to them as rapidly as paid for by registered mail. The new plan brought into operation last spring of allowing subscribers to renew several months ahead has worked admirably and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

The five concerts will be of extraordinary brilliance if only on account of the soloists that have been engaged. These comprise Paderewski, Geraldine Farrar, Fritz Kreisler, Elizabeth van Endert and Teresa Carreno. The concerts will be given as usual on Monday evenings in the Academy of Music, the dates being November 3, December 1, January 5, February 16 and March 16.

After a six-weeks' season as violin soloist at the Bellevue, Ocean City, N. J., Miss Helen Kalmbach has returned to Philadelphia.

From PRESS
Address: Philadelphia, Pa.

Boston Symphony patrons who have subscribed for the series of five concerts to be given in Philadelphia by that famous organization during the coming Winter will shortly receive notices to the effect that their tickets are ready for them in Boston and will be sent to them as rapidly as paid for by registered mail. The new plan brought into operation last Spring of allowing subscribers to renew several months ahead has worked admirably and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

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* * *

From PUBLIC LEDGER
Address Philadelphia
Date

* * *

Boston Symphony Orchestra patrons who have subscribed for the series of five concerts to be given in Philadelphia by the organization during the coming winter, will shortly receive notices to the effect that their tickets are ready for them in Boston and will be sent to them as rapidly as paid for, by registered mail. The new plan brought into operation last spring, of allowing subscribers to renew several months ahead, has worked admirably, and a great majority of the regular subscribers of the concerts have taken their seats for the coming season. The five concerts will be of much brilliance if only on account of the soloists that have been engaged. These comprise Paderewski, Geraldine Farrar, Fritz Kreisler, Elizabeth van Endert and Teresa Carreno. The concerts will be given as usual, on Monday evenings, in the Academy of Music, the dates being November 3, December 1, January 5, February 16 and March 16.

From ENQUIRER
Address: Philadelphia, Pa.
Date

The management of the Boston Symphony Orchestra announces that a very considerable proportion of the seats in the Academy of Music have already been taken up by subscription for the five concerts the Boston Orchestra will give in Philadelphia during the coming winter. The subscription comprises principally renewals by subscribers of last season, although many new applications have been received in Boston since last spring. The concerts will be given, as usual, on Monday evenings, the dates being November 3, December 1, January 5, February 16 and March 16.

From RECORD
Address: Philadelphia, Pa.
Date 1913

BOSTON SYMPHONY ORCHESTRA

The management of the Boston Symphony Orchestra announces that a very considerable proportion of the seats in the Academy of Music have already been taken up by subscription for the five concerts the Boston Orchestra will give in Philadelphia during the coming winter. The subscription comprises principally renewals by subscribers of last season, although many new applications have been received in Boston since last spring. The concerts will be given as usual on Monday evenings, the dates being November 3, December 1, January 5, February 16 and March 16. The Orchestra announces as soloists Geraldine Farrar, Paderewski, Kreisler, Teresa Carreno and Elizabeth Boehn van Endert. Mme. van Endert is the principal lyric soprano of the Royal Opera, Berlin, who is coming to America for the first time to make a limited number of appearances with the Boston Orchestra. Dr. Muck, the conductor, is expected to arrive in the country the end of this month.

From PUBLIC LEDGER
Address Philadelphia
Date

* * *

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Doctor Muck is expected to arrive in the country at the end of this month.

From PRESS
Address: Philadelphia, Pa.
Date

Orpheus Club.

* * *

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From ENQUIRER
Address: Philadelphia, Pa.

MUSICAL NOTES

Symphony patrons who have [illegible] for the series of five concerts [illegible] in Philadelphia by that [illegible] during the coming [illegible] shortly receive notices to the [illegible] that their tickets are ready for [illegible] in Boston and will be sent to them as rapidly as paid for, by [illegible] mail. The new plan brought into operation last spring of allowing subscribers to renew several months ahead has worked admirably and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

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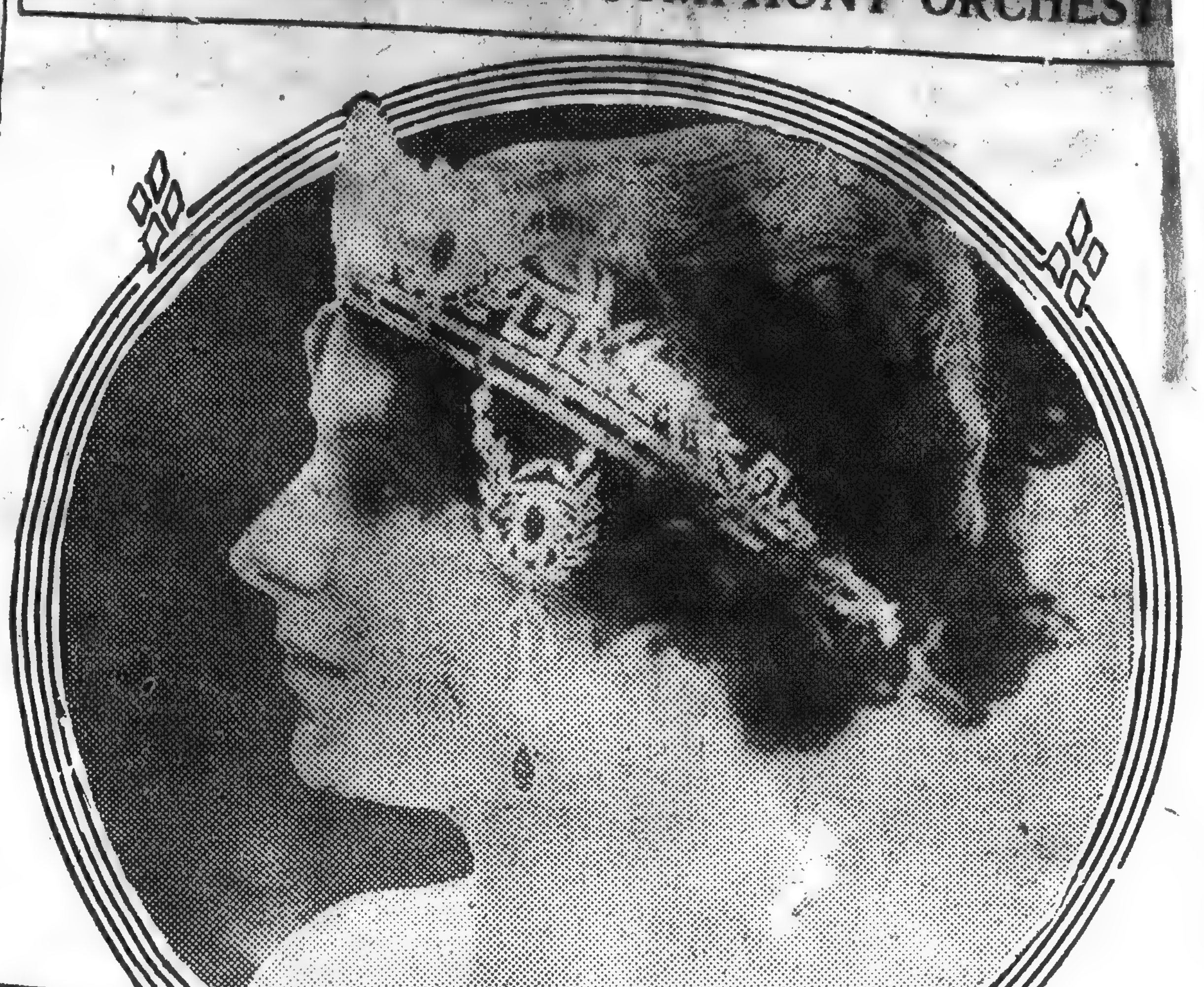
Address Philadelphia.

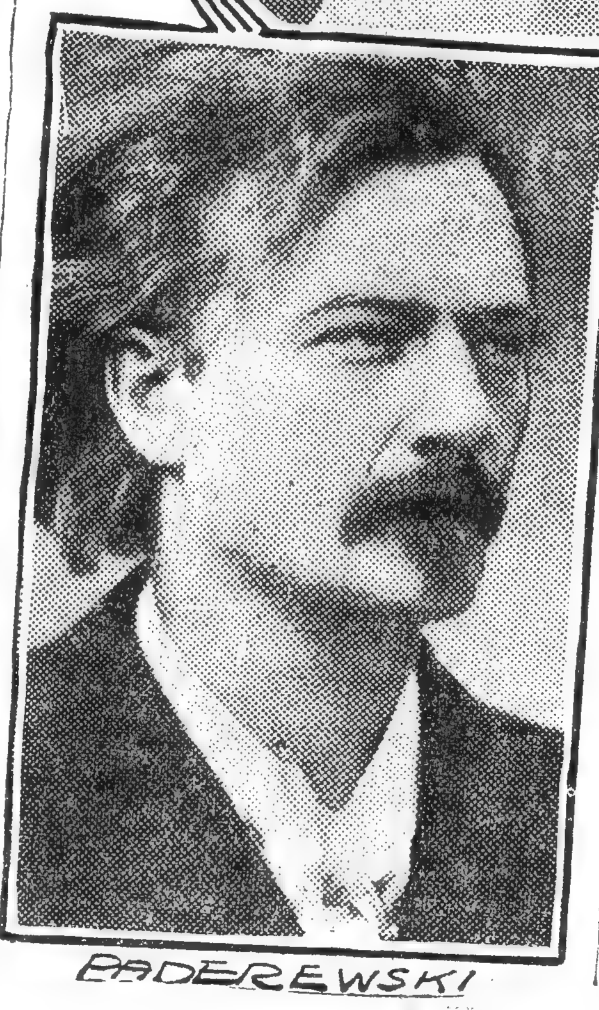
Date S 913

Establi

TWO NOTED SOLOISTS TO BE HEARD WITH BOSTON SYMPHONY ORCHEST



GERALDINE FARRAR



PADEREWSKI

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From AMERICAN

Address: Baltimore, Md.

Date

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Newspaper Cutting Bureau in the World

From EVENING NEWS

Address Baltimore, Md.

Date SEP

Estab

SYMPHONY SEATS REA

Tickets For Five Concerts H
Held In Boston; Brilliant
Season Predicted.

Boston Symphony patrons who have subscribed for the series of five concerts to be given in Baltimore by that famous organization during the coming winter will shortly receive notices of the fact that their tickets are ready for them in Boston and will be sent to them as rapidly as paid for by registered mail. The new plan brought into operation last spring of allowing subscribers to renew several months ahead has worked admirably and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

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Newspaper Clipping Bureau

From EVENING NEWS,

Address Baltimore, Md.

Date SEP 6 1913

Es k, 1884

BOSTON SYMPHONY DATES

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From AMERICAN

Address: Baltimore, Md.

Date

Estab 84

Boston Symphony Orchestra.

The management of the Boston Symphony Orchestra announces that a very considerable proportion of the seats in the Lyric Theater have already been taken up by subscription for the five concerts the Boston Orchestra will give in Baltimore during the coming winter. The concerts will be given as usual on Wednesday evenings, the dates being November 5, December 3, January 7, February 18 and March 18. The Orchestra announces an unusual list of soloists. These will be Geraldine Farrar, Paderewski, Kreisler, Teresa Carreno and Elizabeth Boehn van Endert. Mme. Van Endert is the principal lyric soprano of the Royal Opera, Berlin, who is coming to America for the first time.

Miss Farrar's Arrival and Plans.

Geraldine Farrar, of the Metropolitan Opera House, who, as a preface to her operatic work in New York the coming winter, will make a concert tour under the direction of Charles A. Ellis, of Boston, will arrive in New York from Cherbourg by the Kaiser Wilhelm II. next Tuesday, September 16. On the 19th she will leave New York for her first appearance on the Pacific Coast. She will venture her first song recital in New York. Besides these concerts of her own she will appear with the Boston Symphony Orchestra in Boston October 31 and November 1; in Philadelphia November 3, and Baltimore November 5.

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From EVG. NEWS

Address: Baltimore, Md.

Date

Estab 84

Many Reserving Seats For Symphony Orchestra

The management of the Boston Symphony Orchestra has announced that a very considerable proportion of the seats in the Lyric Theater has already been taken up by subscription for the five concerts the Boston Orchestra will give in Baltimore during the coming winter. The subscription principally comprises renewals by subscribers of last season, although many new applications have been received in Boston since last spring. The concerts will be given as usual on Wednesday evenings, the dates being November 5, December 3, January 7, February 18 and March 18.

The Orchestra announces an unusual list of soloists. These will be Geraldine Farrar, Paderewski, Kreisler, Teresa Carreno and Elizabeth Boehn Van Endert. Mme. Van Endert is the principal lyric soprano of the Royal Opera, Berlin, who is coming to America for the first time to make a limited number of appearances with the Boston Orchestra.

From SUN

Address: Baltimore, Md.

Date

Establis 34

Baltimore music lovers are smacking their lips over the program of the soloists, which the management of the Boston Symphony Orchestra has announced recently. It will be remembered that last year the late comers had difficulty in securing seats at all, and from all accounts the coming season will duplicate the past on that score. Already a considerable proportion of the seats have been taken up by renewals, and in addition a great many new subscriptions have been received. The concerts will be given as usual on Wednesday evenings, the dates being November 5, December 3, January 7, February 18 and March 18.

The soloists will be Geraldine Farrar, Paderewski, Kreisler, Teresa Carrena and Elizabeth Boehn van Endert. Mme. van Endert is the principal lyric soprano of the Royal Opera, Berlin, who is coming to America for the first time to make a limited number of appearances with the Boston Orchestra.

Dr. Muck is expected to arrive in the country the end of this month.

From EVENING SUN

Address: New York

Date SEP 18 1913

E 1884

SLIPPING quietly into town from Boston, the famous Symphony manager, C. A. Ellis, was discovered just after midnight this morning on the steps of a Manhattan hotel that is the headquarters of Col. Higginson's travelling organization five times a year. He arrived unattended by either a string or a brass band. To a New York friend, Mr. Ellis explained that he had come to spend a day here before starting west with Miss Geraldine Farrar, who is making this fall her first appearance on the Pacific Coast. They will leave tomorrow to begin the tour. The party consists of Miss Farrar, her mother, Mrs. Sydney Farrar; Mr. Alwin Schroeder, the veteran 'cellist; Arthur Rosenstein, accompanist, and Mr. Ellis as manager. They will be in the West till the last days of October.

The Boston orchestra conductor, Carl Muck, is meanwhile sailing from Bremen this week Saturday on the George Washington. Mr. Ellis's chief star, Paderewski, at the same time is leaving his home in Switzerland for Paris, preparatory to sailing for Cherbourg on

Bureau in the World

From TIMES

Address Philadelphia, Pa.

Date

Estab 84

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Turning eastward then she will give concerts in Denver the 13th, Chicago the 19th and Pittsburgh the 21st. She will venture her first song recital in New York in Carnegie Hall, Saturday afternoon, October 25, and Tuesday afternoon, October 29, she will sing the same program in Symphony Hall, Boston. Besides these concerts of her own she will appear with the Boston Symphony Orchestra in Boston, October 31 and November 1; in Philadelphia November 3 and Baltimore November 5. In her concerts in the west she will have the assistance of Alwin Schroeder, the eminent violoncellist, and Arthur Rosenstein, accompanist.

Mrs. Owen B. Jenkins has sent out invitations for a musical reception to meet Miss Barbara Schaefer and Miss Kathryn McGinley, on Monday afternoon, from 4 until 5.30, at the Orpheus Club.

From JOURNAL

Address: Providence, R. I.

Date

E 84

It will interest many to learn that the Boston Symphony Orchestra has been fortunate enough to secure Paderewski as one of its soloists, and the management has announced that he will appear in this city at one of its concerts, probably late in the winter. This will be the only appearance in this city of the noted pianist, who has not been in America since the season of 1908-9, when he was here for a few weeks to hear the first performance of his Symphony, and he has not made an extended tour of the country since 1907-8. He is due to arrive in New York the second week in October and will be in this country until the end of April.

Other soloists will be announced in a week or ten days, as soon as negotiations are completed, the management having already signified its intention of making the coming series the most brilliant ever given here by the orchestra.

The announcement of the appearance of Paderewski promises an excellent beginning toward the fulfilment of this promise, as he has called out large audiences at his few appearances in this city, and subscribers to the Symphony course will be glad to know that his appearance in the series is assured.

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Newspaper Cutting Bureau in the World

From GLOBE

Address: New York

Date

Estab 84

Fritz Kreisler, the distinguished violinist, comes to America this fall for a season's tour of this country under the management of C. A. Ellis of Boston. Mr. Kreisler, accompanied by his wife, will sail from Bremen Oct. 7 by the Kaiser Wilhelm II., arriving in New York a week later. His first concert will be given in the Academy of Music, Brooklyn, Thursday evening, Oct. 1, and on the following Sunday afternoon he will give a recital in Orchestra Hall, Chicago. His first engagement with an orchestra is the following week in Philadelphia, with the Philadelphia Orchestra. During the coming winter Mr. Kreisler will play with every symphony orchestra in the country, and this will include a series of a dozen appearances with the Boston Symphony Orchestra. After playing in the east Mr. Kreisler in the late winter will go to the Pacific coast, where he will play in all the principal cities, and on his way there and back will play in all the principal cities west of the Mississippi. He will be in America until the late spring.

Newspaper Cutting Bureau in the World

From GLOBE

Address: New York SEP 18 1913

Date

Establ 84

Music.

Boston Orchestra Changes — Other Musical News.

The Boston Symphony Orchestra will have this season the usual number of changes in its personnel, due chiefly to the retirement on pension of the older members. The most important change is that of the first harpist. Last spring Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly, and his place has been taken by Alfred Holy of Vienna. There will be two new first violins in place of Gustav Strube, who has become an instructor in the Peabody Institute, Baltimore, and John Mullaly, an almost original member of the orchestra, who has just retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn.

Dr. Muck sails Saturday from Bremen on the George Washington, and is due to arrive in New York the 28th. He will go direct to Boston and will there make the formal announcement of his plans for the season.

From EVENING MAIL

Address: New York City.

Date SEP 17 1913

Estab 1884

The management of the Boston Syn phony Orchestra announces that aga all t seats have been sold by su scription for the two series of concer in Carnegie Hall during the coming se son. The soloists announced Paderewski, Fritz Kreisler and Eli beth Boehn van Endert, the princip lyric soprano of the Royal Opera Berlin, who will make her debut in York with the orchestra. Dr. Muck arrive from Austria at the end of month. The Thursday and Sa afternoon concerts will be gi vember 6, 8, December 4, 6, Ja 10, February 19, 21, March 19, 21.

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Address Philadelphia

Date 913

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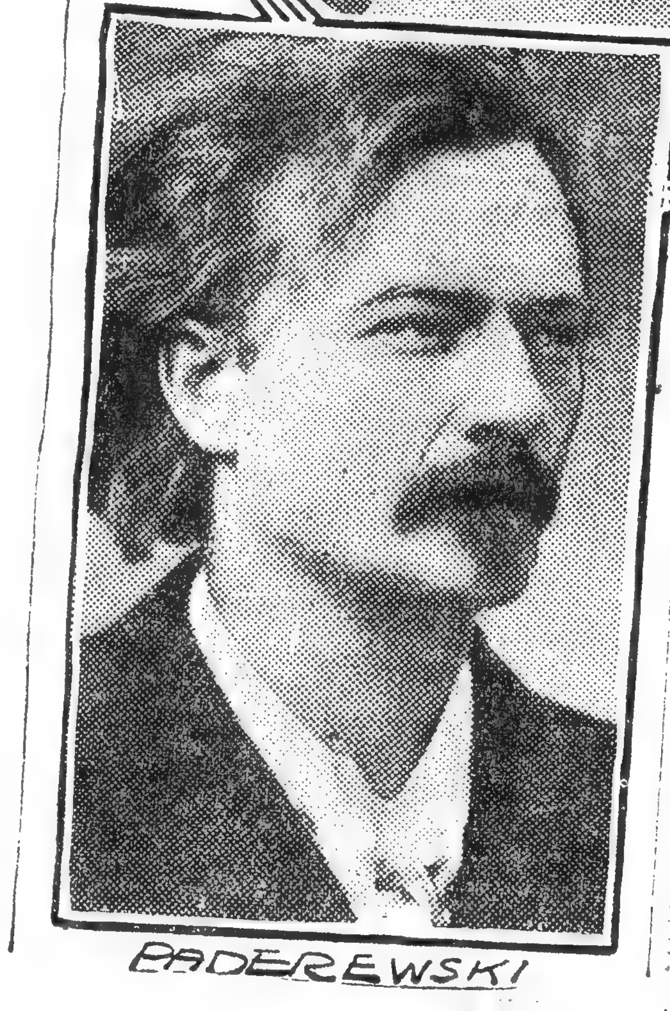
TWO NOTED SOLOISTS TO BE HEARD WITH BOSTON SYMPHONY ORCHESTRA

GERALDINE FARRAR



PADEREWSKI

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From AMERICAN
Address: Baltimore, Md.
Date

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Newspaper Cutting Bureau in the World

From EVENING NEWS
Address Baltimore, Md.
Date SEP 1913

Establi

SYMPHONY SEATS READY

Tickets For Five Concerts Here Held In Boston; Brilliant Season Predicted.

Boston Symphony patrons who have subscribed for the series of five concerts to be given in Baltimore by that famous organization during the coming winter will shortly receive notices of the fact that their tickets are ready for them in Boston and will be sent to them as rapidly as paid for by registered mail. The new plan brought into operation last spring of allowing subscribers to renew several months ahead has worked admirably and a great majority of the regular subscribers of the concerts have taken their seats for the coming season.

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Newspaper Clipping Bureau

From EVENING NEWS,
Address Baltimore, Md.
Date SEP 6 1913

Es , 1884

BOSTON SYMPHONY DATES

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From AMERICAN
Address Baltimore, Md.

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Symphony Orchestra.

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From SUN
Address: Baltimore, Md.
Date

Establis 84

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Newspap

From EVENING SUN
Address: New York
Date SEP 18 1913

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Estab 84

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Newspaper Cutting Bureau in the World

From GLOBE
Address: New York
Date

Estabi 84

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Newspaper Cutting Bureau in the World

From GLOBE
Address: New York SEP 18 1913
Date

Establ 84

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From EVENING MAIL
Address: New York City.
Date SEP 17 1913

Estab 1884

The management of the Boston Sym phony Orchestra announces that aga all t seats have been sold by su scription for the two series of concer in Carnegie Hall during the coming se son. The soloists announced Paderewski, Fritz Kreisler and Eliz beth Boehn van Endert, the princip lyric soprano of the Royal Opera, Berlin, who will make her debut in York with the orchestra. Dr. Muck arrive from Austria at the end month. The Thursday and S afternoon concerts will be g vember 6, 8, December 4, 6, 10, February 19, 21, March

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Newspaper Cutting

From New

Address Providence, R. I.

Date

BOSTON ~~SYMPHONY ORCHESTRA.~~

1884

The great Paderewski, after an absence of four years, is returning to America this fall to make an extended tour of several months under the direction of Mr. Charles A. Ellis of Boston. He sails from Cherbourg Oct. 1 and will arrive in New York the following weeek

The Boston Symphony Orchestra has been fortunate enough to secure the services of Mr. Paderewski as soloist for a number of his concerts, one of which will be in Providence. The plan of Mr. Paderewski's tour does not admit of a recital in this city, so that his only appearance in Providence will be as soloist with the Boston Symphony Orchestra. This one distinctive feature is sufficient of itself to make the series of Boston Symphony concerts here unusually attractive, but other great artists are under negotion for appearance here. It is the intention of the management of the Boston Symphony to make the six concerts it is to give in Providence the most brilliant affairs of the kind this city has ever had.

The great majority of last year's subscribers to the Boston Symphony Orchestra have renewed their subscription for the ensuing season. Applications of new subscribers may be sent even now to Charles A. Ellis, Symphony hall. Boston Such seats as have not been taken up for the season will be placed on sale in Providence Oct. 13th.

Soloists of Renown Will Ap

SYMPHONY orchestra soloists who are coming to America this season for the first time are Mme Elizabeth van Endert, soprano of the Royal opera, Berlin, and Carl Flesch, the violinist. Mme. van Endert in opera sings the lyric soprano roles such as Miss Geraldine Farrar takes. She comes to the United States for a special season of appearances with the Boston Symphony orchestra. Mr. Flesch, a Hungarian, comes with a high reputation as an interpreter of classic violin concertos.

Artists besides Mme. van Endert who will appear under exclusive Boston Symphony management in the United States and will take part in symphony tours are Mr. Paderewski, the pianist, and Mr. Kreisler, the violinist. Miss Geraldine Farrar, now on the way to the Pacific coast to appear there for the first time in her career in concert, will sing with the orchestra at an early Boston concert. She is scheduled to begin her work when the Metropolitan opera season opens, singing for the first time the title role of Bizet's "Carmen."

(Photo reproduced by permission of C. A. Ellis)

IGNACE PADEREWSKI

Pianist who will play with orchestra and will give recitals

(Photo reproduced by permission of C. A. Ellis)

MISS GERALDINE FARRAR

Soprano who at end of autumn tour of United States appears in Boston

Mr. Paderewski makes his first American appearance of the season in Trenton, N. J., on Oct. 15. He will play in New York, then take a trip to cities of the middle West and return East for a series of engagements. He has not visited the United States since he came to attend the production of his "Polish" symphony in Boston under the direction of Max Fiedler in the season of 1908-09 and to give a series of concerts. Mr. Kreisler, whose triumphs last winter made his managers cease to book him as a small hall recital artist, takes the platform for the first time at the Academy of Music in Brooklyn, Oct. 16. He is engaged to appear with all the leading orchestras of the country, not returning to Europe until late in the spring.

(Photo by Mishkin Studio)

JOSEF HOFMANN

He will play piano in Symphony hall as soloist with orchestra

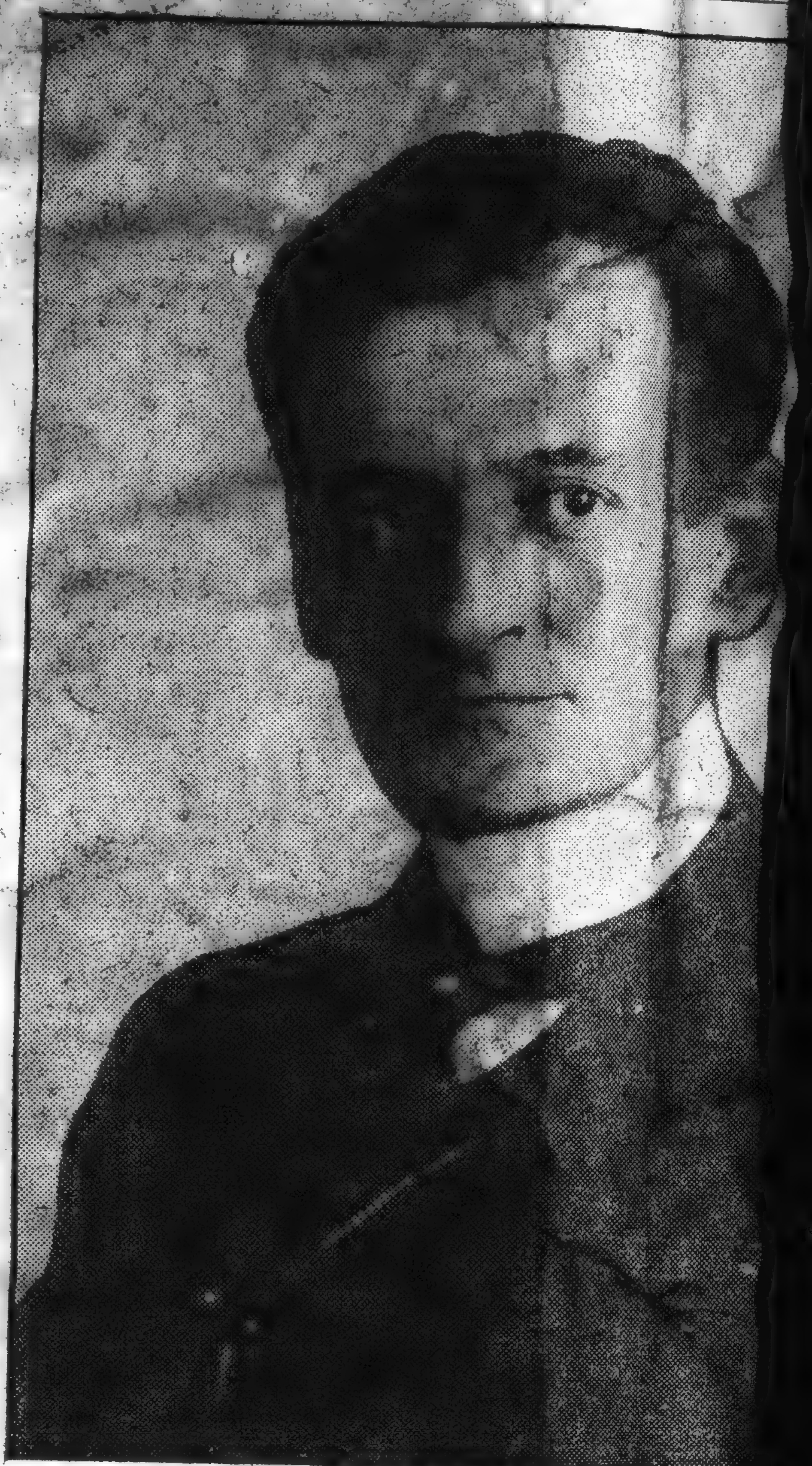
(Photo reproduced by permission of C. A. Ellis)

HAROLD BAUER

He returns to assist Dr. Muck as pianist in orchestra season

Mme. Louise Homer, the contralto, is to sing at the Symphony concerts. Mme. Teresa Carreno, the pianist, has included appearances with the orchestra in her American tour. Other pianists to play are Harold Bauer and Josef Hofmann. Members of the orchestra will appear as soloists from time to time, but arrangements for their part in the schedule are not yet announced.

It is said that Dr. Muck, the Symphony orchestra conductor, has mapped out the general lines of his programs for the year, but, as usual, he keeps them to himself. The expectation in regard to his plans is that the music will be conservatively chosen, and that only those new works which have stood the trial of presentation in Europe will find a place in the repertory. Efforts to lead the way in world recognition of recent compositions are not looked for. The selection of soloists indicates that the conductor will hold to the Gericke tradition of tilling tested soil rather than that he will respond to any Nikisch or Fiedler impulse to break new ground.



(Photo by Garo, Boston)

Dr. Carl Muck, conductor, who names Symphon

tion in Symphony hall Oct. 9. His regular concert season will open Oct. 10. The 24 Boston concerts and the tours will employ his time until May 2, 1914.

The auction sales of seats for the

Boston concerts ar
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Ellis)

MME. ELISABETH VAN ENDERT

Soprano new to America, to have short season with orchestra

well relax their demands for technical nicety and let the heavy pieces of the modern school come in for a free statement of their intellectual content. The citizens have so far outlived the possibility of being accounted musically provincial that they may cease to be precisionists. The world will admit that they know something about art, even if they do not stand ready to put the right label on every symphonic theme and to name the tint of every instrumental combination.

It may be a good time in the history of symphonic music in Boston for the listener to begin to ask more of himself and less of his interpreters. In that way he may get more from the music which he purchases at great expense from Europe every winter and he may open his heart eventually to the native American composer.

Dr. Muck will return to Boston about Sept. 29 and he will make his first appearance at the special concert for the American Bankers Association conven-

the light of his classic genius on the music of Debussy. The audiences of the Symphony concerts this season might

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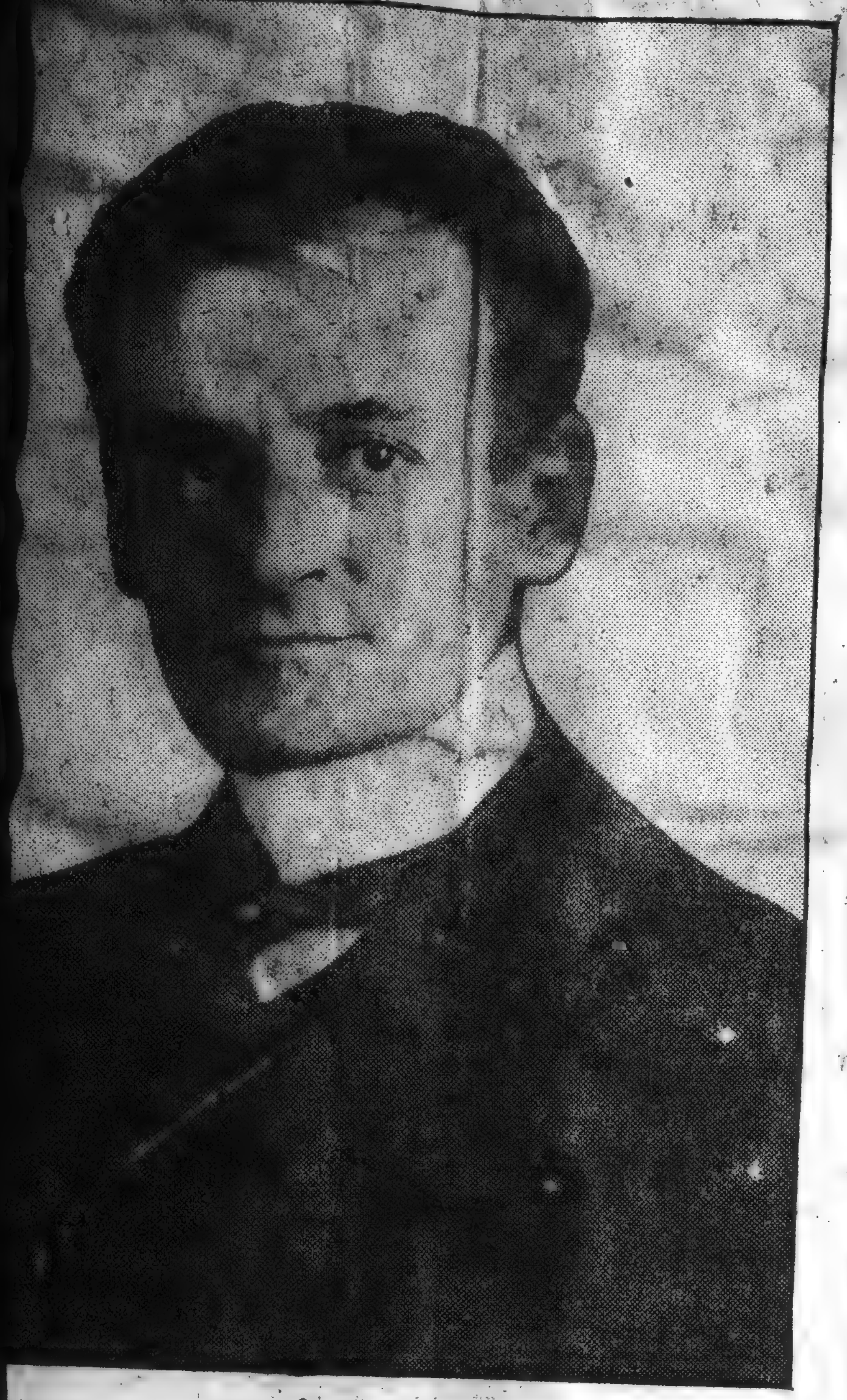

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(Photo reproduced by permission of C. A Ellis)

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Violinist to tour United States under Boston manager

Forecasting "The Symphonies"

Plans, Policies and Problems for the New Series of Concerts

By H. T. P.

TEN days hence Dr. Muck will be in Boston again, picking up his work for the new year; in two weeks the Symphony Orchestra will come together for its first rehearsal for the season; and in three weeks follows the first pair of concerts in Symphony Hall. By the middle of October conductor and band will be launched upon their seven months of hard and unbroken work. For it the managerial arrangements stand much as they have stood in recent years. In Boston the orchestra will undertake twenty-four pairs of "regular" concerts on Friday afternoons and Saturday evenings and two more, presumably on Sunday afternoons, for the profit of its Pension Fund. The Symphony Concerts proper will begin on Friday afternoon and Saturday evening, Oct. 10 and 11, and end on Friday afternoon and Saturday evening, May 1 and 2. The five monthly visits from November through March that the orchestra pays to New York and other cities to the southward and its journey for a week at midwinter into the Middle West, will break the series at intervals that make agreeable relaxation in the long succession of concerts. Since Christmas falls this year on Thursday, it will not necessitate any shifting of either afternoon or evening concert, and the concert that falls on Good Friday will be left to its normal place. For years the custom was to shift it to the preceding Thursday, lest an appreciable part of its public should prefer to hear no music outside the churches on Good Friday. A season or two ago, in the dating of the tickets, the management forgot to set the concert back. It fell on Good Friday; the audience was as numerous and well disposed as usual; and then and there the ancient shift was abandoned.

Mme. Boehm van Endert

New Singer at the Symphony Concerts

An Institutional Orchestra

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Similarly, if the standards of the orchestra are to be maintained and even heightened, the men must be kept continuously at the top of their form. They must not be fatigued by too much and too frequent travel, staled by too many rehearsals or turned careless by too much routine. The orchestra must be always a finely sensitive and contented instrument upon which the conductor may play. He must, in turn, be as finely and continuously responsive to his

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Looking to the Future

So it is that after thirty-three years of existence, the Symphony Orchestra draws closer and closer to the maximum of its working capacity and of its earning power. If it is to maintain its standards and keep to the top of its bent for seven months of the year, it can undertake very few more concerts. Almost everywhere, except at home in Boston, on Saturday evenings, its audiences fill every available seat in the concert hall. It is not the policy of the management to turn prestige into profit by a scale of prices higher than those usually set for concerts of the first rank. With each year the fixed charges of the orchestra tend to increase. The salaries of conductors and players mount; composers and publishers exact higher and higher royalties; "assisting artists" expect larger and larger fees; travelling and incidental expenses do not diminish. Both ends have never met as yet on the annual balance sheet of the orchestra; perhaps, though the deficit lessens, they never will.

Moreover, and strange as it seems, it is here in Boston that the revenues of the orchestra might increase. For many years every seat for the afternoon concerts, outside the open second balcony, has been taken by subscription and at fairly high premiums. For some years, the subscription for the evening conerts has not exhausted the available places. Changes in habits of living and concert-going fashions account sufficiently for the difference in the numbers of the two audiences; while a change in the public of the evening concerts, especially in the less costly seats, indicates the source whence it may gradually recruit itself. An audience that has known the orchestra these many years fills the whole of Symphony Hall on Friday afternoons and a considerable part of it on Saturday evenings. A public that has discovered for itself the pleasures of symphonic music and of such an orchestra, tends more and more to occupy the rest. The coming of Dr. Muck and the play of his abilities and personality over music, band and audience, perceptibly stimulated this public last winter. It bids fair to return gladly and in increasing numbers for the new season. No listeners are more keenly appreciative than these self-taught hearers; none are more to be desired for the future of the orchestra. Even this autumn, they may give the orchestra as numerous audiences for the evening concerts at home as it gathers abroad.

Changes Among the Men

This season—to turn from speculation to ascertainable facts—Dr. Muck has laid only a mildly reorganizing hand upon the various choirs of the orchestra. He has found a new first harp of notable ability to replace the late Mr. Schuecker and joined to him the second harp that the orchestra has needed long and sorely. Mr Strube, departing to teach at Baltimore and Mr. Mullaly, going into retirement, have left the violins and two newcomers will succeed them. The horns and the second violins—in recent years the choirs that fell a little below the standard of the rest—are each to be bettered by two new men; and in the violas there has been a single change. Long since Dr. Muck engaged the new players, but characteristically he has forgotten to send their names forward.

A Matchless Instrument

As yet, too, Dr. Muck has sent from Europe no word about programmes and novel pieces for the new season, and no announcement may be expected from him until he returns to Boston. When he came back to the orchestra a year ago, he sought above all else to make it a matchless instrument. Swiftly, rather than gradually, he restored it to its old beauty and euphony of tone, its old precision and symmetry, its old range of voice from the finest tracery of detail to the largest sweeps of sonority. Under his hand, it regained its old sensitiveness to rhythm and color; its old command of contrast, progression and climax; its old suppleness and variety of voice; and its unique mingling of technical perfections and tonal beauty with poetizing, dramatizing and generally imparting power. Long before the season ended, the orchestra had become nearly the perfect instrument of his ideal. In the final concerts of the spring it surpassed itself. Perhaps Dr. Muck is a little obsessed by his vision of an orchestra that shall play as never orchestra played before; but in actual fact he is surprisingly near the realization of it.

Programmes and Policy

The conductor's purpose and ambition were clear in the ordering of his programmes. He "unified" them, of course, as his theory and practice are; but in a gentler fashion than he used in his first term and to the better satisfaction of a public long pampered and long querulous on the score of programmes. He held the balance fairly even between ancient and modern classics, between pieces once played and then long neglected, and pieces that were wholly new. He returned often to music that he had made known during his first conductorship in Boston. Outside Lendvai's symphony and Mraczek's "Max and Moritz," he made no interesting ex-

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INFORMATION OBSCURED

CIENCE MONITOR, BOSTON, MASS., SATURDAY, SEPTEMBER 20, 1913

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(Photo by Garo, Boston)

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BOSTON EVENING TRANSCRIPT, SATURDAY, SEPTEMBER 20,

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Present Problems

More concerts, however, at home or abroad, have become practically impossible for conductor, orchestra and management. The high prestige of the Symphony Concerts in Boston, in New York, wherever the orchestra plays; the institutional character they have gained; the quality and the loyalty of the public that they attract are all dependent upon the maintenance of present standards. Conducting is labor of mind, body, nerves and spirit and by no means all of it is done in the concert-room. There are long hours of rehearsals, long hours spent in the study of scores, long hours divided among twenty necessary details for which the conductor is responsible. At every concert he ought to be as nearly at his best as is humanely possible; if he is to be so, he must not be overworked or hampered or worried. No conductor of the Symphony Orchestra, however ambitious and energetic, has cared to undertake more than 120 concerts in a season. Dr. Muck, who virtually renounces all things but his work from October to May, is under contract for a few less.

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cursions into the music of the newest men. His first concern was the orchestra, and he chose music that best suited his purpose with it.

This year Dr. Muck has his perfected instrument ready to his hand and he can exercise it in what music he will. He is not likely to neglect the classics, ancient or modern, since his own predilection for them is strong and he appreciates justly the similar predilection in a large part of his hearers. They and he and all of us stir to the reänimating and newly revealing performance that he often accomplishes with them. He is as certain to revive more than one piece that he believes long overlooked or unjustly neglected. Dr. Muck has his convictions and loyalties with such music and he would persuade others to share them. The point of doubt, the interesting and exciting point of doubt, is the degree to which he will admit to his programmes the music of the newest and the boldest composers. More and more, it is gaining its place in concerts elsewhere. One by one the schedules for the new season come from London, from Paris, from the German cities, from Chicago and New York close at hand, and oftener and oftener the names of Scriabin, Schönberg, Stravinsky, Delius and the second generation of the innovating Parisians stand upon them.

The Right to "Novelties"

Dr. Muck is frank in his personal dislike of much of this music and in his disbelief in its theory and practice. It may be that Scriabin, Schönberg and the rest may offend our ears and sensibilities as as much as they offend his. Hearing, we may agree with him that they write an incomprehensible music. The more, then, should he give us opportunity to note and judge for ourselves. An appreciable part of the public of the Symphony Concerts in both Boston and New York has its musical curiosities. By report and even actual hearing it knows the disputed quality of these new men. It has the right to expect more information and further experience of them from the Symphony Orchestra since it, beyond any other band in America, is capable of these exacting and baffling pieces. The long-standing glory of the Symphony Concerts has been the open-mindedness of the conductors and the catholicity of the programmes. It would be a pity to subordinate such a distinction to even a transcendental perfection of performance. To open the door to the ultra-moderns is not to crowd the classics out of their mansions. The curious about the new as well as the contented with the old have their rights and privileges through forty-eight concerts.

The Share of the Soloists

Moreover, in the forty-eight concerts to come there should be more room than ever to satisfy these various and reasonable desires, since the "assisting artists" are to have a smaller share in them than in many a previous season. Two sound considerations have counselled this course. The standards of the Symphony Concerts forbid the engagement of undistinguished singers, pianists and violinists. Whenever those standards have been relaxed, under "pressure" of one sort and another, and a mediocre or an immature "assisting artist" has appeared, there has been no mistaking the difference between his or her quality and the quality of the orchestra itself. With a distinguished orchestra should go distinguished "soloists," if a public that is quick to discriminate is to be interested and content. By mutual agreement of conductor, management and audiences, the Symphony Concerts are not a training ground for the unripe or a testing-place for the obscure. The fact of residence and connections in Boston does not necessarily make a "soloist" either interesting or important. All concerned in the Symphony Concerts have outgrown this local standard. Furthermore, under keen and continuing interest in Dr. Muck as man and conductor, under the new perfections of the orchestra and under waxing pleasure in symphonic music for its own sake, the public of the concerts grows more and more content to hear conductor and band unassisted.

The Returning Illustrious

Accordingly only nine "assisting artists" have been engaged thus far for the new season and all of them are of an acknowledged rank that entitles them to a place in the Symphony Concerts. All but two indeed are singers, pianists or violinists, so high placed and so generally known that their names speak for themselves. For the first time in three seasons, Miss Farrar will sing with the orchestra. After as long an absence, Mme. Homer, now as ripened in concerts as she is on the stage of the Metropolitan, will reappear. For the pianists, Mr. Paderewski will return in the large maturity of his powers; Mr. Hofmann will come again to reap the reward of belated Bostonian discovery of his great abilities; Mr. Bauer will unfold once more the graver beauties of whatever music he chooses; and for the last times in all probability, Mme. Carreño in her sixties, yet with undiminished command of herself, her instrument and her music, will play at the Symphony Concerts. Of the violinists—only two outside Mr. Witek and Mr. Noack of the orchestra itself—Mr. Kreisler needs no heralding. He played Beethoven's concerto in the concerts of last season and he played it as not within living memory has it been played in Boston.

Two Newcomers

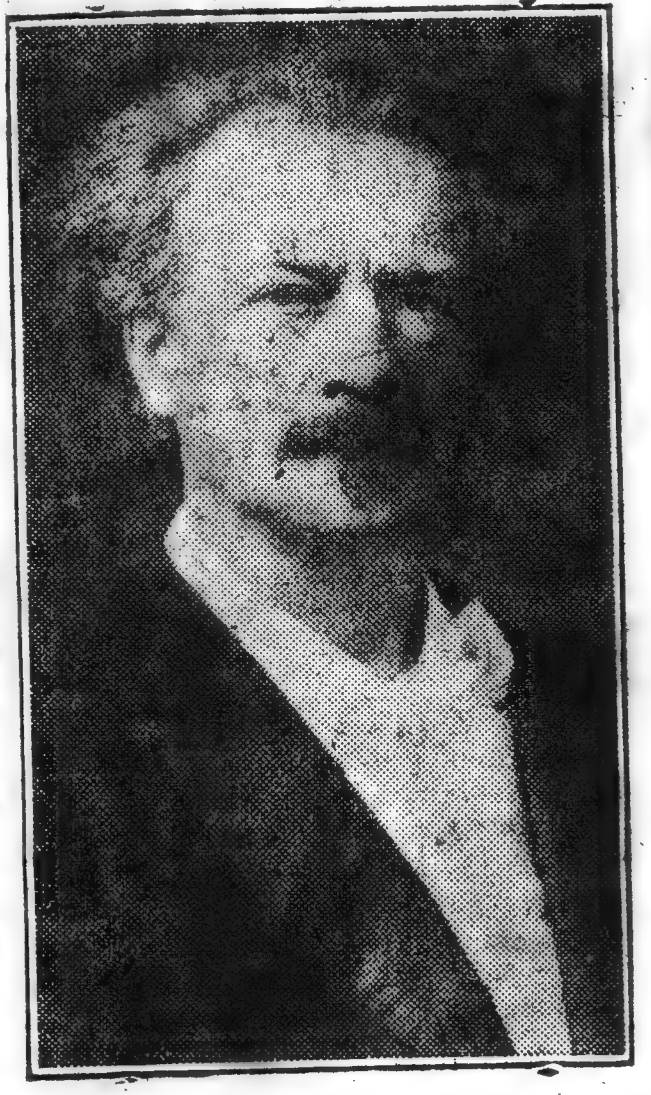
Of the two newcomers one is a singer, Mme. Böhm van Endert, and one is a violinist, Carl Flesch; while both have won their high reputations chiefly in Germany. Mme. van Endert, in whom comeliness and personal charm unite with beauty of voice and skill in song, is a soprano, who made her beginnings at the Court Opera in Dresden and passed thence to the Royal Opera and the new German Opera in Berlin. Now she comes to America under engagement to the Symphony Orchestra to sing in ten of its concerts in Boston, New York and elsewhere. Her voice is a light and warm soprano still in its first freshness. She has the musical intelligence—or rather divination—as well as the vocal artistry that make her expert even in the music of Mozart. In Germany or in America there are few such singers for such music. Mr. Flesch, in turn, is a violinist of the sound and sober German school that still walks in the ways of Joachim and that would mingle exposition, emotion, and technical excellence in exactly the just measure that shall most disclose the music. Not so many years ago, he was almost asked to become the concert-master of the Symphony Orchestra. Now he comes to it as virtuoso and "soloist."

RECORD.

SEPTEMBER 20.

The 33d season of the Symphony Orchestra will open with a public rehearsal Friday, Oct. 10, and will continue as usual for 30 weeks, in which 24 public rehearsals and 24 concerts will be given on successive Friday afternoons and Saturday evenings, except the six weeks the Orchestra will be away on tour.

The annual auction sale of seats will be held, according to the usual custom, in Symphony Hall the week preceding the opening of the season: The $18 seats for the rehearsals will be sold on Monday, Sept. 29, and the $10 seats on Tuesday, Sept. 30. The $18 seats for the concerts vill be sold on Thursday. Oct. 2, and the 10 seats on Friday.


PADEREWSKI,
he most popular living pianist, to play at the Symphony.

The season of 1913-14 will be unusually ich in the number of visiting artists of rst rank. The management now announce the names of nine soloists who will appear in addition to such artists from the Orchestra who may from time to time assist. These include four pianists, two violinists, and three singers. The pianists are Teresa Carreno, Harold Bauer, Josef Hofmann, and last, but not least, Paderewski. The violinists are Fritz Kreisler and Carl Flesch. The singers are Geraldine Farrar, Elizabeth van Endert of the Royal Opera, Berlin, and Louise Homer.

TERESA CARENO,
The greatest living woman pianist, who returns to Boston.

Mme. van Endert is a stranger. She is the principal lyric soprano of the Royal Opera, Berlin, and comes to America by special arrangement for a limited number of appearances with the Boston Symphony Orchestra. Mme. van Endert is, in a sense, the successor of Miss Farrar in the Berlin Opera and most of Miss Farrar's parts have fallen to her.

SUNDAY GLOBE—SEPTEMBER 21, 1913.

MUSIC AND MUSICIANS

IGNACE PADEREWSKI
Unity photo.
GERALDINE FARRAR.
TERESA CARRENO
CARL FLESCH
ELISABETH VAN ENDERT.

Famous Artists Who Will Be Heard as Soloists With the Boston Symphony Orchestra.

Symphony Orchestra Soloists.

The annual Fall announcement of the Boston Symphony Orchestra is a harbinger of another musical season. These concerts begin before all others each October, and when, at latest with the first week of May, there have finished, the pianists, singers, fiddlers and conductors are already turning their faces toward the dollars of a new year.

Dr Muck was expected to sail from Bremen yesterday. As yet he has issued no word as to his programs or novelties. So something still remains to write about before the first concert Friday afternoon, Oct 10.

Mr Ellis now has the names of his soloists ready for anouncement and should take pride in setting forth such a list. There are three singers, four pianists and two violinists. Of these two will appear for the first time in Boston, both of them upon a first visit ~~to this country~~—Elizabeth van Endert, the lyric soprano of the Royal Opera, Berlin, and Carl Flesch, the violinist, who enjoys the reputation in Europe of a sterling artist.

The singers are Miss Farrar, Mme Homer and Mme van Endert; the pianists Mr Paderewski, Mme Carreno, Josef Hofmann and Harold Bauer, and the violinists, Fritz Kreisler and Carl Flesch.

It will be a pleasure to hear Miss Farrar again, doubly so since her appearances in Boston for some time bid fair to be limited to those in concert. It is three years since Miss Farrar has sung in Boston with the orchestra. She arrived from Europe last week with an array of clothes which kept a company of notables waiting down the column in next morning's papers until they could be described. Miss Farrar appeared in good spirits and is here early to begin a concert tour to the Pacific Coast for Mr Ellis. This season holds unusual promise to Miss Farrar, for she will open the season at the Metopolitan Opera House as Carmen, a part she will take for the first time in her life.

Mme van Endert comes to America by special arrangement with the Boston Symphony Orchestra for a series of concerts in various cities with that organization. Before she returns to Europe she also will fill a few concert engagements in the West. Her stay in America will be limited to a few weeks.

The new soprano is a pupil of Richard Mueller of Dresden and made her debut as a singer in a series of concerts in the Rhine cities in 1906. She made so deep an impression that she was engaged by Count Seebach, intendant of the Dresden Opera, for a term of five years to sing the principal lyric parts in that institution. After she had been there three years Count von Huelsen, intendant of the Royal Opera, Berlin, secured her release from Dresden and gave her a five-year contract in Berlin.

To her fell the honor of creating the principal part, that of Octavian, in Strauss' opera "Der Rosenkavalier." She is said to have a voice of beautiful quality and has been successful in the parts which fall to singers of her class, such as Nedda, Mimi, Micaela, the Countess in "The Marriage of Figaro," Marguerite in "Faust," Eva in "Die Meistersinger," Pamina in "The Magic Flute."

Mme Homer needs no extolling word. The golden beauty of her voice has mellowed through these years of her prime and her singing is to be welcomed.

Four Great Pianists.

This list of four pianists may well make the concert-goer pause and consider how even two more of equal rank could be mustered to add to it. It is four years since Paderewski was last heard in Boston. In 1908-9 he came to America for a short time, principally to hear the performance of his symphony by the Boston Symphony Orchestra, and incidentally appeared as soloist with the orchestra and gave a recital. This year he will be in America the entire season, arriving early in October and departing in April. His tour, like that of Kreisler, is under the direction of Mr Ellis.

Paderewski is now at the hight of his mature powers. In November he will be 53 years old, although one seeing him would take him to be at least 10 years less. His figure is as youthful as it was when America first knew him 20 odd years ago. His spirits are as high and as buoyant as ever and his art has still the lyric charm that hypnotized the public of America, which is quite as wonderful in its way.

Teresa Carreno is one of the most remarkable figures in contemporary music. This extraordinary woman this Winter will celebrate her 60th birthday. It is 38 years since she first began to play the piano in America. A beautiful woman still, with the fire of youth undimmed, the perfection of technique unharmed, she still plays with a torrential temperament which at times takes an audience off its feet. It is several years since she has played with the orchestra in Boston and a warm welcome will surely await her.

Next to Paderewski, if the patronage of public can be taken as a standard, Hofmann is the most popular pianist of today, in Europe as well as America. Harold Bauer is in all respects a notable member of an illustrious company of artists.

Flesch, New Violinist.

Carl Flesch, the new violinist, comes not as a youthful aspirant, but with the long and fixed approval of European audiences. He was born Oct 9, 1873, at Moson, Hungary. Although beginning the study of the violin at 6, he did not receive good instruction until the age of 9. The next year his parents, appreciative of music, but not themselves musicians, sent him to the High School in Vienna. Within three years he became a pupil of Prof Gruen in the Conservatory. Here he was graduated when he was 15.

He went then to Paris and became a pupil of Sauzay and shortly thereafter of the great Marsik, to whose school Flesch may be said to belong. In 1894 he won the first prize at the Paris Conservatoire and immediately afterward began to give concerts.

His debut, which took place in Vienna, was followed by three very successful concerts in Berlin. The following five years Flesch spent in Roumania as professor in the Royal Conservatory of Bucharest and as leader of the Queen's string quartet. Another tour of concerts through Germany was followed by a stay of several years in Amsterdam as professor at the Conservatory in the city.

in Amsterdam, following example of Rubinstein, that he ceived the idea of playing a serie programs covering the entire litera for the violin. This task, which carried out in five concerts with success, immediately placed Flesc the front rank of his profession. approval of press and public, le Joachim himself, quickly brought into international prominence. S then he has been considered by m as standing among the three or greatest living violinists.

Mr Kreisler, whose noble art needs no exploitation, will return to America next month for a long concert tour under the direction of Mr Ellis. His appearance in Boston last year, both at his own concert in Symphony Hall and with the Boston Symphony Orchestra, were among the most notable events of a very remarkable season of music. His performances of the Beethoven Concerto in the Symphony concerts are justly memorable.

The coming season of the orchestra will be its 33d. Mr Higginson's aim now as it was 32 years ago is manifestly the best organization, an assured foundation, a company of virtuosi and one of the few eminent conductors of the world can make it.

There will be a few changes in the personnel, the most notable of which is the engagement of Alfred Holy of Vienna as harpist to succeed the late Heinrich Schuecker.

There will be 24 pairs of concerts, beginning Oct 10 and 11 and ending May 1 and 2. The orchestra will be away on its usual six trips during the weeks of Nov 3, Dec 1, Jan 5, Jan 26, Feb 16 and March 16.

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moderate total if one

THE BOSTON JOURNAL—SATURDAY, SEPTEMBER 20, 1913.

GALAXY OF COMING SYMPHONY CONCERT STARS

MME. LOUISE HOMER

GERALDINE FARRAR

ELIZABETH VAN ENDERT

PADEREWSKI.

FRITZ KREISLER

Brilliant Soloists Announced for the 33d Symphony Year

THE thirty-third season of the Symphony Orchestra will open Friday afternoon, Oct. 10. Twenty-four pairs of concerts will be given on successive Friday afternoons and Saturday evenings except the six weeks the orchestra will be away on tour.

The annual auction sale of seats will be held in Symphony Hall the week preceding the opening of the season. The $18 seats for the rehearsals will be sold on Monday, Sept. 29, and the $10 seats on Tuesday, Sept. 30. The $18 seats for the concerts will be sold on Thursday, Oct. 2, and the $10 seats on Friday. All the sales will begin at 10 o'clock.

When Dr. Muck reaches Boston he will undoubtedly have an interesting announcement to make regarding his program plans. He is due to arrive in Boston late this month. Rehearsals will begin on Monday morning, Oct. 6.

In choosing the soloists for the season Mr. Ellis, the manager of the orchestra, has followed the plan which has worked out with much success in past years. In the earlier years of the orchestra it was the custom to have a soloist at every concert, and naturally these soloists necessarily include many of mediocre ability; but as the orchestra advanced it became the feeling of its patrons that unless the soloist has really unusual gifts a concert without a soloist was more enjoyable. As a matter of fact, the orchestra has reached such a point of virtuosity and perfection of performance that only the greatest artists can stand comparison with it.

The season of 1913-14 will be unusually rich in the number of visiting artists of first rank and the choice of the number desired has not been easy. The management, however, now announces the names of nine soloists who will appear, in addition to soloists from the orchestra who may assist from time to time. The principal soloists include four pianists, two violinists and three singers. The pianists are Teresa Carreno, Harold Bauer, Josef Hofmann and last, but not least, Paderewski. The violinists are Fritz Kreisler and Carl Flesch. The singers are Geraldine Farrar and Louise Homer of the Metropolitan Opera House, and Elizabeth van Endert of the Royal Opera, Berlin.

It is three years since Miss Farrar last sang here with the orchestra, and two years since she last appeared in concert. She will make her appearance here before the opening of the opera season in New York.

Mme. Louise Homer is another great favorite in Boston.

Mme. van Endert is the principal lyric soprano of the Royal Opera, Berlin, and comes to America by special arrangement for a limited number of appearances with the Boston Symphony Orchestra. Mme. van Endert is, in a sense, the successor of Miss Farrar in the Berlin Opera. She is youthful, having been singing for only seven years. This will be her first visit to the United States.

The most important feature of the coming musical season, generally speaking, is the return of Paderewski. His last appearances here were in the season of 1908-9. He is at present, by all accounts, at the very height of his power.

The other pianists are only less distinguished than Paderewski. They are all greatly admired in Boston.

Nor does Fritz Kreisler need any introduction to the Boston public. He is one of the great violinists of the day.

Carl Flesch is coming to America for the first time, but a most enviable reputation has preceded him. He is a Hungarian, now a resident of Berlin. For the last four or five years he has been a notable figure in Europe. He has a big reputation as an interpreter of the classic concertos, and in Berlin he is regarded as being nearer Joachim than any other living violinist.

Karl Flesch, distinguished Hungarian violinist. At left—World-famous pianist, Ignace Paderewski.

Boston Post Sunday Sept 21, 1913

Greatest Soloists of the World for Symphony Orchestra This Season

Geraldine Farrar Leads List of Noted Opera Singers on the Program

SOME OF THE FAMOUS SOLOISTS WHO WILL APPEAR WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE SEASON

ELIZABETH VAN ENDERT ROYAL OPERA BERLIN.

GERALDINE FARRAR- SOLOIST- BOSTON SYMPHONY ORCHESTRA

TERESA CARRENO

©1913 BY E F SMALL

MME LOUISE HOMER.

Paderewski, Teresa Carreno and Fritz Kreisler Among the Instrumentalists.

The greatest soloists in the world will appear in Boston this Winter with the Boston Symphony Orchestra. This almost goes without saying, for appearance with the Boston Symphony has come to be the highest honor that a singer or instrumentalist can gain in this country.

The Boston Symphony Orchestra announces today its list of soloists for the thirty-third season. Geraldin Farrar heads the list. Miss Farrar only appears in Boston with the orchestra. She is too valuable to the Metropolitan Opera to be spared during the regular opera season.

Madame Louise Homer, the famous contralto of the Metropolitan, is also to be heard this season. The third singer, Madame Van Endert, is a stranger. She comes to America by special arrangement, and for a few appearances only, from the Royal Opera of Berlin. She has succeeded to most of Miss Farrar's role at the Berlin Opera, and is still young, having only been singing for seven years. She is a pupil of Mueller of Dresden.

Paderewski returns to America this season and appears with the Symphony Orchestra, not only in Boston, but in other cities. Both Paderewski and Farrar will give concert tours under the direction of Manager Ellis of the Symphony.

Famous Pianists.

The other pianists to be heard are hardly less distinguished. There is that remarkable woman, Teresa Carreno, and Harold Bauer and Joseph Hofmann.

Fritz Kreisler, the violinist, is world famous, but Carl Flesch, who also plays the violin, is a newcomer. He is a Hungarian and is said to be wonderful.

The thirty-third season of the orchestra will open with a public rehearsal Friday afternoon, October 10, and will continue as usual for thirty weeks in which twenty-four public rehearsals and twenty-four concerts will be given on successive Friday afternoons and Saturday evenings, except the six weeks the orchestra will be away on tour, the weeks of November 3, December 1, January 5 and 26, February 16, and March 16.

auction sale of seats will be held according to the usual custom, in Symphony Hall the week preceding the opening of the season. The $18 seats for the rehearsals will be sold on Monday, September 29, beginning at 10 o'clock, and the $10 seats on Tuesday, September 30, at the same hour. The $18 seats for the concerts will be sold on Thursday, October 2, beginning at 10 o'clock, and the $10 seats on Friday at the same hour.

The prospectus of the Symphony Orchestra which is now out, holds out much promise for an enjoyable Winter.

Dr. Muck Returning.

The soloists are of the highest grade, and when Dr. Muck reaches Boston he will undoubtedly have an interesting announcement to make regarding his plans for programs and novelties. Dr. Muck sailed from Bremen yesterday by the North Garman Lloyd steamship, George Washington, and is due to arrive in Boston about the 29th. The rehearsals will begin on Monday morning, October 6.

In choosing the soloists for the season Mr. Ellis, the manager of the orchestra, has followed the plan which has worked out with much success in past years. In earlier years of the orchestra it was the custom to have a soloist at every concert and naturally these soloists necessarily included many of mediocre ability, but as the orchestra progressed it became the feeling of its patrons that unless the soloists have really unusual quality a concert without a soloist was more enjoyable. As a matter fact, the orchestra has reached such a point of virtuosity and perfection of performance that only the greatest artists can stand comparison with it.

SUNDAY POST,

SEPTEMBER 21,

The list of soloists who will appear with the Boston Symphony Orchestra, Dr. Carl Muck conductor, during the coming musical season, is one of the most notable and interesting which has been appointed by the Boston Symphony management in years. For their artistic attainments and their striking personalities, these men and women engaged stand pre-eminent today. Not one of them is of less than the highest rank among the great musicians of the period; nor has any one of them failed to impress himself as a man or herself as a woman, as well as a musician, upon society.

The list includes Ignace Paderewski, Josef Hoffmann, Teresa Carreno and Harold Bauer, for pianists; for singers, Geraldine Farrar, Louise Homer and Elizabeth van Endert, a newcomer to America; for violinists, Fritz Kreisler and Carl Flesch, the latter also a European artist of international reputation, now about to tour America for the first time.

The most famous of living pianists, whose name will go down in musical history in the same traditional category with the names of Liszt, Rubinstein and a very few other chosen ones, comes to America after an extended exploration of such far countries as Africa and South America.

Having long since succeeded in Europe and America, even in Germany, where he encountered much prejudice at the beginning of his career, Paderewski has gone farthest south and given recitals in places that are not associated by the well-bred Bostonian with anything like Symphony concerts or the urbane entertainments of the Kneisel quartet.

Paderewski's Achievements

What has Mr. Paderewski not done, in his field? He has played and conquered over most of the surface of the civilized world; he has composed, what not?—a gigantic symphony in honor of his country, Poland; an opera, "Manru" (both of which "premieres" drew the attention of the world); he has, in late years, written some strange piano music, which may yet survive him longer than the memory of his picturesque and magnetic personality.

It is said that Paderewski is now in excellent physical condition, which has not been the case in his recent tours of this country, and that he is looking forward with real zest to a concert tour of the country that made his reputation, a tour that has often tired and maddened him until he wished

Paderewski, Kreisler and Farrar are here for special tours under the management of Charles A. Ellis. Geraldine Farrar is today quite another artist than the sprig of a girl who made her operatic debut as Marguerite at the Boston Theatre in 1907. Then she was a promising young singer who was as a general rule more strictly criticised by her countrymen than might have been the case if she had been an artist of other nationality.

Miss Farrar was quick to make known her resentment of much of this criticism, which she felt should have been administered in a more encouraging manner; but fortunately she did not stop at resentment. She worked.

She was also, doubtless, aware of the value of publicity, and of her value to the press. As the result of native energy, studiousness and knowledge of the world, she is today one of the most valuable members of the Metropolitan Opera Company. Were the ambitions of the Metropolitan management less elevated than is the case, they could reckon for many nights on big receipts by simply parading before the public Enrico Caruso and Geraldine Farrar.

But Miss Farrar has become, in very truth, an artist entitled to the most sincere respect of musicians who know what her present attainments represent.

The Youngest Artist

There will be considerable interest in the youngest of the singers who are to appear with the Boston Orchestra, and one who is in some respects Miss Farrar's successor at Berlin. This is Elizabeth van Endert, now soprano of the Berlin Opera, where Miss Farrar made her start on the lyric stage. She takes today many of the roles that were Miss Farrar's in Germany.

Miss van Endert has risen very rapidly to the front of late years. She is a lyric soprano and comes to America by special arrangement for a limited number of appearances with the Boston Symphony. She was a pupil of Mueller in Dresden as late as 1906.

She made her debut, not in opera, but as a concert singer. Then she sang for three years at the Dresden Opera, and has since been a member of the Royal Opera at Berlin, where Dr. Muck conducted for so many years.

When Miss van Endert appears in Boston it will not be the first or the second time that she has appeared under Dr. Muck's baton.

No individual of this group of artists, however, is more eagerly awaited by the musical public which keeps informed of European performances than Carl Flesch. A Hungarian by birth, Flesch is now about 40 years old, at the height of a career which seems to have included in its rewards most of the good things that the gods can give to men.

Flesch has not known any extreme poverty or other adverse conditions that so often confront music students. He is now, in fact, a very wealthy man. Yet none of these things seem to have in any way detracted from his sincerity or earnestness in study; while it is no doubt partly on account of his opportunities for a broader education than falls to the lot of the average musician that he is one of the most cultured musicians of the day in Europe.

His library alone, it is said, stamps him as one of marked attainments in many intellectual fields. He not only plays but teaches very industriously. He moves in circles that include the most representative individuals of Berlin society.

Carl Flesch has had wide experience not only as a soloist but what in many respects means more to the musician—in the performance of chamber music and also as a matter of course in orchestral playing.

As a violinist his technic is described as of extraordinary sureness and brilliancy—a technic so perfected in fact that however difficult the work, technic is apparently forgotten by the performer as well as the listener; a tone that is exceptionally warm and vital and full of color; a style which combines the virtues of two schools. That is, as a musician who knows him well remarks, "His left hand is Viennese and his bow Parisian."

In other words, the grace, the clarity and good taste of the French school is Flesch's, and also the qualities, especially in his left hand, of the monumental technic which has received its latest development at the hands of such men as Sevcik, the teacher of Jan Kubelik and others.

Flesch was taken by his father when he was 12 years old to play to Hellmesberger at Vienna. Up to that time he had received his instruction from a village teacher. He studied at the Vienna Conservatory with Professor Grun and at 16 years graduated from that institution with a first prize. He then went to the Paris Conservatoire, where he was the pupil first of Sauzay and then of Marsick. In 1894 he graduated from the Conservatoire with another prize.

For a few seasons he was a member of the Lamoureux Orchestra in Paris. He went to Berlin later on and immediately made a furor by his appearances there. He was appointed court violinist to Queen Carmen Sylva of Roumania and there formed a quartet.

He became a professor at the Amsterdam Conservatory, where a quartet was formed that included Sylvain Noack, now the second concert-meister of the Boston Symphony Orchestra, as its second violin. Flesch remained at the Amsterdam Conservatory until 1903. Since then he has been living and industriously teaching and concert-touring about Europe.

A small man of dark complexion, very near-sighted and peering keenly through his glasses, he is one of the most familar and respected figures in Berlin's musical circles. His pupils are many; his friends are found among men who have distinguished themselves, in many cases, in directions quite divergent from music.

Kreisler's Magnetism

Of the other great violinist to play with the Boston orchestra this winter it is hardly necessary to speak at length. As it has been said of families, "the best relations are those of which one never speaks." This is now the case with Fritz Kreisler. The charm of his playing, the personal magnetism of the man, are vows recognized by concert audiences everywhere. Of late years Kreisler, in addition to his invariably musical manner of playing, has broadened and deepened as an artist, and to this his performance of the Beethoven violin concerto last season with the Boston Symphony gave memorable witness.

Teresa Carreno, who has not been in America for several years, is now 60 years of age, and yet preserves that remarkable fire, breadth and authority in performance that make her, a woman pianist, more than an equal, even as regards these characteristics, of most of the male pianists of the day.

Carreno has seen the passing of more than one generation of great players. She was born in Venezuela, in 1853, and she studied under Gottschalk, and afterwards under Georges Mathias, one of the few great pupils of Frederick Chopin, in Paris. She has composed ambitiously. There are extraordinary stories—and they are true—of her saving the day by herself stepping into the conductor's chair and conducting operatic performances at a time in her younger years when she was manageress of such a troupe.

Carreno's Husbands

The story of her husbands and of her quarrels with them, and the new romances that followed such partings, would be in itself a book. Sauret and d'Albert—great artists—were in turn her husbands. Her union with the pianist, Eugene d'Albert, her third union—she was his third wife, is singularly convincing evidence for the contention that two artists cannot comfortably live together. But all the incidents of Carreno's impetuous life and her most romantic career seem to have only contributed toward the enriching and maturing of her art. Today, at 60 years of age, Mme. Carreno is one of the most inspiring and exceptionally equipped of the pianists now before the public.

Harold Bauer is quite another kind of player. Poetic, powerfully intellectual, a master of the hundred subtleties that are at the command of the modern pianist, of an intellectual imagination, if the term may be used, he is rarely catholic in his tastes and versatile in his style. He received his first real recognition in this country in Boston.

Last, but not least, Josef Hoffmann, since his early performance of Beethoven's C major concerto with this same Boston Symphony Orchestra, as a wonder child in his 10th year, has since then maintained his rank as an artist, and increased his reputation the world over. He is personally popular, not only for his art, but for his manliness, and his lack of assumption, and the good fellowship that makes him equally welcome at a club or in a studio.

To Raise Solo Standards

There are fewer and greater soloists engaged for the coming season, probably, than has been the case in any previous season of the Boston Symphony. This is a result of the ideals of the management and of the special efforts of the orchestra's present leader, Dr. Muck, to sustain them. For it is the wish of the Boston Symphony management to raise the standards of the solo performances year by year, if such a thing is possible, even as the orchestra is continually striving toward a greater perfection.

Moreover, however well selected, the aria or concerto on an orchestral programme is likely to be incongruous with or inadequate to the other music on the programme, however carefully arranged that programme may be. Moreover, those who appreciate good orchestral music at its full value know well that the presence of a soloist is usually a distraction from greater issues rather than an ornament to the occasion. This although the soloist, in the case of the public to which orchestral music is practically a new thing, may usually be relied upon to attract many individuals by reason of the appeal of his personality who would not otherwise attend the concert.

There is, after all, no soloist in the world who can match his instrument against the incomparable eloquence of the greatest of all instruments, the modern orchestra, and among modern orchestras it is not necessary at this time to describe the rank held by the Boston Symphony.

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LOUISE HOMER. (Photo copyright by E. F. Small.)
Above at left—FRITZ KREISLER.
(Photo copyright by Aime Dupont.)

TERESA CARRENO.

GERALDINE FARRAR.

ELIZABETH VAN ENDERT
of the Royal Opera, Berlin

it is no doubt partly on account of his opportunities for a broader education than falls to the lot of the average musician that he is one of the most cultured musicians of the day in Europe.

His library alone, it is said, stamps him as one of marked attainments in many intellectual fields. He not only plays but teaches very industriously. He moves in circles that include the most representative individuals of Berlin society.

Carl Flesch has had wide experience not only as a soloist but what in many respects means more to the musician—in the performance of chamber music and also as a matter of course in orchestral playing.

As a violinist his technic is described as of extraordinary sureness and brilliancy—a technic so perfected in fact that however difficult the work, technic is apparently forgotten by the performer as well as the listener; a tone that is exceptionally warm and vital and full of color; a style which combines the virtues of two schools. That is, as a musician who knows him well remarks, "His left hand is Viennese and his bow Parisian."

In other words, the grace, the clarity and good taste of the French school is Flesch's, and also the qualities, especially in his left hand, of the monumental technic which has received its latest development at the hands of such men as Sevcik, the teacher of Jan Kubelik and others.

Flesch was taken by his father when he was 12 years old to play to Hellmesberger at Vienna. Up to that time he had received his instruction from a village teacher. He studied at the Vienna Conservatory with Professor Grun and at 16 years graduated from that institution with a first prize. He then went to the Paris Conservatoire, where he was the pupil first of Sauzay and then of Marsick. In 1894 he graduated from the Conservatoire with another prize.

For a few seasons he was a member of the Lamoureux Orchestra in Paris. He went to Berlin later on and immediately made a furor by his appearances there. He was appointed court violinist to Queen Carmen Sylva of Roumania and there formed a quartet.

He became a professor at the Amsterdam Conservatory, where a quartet was formed that included Sylvain Noack, now the second concert-meister of the Boston Symphony Orchestra, as its second violin. Flesch remained at the Amsterdam Conservatory until 1903. Since then he has been living and industriously teaching and concert-touring about Europe.

A small man of dark complexion, very near-sighted and peering keenly through his glasses, he is one of the most familar and respected figures in Berlin's musical circles. His pupils are many; his friends are found among men who have distinguished themselves, in many cases, in directions quite divergent from music.

Kreisler's Magnetism

Of the other great violinist to play with the Boston orchestra this winter it is hardly necessary to speak at length. As it has been said of families, "the best relations are those of which one never speaks." This is now the case with Fritz Kreisler. The charm of his playing, the personal magnetism of the man, are vows recognized by concert audiences everywhere. Of late years Kreisler, in addition to his invariably musical manner of playing, has broadened and deepened as an artist, and to this his performance of the Beethoven violin concerto last season with the Boston Symphony gave memorable witness.

Teresa Carreno, who has not been in America for several years, is now 60 years of age, and yet preserves that remarkable fire, breadth and authority in performance that make her, a woman pianist, more than an equal, even as regards these characteristics, of most of the male pianists of the day.

Carreno has seen the passing of more than one generation of great players. She was born in Venezuela, in 1853, and she studied under Gottschalk, and afterwards under Georges Mathias, one of the few great pupils of Frederick Chopin, in Paris. She has composed ambitiously. There are extraordinary stories—and they are true—of her saving the day by herself stepping into the conductor's chair and conducting operatic performances at a time in her younger years when she was manageress of such a troupe.

Carreno's Husbands

The story of her husbands and of her quarrels with them, and the new romances that followed such partings, would be in itself a book. Sauret and d'Albert—great artists—were in turn her husbands. Her union with the pianist, Eugene d'Albert, her third union—she was his third wife, is singularly convincing evidence for the contention that two artists cannot comfortably live together. But all the incidents of Carreno's impetuous life and her most romantic career seem to have only contributed toward the enriching and maturing of her art. Today, at 60 years of age, Mme. Carreno is one of the most inspiring and exceptionally equipped of the pianists now before the public.

Harold Bauer is quite another kind of player. Poetic, powerfully intellectual, a master of the hundred subtleties that are at the command of the modern pianist, of an intellectual imagination, if the term may be used, he is rarely catholic in his tastes and versatile in his style. He received his first real recognition in this country in Boston.

Last, but not least, Josef Hoffmann, since his early performance of Beethoven's C major concerto with this same Boston Symphony Orchestra as a wonder child in his 10th year, has since then maintained his rank as an artist, and increased his reputation the world over. He is personally popular, not only for his art, but for his manliness, and his lack of assumption, and the good fellowship that makes him equally welcome at a club or in a studio.

To Raise Solo Standards

There are fewer and greater soloists engaged for the coming season, probably, than has been the case in any previous season of the Boston Symphony. This is a result of the ideals of the management and of the special efforts of the orchestra's present leader, Dr. Muck, to sustain them. For it is the wish of the Boston Symphony management to raise the standards of the solo performances year by year, if such a thing is possible, even as the orchestra is continually striving toward a greater perfection.

Moreover, however well selected, the aria or concerto on an orchestral programme is likely to be incongruous with or inadequate to the other music on the programme, however carefully arranged that programme may be. Moreover, those who appreciate good orchestral music at its full value know well that the presence of a soloist is usually a distraction from greater issues rather than an ornament to the occasion. This although the soloist, in the case of the public to which orchestral music is practically a new thing, may usually be relied upon to attract many individuals by reason of the appeal of his personality who would not otherwise attend the concert.

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LOUISE HOMER. (Photo copyright by E. F. Small.)
Above at left—FRITZ KREISLER.
(Photo copyright by Aime Dupont.)

TERESA CARRENO.

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ELIZABETH VAN ENDERT
of the Royal Opera, Berlin.

SUNDAY HERALD, BOSTON, SEPTEMBER 21, 1913.

Harold Bauer.

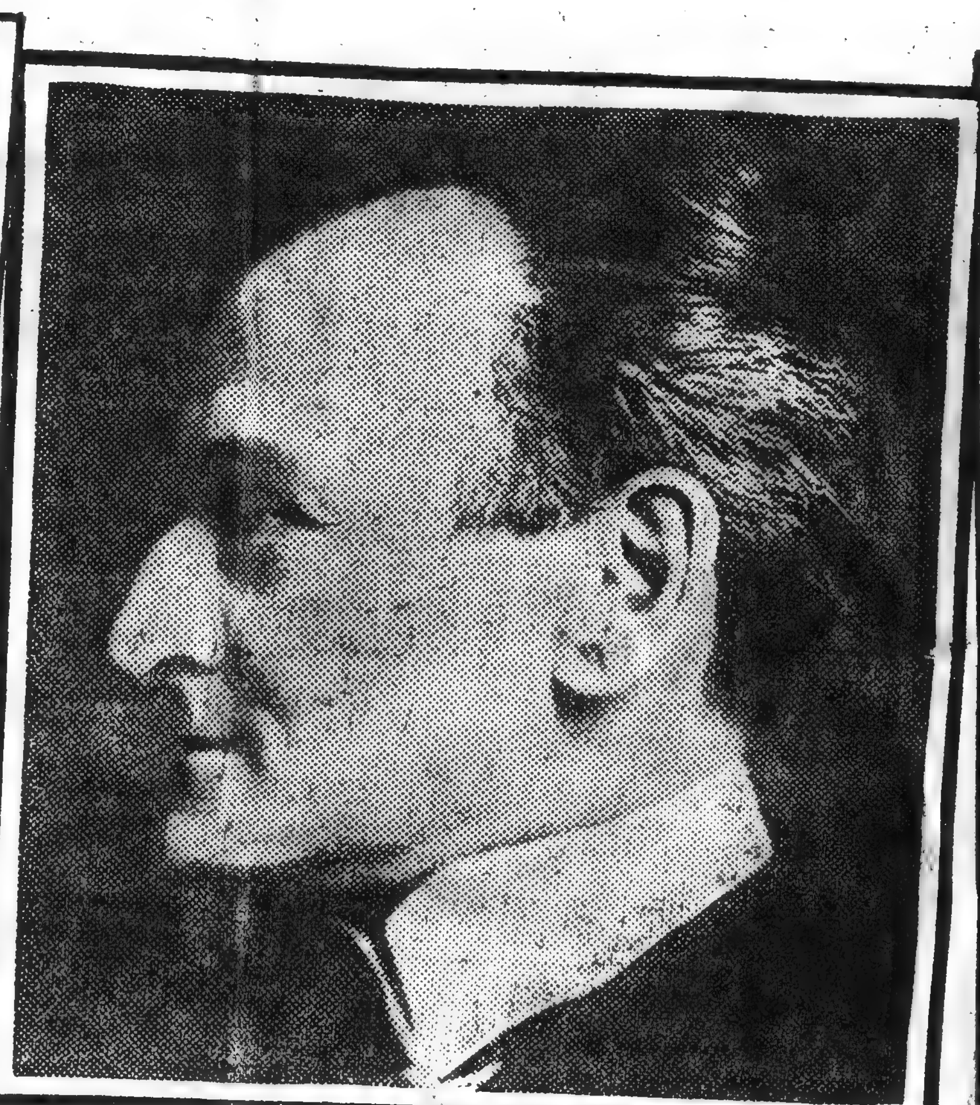
Mme. Louise Homer.

Geraldine Farrar.

Elizabeth

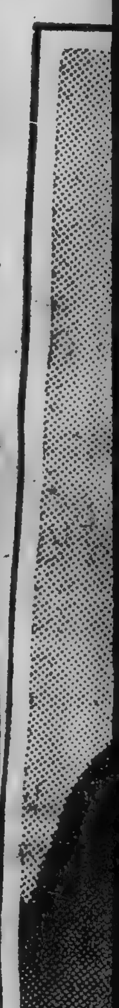
Fritz Keisler.

Josef Hofmann.



Dr. Karl Muck.

Teressa Carreno.



The auction sale of seats for the public rehearsals and concerts of the Boston Symphony orchestra 1913-1914 will open on Monday morning, Sept. 29. Mr. Charles A. Ellis, the manager of the orchestra, publishes today the announcement of the soloists and details concerning the auction sale.

Dr. Muck sailed from Bremen by the steamship George Washington yesterday afternoon. He will arrive here with Mrs. Muck a week from tomorrow. For the greater part of the summer he was at his country home at Dobelbad, near Graz, Austria, but the last 10 days were spent in Berlin, where he made preparations for the season. He has engaged several new members, including two first violinists, to take the places of Messrs. Mullaly and Strube, who have retired; two second violinists, a viola and two horns. As announced last spring, he has engaged Alfred Holy, harpist, of Vienna, to take the place of the late Heinrich Schuecker. He has sent over no hint regarding his programs, but an announcement will probably be made directly after his arrival.

Symphony Season 1913-1914

We now quote from the official announcement:

"The character of the musical season is, to a certain extent, established by the invasion of foreign virtuosos. One year there will be a dearth of artists of the highest rank. Another year will be marked by the absence of pianists and an embarrassment of violinists, while the next year an American manager may hardly be able to care for all the pianists that come, and wonder where he can get good violinists.

"Two years ago there were comparatively few artists of the first rank in America. Last season was a year of violinists. The coming season will be rich in pianists.

"For the past several years it has been the rule of Mr. Ellis in engaging artists for the Symphony concerts in Boston to have only a few assisting soloists, those of the highest rank. There is no question about the wishes of the patrons of the concerts; they much prefer to hear the orchestra alone than to have the program disturbed by some mediocre person. For the coming winter, aside from artists in the orchestra who may appear as soloists, Mr. Ellis announces nine names, an illustrious list: three singers, four pianists, two violinists.

The Visiting Soloists

The singers will be Miss Geraldine Farrar, Mme. Elizabeth van Endert and Mme. Louis Homer. Miss Farrar has not been heard here for some time. She has been occupied with her operatic work in New York, but this year, before the opening of the opera season at the Metropolitan, she is making a tour of the West under the management of Mr. Ellis, and she will sing here with the orchestra in mid-November. Mme. van Endert's first appearance in America will be with the orchestra in Boston. She is young and the principal lyric soprano of the Royal Opera, Berlin. Highly recommended by foreign authorities, she will be brought in mid-winter for concerts with the Boston Symphony Orchestra in Boston, Cambridge, New York, Brooklyn, Philadelphia, Baltimore and Washington.

Later she will sing several times in the middle West. Mme. van Endert is a pupil of Richard Mueller of Dresden. She made her debut as a singer at Cologne in 1906, and in concert. The next year she was engaged at the Dresden Opera for five years, and there she took such parts as Nedda, Mimi, Micaela the Countess in "The Marriage of Figaro," Marguerite, Eva, and Pamina. Count von Huelsen of the Royal Opera, Berlin, secured her release and in 1910 she became a member of the Berlin Opera Company. She distinguished herself in the Berlin production of Strauss's "Rosencavalier."

Mme. Homer, looked upon by many as a Bostonian because she studied here and sang in church, is known to all and always welcomed by many.

The pianists will be Mme. Teresa Carreno, Harold Bauer, Josef Hofmann. Ignace Paderewski. Mme. Carreno will be 60 years old on the 22d of next December and she has been playing in public since she was a little girl, an infant phenomenon, yet is her enthusiasm unabated, her fire unquenched. Last season she again excited wonder throughout Europe by her polished mechanism, technical dexterity, imposing interpretation. Mr. Bauer was applauded and appreciated in Boston long before other cities in this country recognized his peculiar merits, and here he has today, as everywhere, a large band of admirers. He has developed, ripened in his art, so that he may now fairly be reckoned among the leading pianists of the world. Mr. Hofmann, idolized here when he was a wonderful child, was greeted rather coolly in Boston when he returned after his studies with Rubinstein and with a European reputation. Nor was this the fault of the public, for the complaint that the pianist lacked warmth and seemed chiefly occupied with matters of the law and not the spirit, was not then hypercritical. When Mr. Hofmann last appeared here his performance justly excited enthusiasm at the Symphony concerts and in recital. Mr. Paderewski was last heard here in 1908-09, when his symphony was performed under Mr. Fiedler's direction. He then played in a Symphony concert, and gave a recital. Since then he has made tours in South Africa and South America. Early next month he is returning to America for a season, under the direction of Mr. Ellis. Mr. Paderewski will be 53 years old in November. From all accounts the charm of his playing has not lessened and the heroic side of his performance is said to be greater than ever.

The violinists will be Fritz Kreisler and Carl Flesch. Mr. Kreisler, like Mr. Paderewski, returns to America next month for a long tour under the direction of Mr. Ellis The popularity of this truly great artist has never been greater than it is today. Music lovers remember the huge audiences that listened to him at his concerts in Symphony Hall a year ago, and also remember the profound pleasure caused by his performance of Beethoven's Concerto with the orchestra. He will play with the orchestra in November. Mr. Flesch, a newcomer, is a Hungarian who for several years has been a prominent figure in the musical world of the continent. He comes to America for the first time preceded by an enviable reputation as an interpreter of the classics.

Symphony Auction Sales

The season will begin with a public rehearsal Friday afternoon, Oct. 10, and a concert Saturday evening, Oct. 11. With the exception of the six weeks, the orchestra is away on tour, the rehearsal and concert will be given every week until May 2.

The auction sales will begin a week from tomorrow, Monday, Sept. 29. On that day at 10 o'clock the $18 seats for the rehearsals will be sold and the sale of the $10 seats will be on the following day. The concert seats will be sold on **Thursday, Oct. 2, and Friday, Oct. 3.**

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There is every reason to believe from the interest already snown taht the season in Boston will be one of the most successful the orchestra has ever had.

11

ADVERTISER,

SEPTEMBER 20.

Boston Symphony Orchestra.

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The season of 1913-14 will be unusually rich in the number of visiting artists of first rank. The management now announce the names of nine soloists who will appear in addition to such artists from the Orchestra who may from time to time assist. These include four pianists, two violinists, and three singers. The pianists are Teresa Carreno, Harold Bauer, Josef Hofmann, and last, but not least, Paderewski. The violinists are Fritz Kreisler and Carl Flesch. The singers are Geraldine Farrar, Elizabeth van Endert of the Royal Opera, Berlin, and Louise Homer.

Mme. van Endert is a stranger. She is the principal lyric soprano of the Royal Opera, Berlin, and comes to America by special arrangement for a limited number of appearances with the Boston Symphony Orchestra. Mme. van Endert is, in a sense, the successor of Miss Farrar in the Berlin Opera and most of Miss Farrar's parts have fallen to her.

TRAVELER HE

SEPTEMBER

Berlin Soprano Symphon

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SEPTEMBER 21. 1913.

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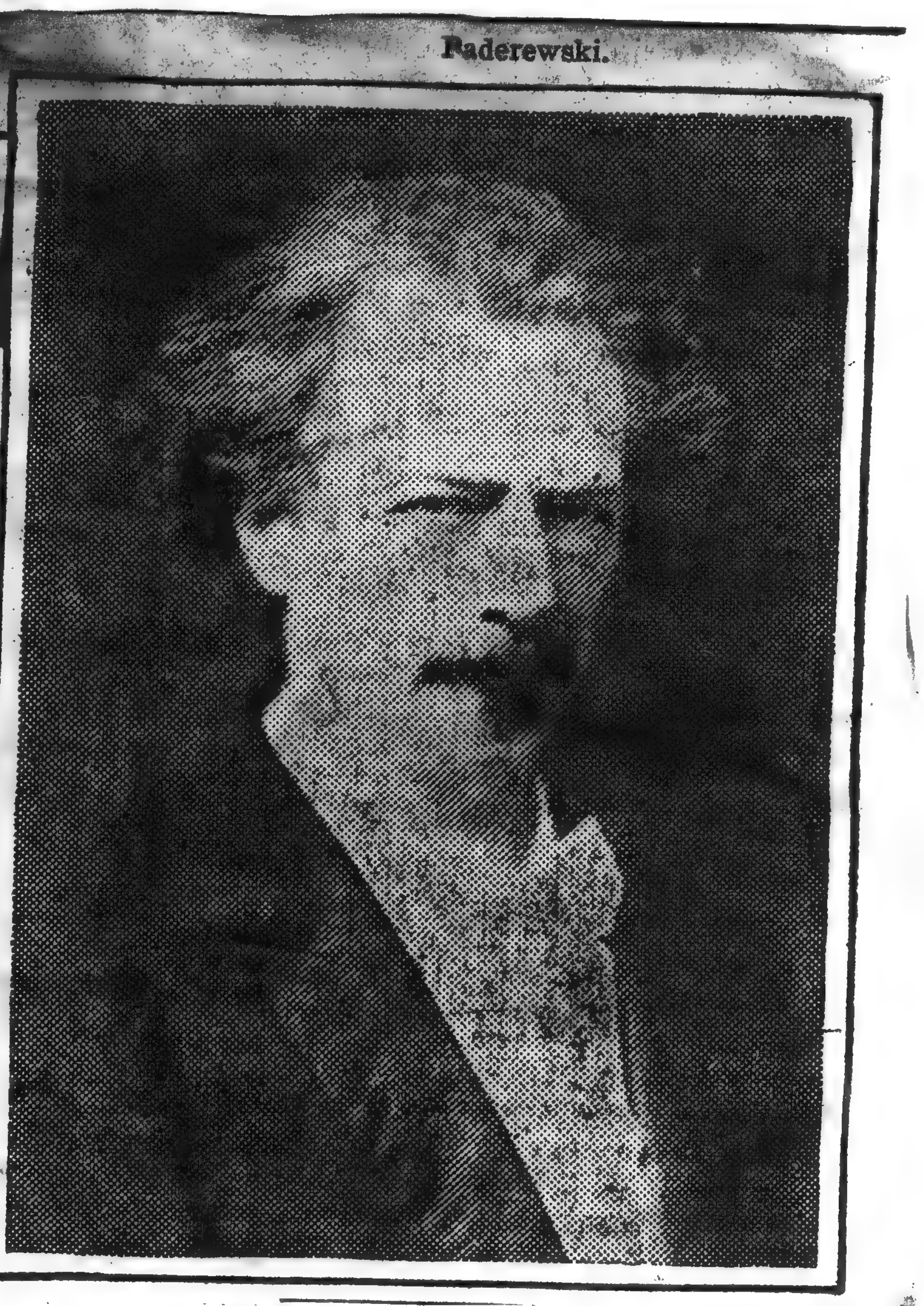
Elizabeth Van Endert.

Paderewski.



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TRAVELER HERALD

SEPTEMBER 20,

Berlin Soprano Who Will Be Symphony Orchestra Soloist

GLOBE-

SEPTEMBER 23,

New Form of Symphony Tickets.

The management of the Symphony Orchestra has made a radical innovation in the form of season tickets for the coming Winter. Practically since the beginning of the orchestra the ticket has been a card with the dates of the various rehearsals or concerts to be punched by the doorkeeper as the ticket is used up.

More or less annoyance has been caused by this style of ticket, and to obviate these disadvantages the tickets for this year are in the form of a book, so perforated that each ticket can be easily detached. These are necessarily much bulkier than the old form, but it is believed that this fact will be more than offset by the convenience of having a separate ticket for each concert.

PROMISING SEASON FOR SYMPHONY

Exceptionally Strong List of Soloists Engaged—Dr. Muck Sails for America.

Dr. Muck, conductor of the Boston Symphony Orchestra, sailed today from Bremen for the United States and is expected in Boston about the 29th. In accordance with custom no detailed announcement is made of programs and novelties. The exceptional list of soloists announced, however, give promise of a brilliant season.

The singers will be Geraldine Farrar, Eilsabeth Van Endert and Louise Homer. It is three years since Miss Farrar last sang here with the orchestra and two years since she last appeared in concert. Mme. Louise Homer's coming will be awaited with special interest, as she is today one of the finest of opera singers and has a large Boston following.

The third singer, Mme. Van Endert, is a stranger. She is the principal lyric soprano of the Royal Opera, Berlin. Mme. Van Endert is, in a sense, the successor of Miss Farrar in the Berlin Opera. She is youthful, having been singing for only seven years.

Paderewski heads the pianists. His last appearances here were in the season of 1908-9, when he came to America for a few weeks, principally to hear the performance of his symphony by our orchestra.

The other pianists are that remarkable woman, Teresa Carreno, who at the age of 60 has preserved that torrential temperament that has made her unique among pianists of our time, Harold Bauer and Josef Hofmann.

Fritz Kreisler, the eminent violinist, will be heard; also Carl Flesch, held in Berlin as a second Joachim.

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JOURNAL—TUESDA

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To obviate these disadvantages the tickets for this year are in the form of a book, one ticket for each rehearsal or concert, so perforated that each ticket can be easily detached. The experiment will be made this year, and if it pleases the patrons this form of ticket will become permanent.

POST, TUESDAY, S

EPTEMBER 23,

TICKET BOOKS FOR CONCERTS

Symphony Orchestra Management Makes Change

The management of the Boston Symphony Orchestra has made a radical innovation in the form of season tickets which the patrons of the concerts will use the coming winter. Practically since the beginning of the orchestra the ticket has been a small, hard card, with the dates of the various rehearsals or concerts printed around the edges to be punched by the doorkeeper as the ticket is used up. This form of ticket has become almost tradition, but in the last few years many requests have been made that a coupon ticket be substituted for it. While the old tickets were very convenient on account of their size, there has always been greater or less annoyance caused by the ease with which they were lost. Moreover, it is at times very awkward when one would like to give the ticket away for a concert.

To obviate these disadvantages the tickets for this year are in the form of a book, one ticket for each rehearsal or concert, so perforated that each ticket can be easily detached. These are necessarily much bulkier than the old form, but it is believed that this fact will be more than offset by the convenience of having a separate ticket for each concert. At any rate, the experiment will be made this year, and if it pleases the patrons, this form of ticket will become permanent.

HERALD. TUESDAY.

SEPTEMBER 23.

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Address: New York

Date SEP 2 1 1913

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The Boston Symphony Orchestra have this season the usual number changes in its personnel, due chie[illegible] the retirement on pension of the older members. The most important change is that of the first harpist. Last spring Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly and his place has been taken by Alfred Holy of Vienna. There will be two new first violinists in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, an almost original member of the orchestra, who has retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn. Dr. Muck sailed yesterday from Bremen on the North German Lloyd steamship George Washington and is due to arrive in New York the 28th. He will go direct to Boston and will make the formal announcement of his plans for the season.

Paderewski leaves his home in Morges, Switzerland, the end of this week to spend a short time in Paris before sailing for this country. Accompanied by Mme. Paderewski and L. G. hSarp, his English representative, Mr. Paderewski will sail from Cherbourg. Wednesday, October 1, by the Kaiser Wilhelm der Grosse, and is due to arrive in New York the following Tuesday. The great pianist returns after an absence of four years to make an all season's tour of this country under the direction of C. A. Ellis of Boston. So far as the greater part of the country is concerned, it will be his first tour in five years, for he was here only a few weeks in the season of 1908-09, having come here chiefly to hear the performance of the Boston Symphony Orchestra of the symphony which he had just finished. Mr. Paderewski's plans call for between eighty and ninety concerts and he will be in America until the latter part of April. His season begins in Trenton, N. J., October 13, to be followed by a concert in Jersey City on the 14th. His first appearance in New York will be in Æolian Hall, Saturday afternoon, October 18, under the auspices of the Æolian Company. Then he will make a short trip westward, playing in Detroit, Ann Arbor, Toronto, Erie and Buffalo. Returning to the East he will give a series of recitals in the principal cities and on January 1 he leaves for the West and the Pacific coast, where he will be for approximately two months. All reports have it that Mr. Paderewski has not been in so good health for years and is more than eager to begin the arduous labor of a long American tour.

Fritz Kreisler, the distinguished violinist, comes to America this fall for a season's tour of this country under the management of C. A. Ellis of Boston. Mr. Kreisler, accompanied by his wife, will sail from Bremen on October 7 by the Kaiser Wilhelm II., arriving in New York a week later. His first concert will be given in the Academy of Music, Brooklyn, on Thursday evening, October 16, and on the following Sunday afternoon he gives a recital in Orchestra Hall, Chicago. His first engagement with an orchestra is the following week in Philadelphia with the Philadelphia Orchestra. During the coming winter Mr. Kreisler will play in every symphony orchestra in the country, and this will include a series of a dozen appearances with the Boston Symphony Orchestra. After playing in the East Mr. Kreisler, in the late winter, will go to the Pacific coast, where he will play in all the principal cities and on his way there and back will play in all the principal cities west of the Mississippi. He will be in America until late spring.

From TIMES

Address: Brooklyn, N. Y.

SEP 20 1913

Date

Est

84

The musical season of the Brooklyn Institute of Arts and Sciences will open on the 18th of October, when Fritz Kreisler will give his first recital after his arrival from Europe. The season will be an unusually rich one. The Boston Symphony Orchestra will give five concerts in the opera house on Friday evenings.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give five Saturday matinee concerts for young people and, like the Boston Symphony orchestra, will be supported by distinguished solo artists.

From TRIBUNE

Address: New York City.

Date SEP 2 1 1913

Estab

4

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra will have this season the usual number of changes in its personnel, due chiefly to the retirement on pension of the older members. The most important change is that of the first harpist. Last spring Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly and his place has been taken by Alfred Holy, of Vienna. There will be two new first violinists in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, an almost original member of the orchestra, who has retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn.

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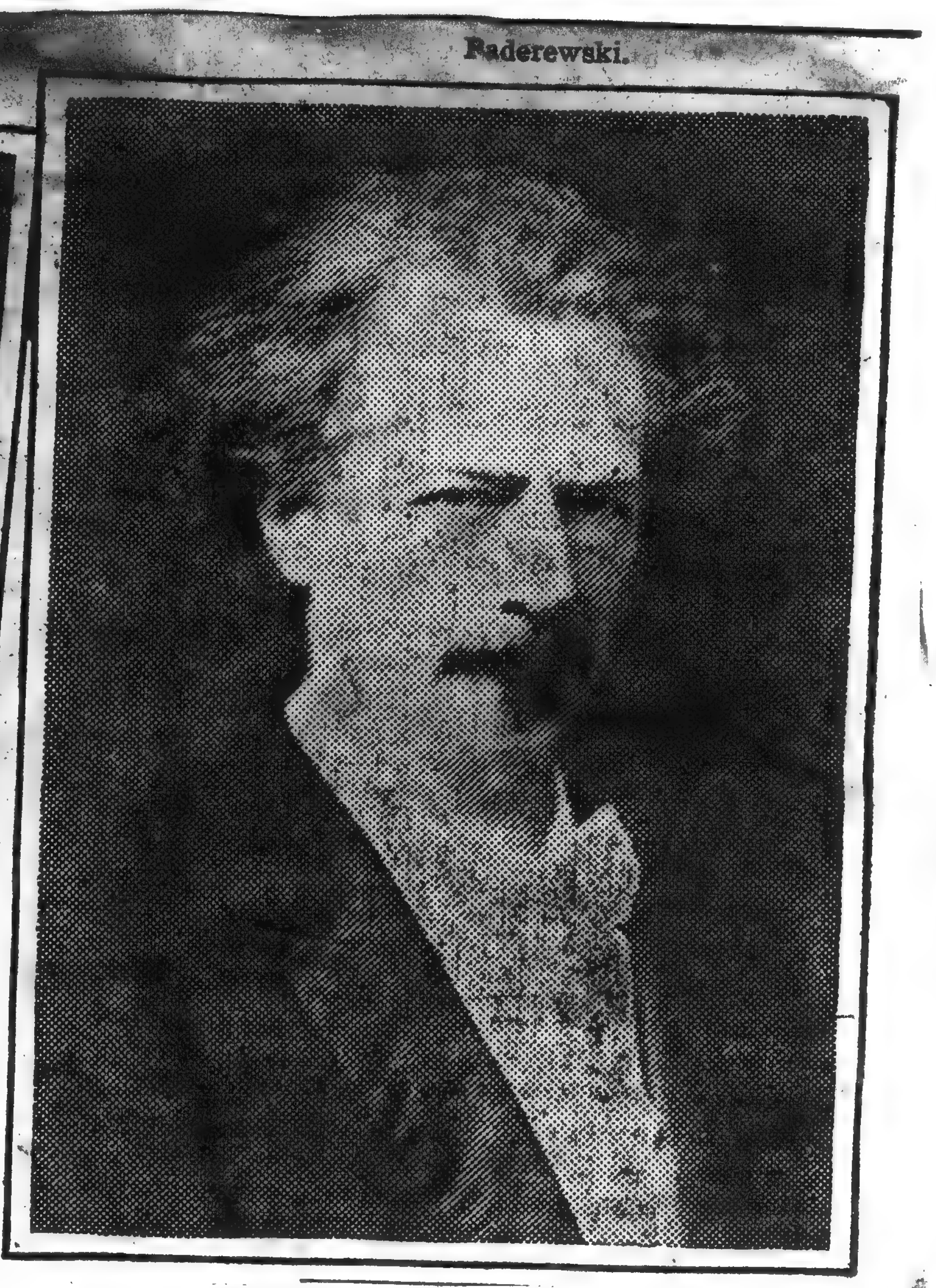
[12]

SEPTEMBER 21. 1913.

raldine Farrar.

Elizabet Van Endert.


Paderewski.

Muck.

Teresa Carreno.

Carl Flesch.

ADVERTISER.

SEPTEMBER 20.

Boston Symphony Orchestra.

The 33d season of the Symphony Orchestra will open with a public rehearsal Friday, Oct. 10, and will continue as usual for 30 weeks, in which 24 public rehearsals and 24 concerts will be given on successive Friday afternoons and Saturday evenings, except the six weeks the Orchestra will be away on tour.

The annual auction sale of seats will be held, according to the usual custom, in Symphony Hall the week preceding the opening of the season. The $18 seats for the rehearsals will be sold on Monday, Sept. 29, and the $10 seats on Tuesday, Sept. 30. The $18 seats for the concerts will be sold on Thursday, Oct. 2, and the $10 seats on Friday.

The season of 1913-14 will be unusually rich in the number of visiting artists of first rank. The management now announce the names of nine soloists who will appear in addition to such artists from the Orchestra who may from time to time assist. These include four pianists, two violinists, and three singers. The pianists are Teresa Carreno, Harold Bauer, Josef Hofmann, and last, but not least, Paderewski. The violinists are Fritz Kreisler and Carl Flesch. The singers are Geraldine Farrar, Elizabeth van Endert of the Royal Opera, Berlin, and Louise Homer.

Mme. van Endert is a stranger. She is the principal lyric soprano of the Royal Opera, Berlin, and comes to America by special arrangement for a limited number of appearances with the Boston Symphony Orchestra. Mme. van Endert is, in a sense, the successor of Miss Farrar in the Berlin Opera and most of Miss Farrar's parts have fallen to her.

TRAVELER HERALD

SEPTEMBER 20,

Berlin Soprano Who Will Be Symphony Orchestra Soloist

GLOBE-

SEPTEMBER 23,

New Form of Symphony Tickets.

The management of the Symphony Orchestra has made a radical innovation in the form of season tickets for the coming Winter. Practically since the beginning of the orchestra the ticket has been a card with the dates of the various rehearsals or concerts to be punched by the doorkeeper as the ticket is used up.

More or less annoyance has been caused by this style of ticket, and to obviate these disadvantages the tickets for this year are in the form of a book, so perforated that each ticket can be easily detached. These are necessarily much bulkier than the old form, but it is believed that this fact will be more than offset by the convenience of having a separate ticket for each concert.

PROMISING SEASON FOR SYMPHONY

Exceptionally Strong List of Soloists Engaged—Dr. Muck Sails for America.

Dr. Muck, conductor of the Boston Symphony Orchestra, sailed today from Bremen for the United States and is expected in Boston about the 29th. In accordance with custom no detailed announcement is made of programs and novelties. The exceptional list of soloists announced, however, give promise of a brilliant season.

The singers will be Geraldine Farrar, Eilsabeth Van Endert and Louise Homer. It is three years since Miss Farrar last sang here with the orchestra and two years since she last appeared in concert. Mme. Louise Homer's coming will be awaited with special interest, as she is today one of the finest of opera singers and has a large Boston following.

The third singer, Mme. Van Endert, is a stranger. She is the principal lyric soprano of the Royal Opera, Berlin. Mme. Van Endert is, in a sense, the successor of Miss Farrar in the Berlin Opera. She is youthful, having been singing for only seven years.

Paderewski heads the pianists. His last appearances here were in the season of 1908-9, when he came to America for a few weeks, principally to hear the performance of his symphony by our orchestra.

The other pianists are that remarkable woman, Teresa Carreno, who at the age of 60 has preserved that torrential temperament that has made her unique among pianists of our time, Harold Bauer and Josef Hofmann.

Fritz Kreisler, the eminent violinist, will be heard; also Carl Flesch, held in Berlin as a second Joachim.

The season will open with a public rehearsal and concert Friday afternoon, Oct. 10, Saturday evening, Oct. 11, respectively. The usual number of 24 public rehearsals and 24 concerts will be given on the successive Fridays and Saturdays, with the exception of the six weeks the orchestra is on tour—the weeks of Nov. 3, Dec. 1, Jan. 5, Jan. 26, Feb. 16 and March 16.

The auction sales of seats will come, as usual, the week preceding the opening of the season. The $18 and $10 seats for the public rehearsals will be sold in Symphony Hall, beginning at 10 o'clock, on Monday, Sept. 29, and Tuesday, Sept. 30, respectively, while the concert seats will be sold on Oct. 2 and 3; the $18 seats on Thursday and the $10 seats on Friday.

JOURNAL—TUESDA

SEPTEMBER 23,

NEW TICKETS FOR SYMPHONY SEASON

The management of the Symphony Orchestra has made a radical innovation in the form of season tickets which the patrons of the concerts will use the coming winter. Practically since the beginning of the orchestra the ticket has been a small card, with the dates of the various rehearsals or concerts printed around the edges, to be punched by the doorkeeper as the ticket was used up. While the old tickets were convenient on account of their size, there has always been greater or less annoyance caused by the ease with which they were lost. Moreover it was awkward when the subscriber wanted to give the ticket away for a concert.

To obviate these disadvantages the tickets for this year are in the form of a book, one ticket for each rehearsal or concert, so perforated that each ticket can be easily detached. The experiment will be made this year, and if it pleases the patrons this form of ticket will become permanent.

POST, TUESDAY, S

EPTEMBER 23,

TICKET BOOKS FOR CONCERTS

Symphony Orchestra Management Makes Change

The management of the Boston Symphony Orchestra has made a radical innovation in the form of season tickets which the patrons of the concerts will use the coming winter. Practically since the beginning of the orchestra the ticket has been a small, hard card, with the dates of the various rehearsals or concerts printed around the edges to be punched by the doorkeeper as the ticket is used up. This form of ticket has become almost tradition, but in the last few years many requests have been made that a coupon ticket be substituted for it. While the old tickets were very convenient on account of their size, there has always been greater or less annoyance caused by the ease with which they were lost. Moreover, it is at times very awkward when one would like to give the ticket away for a concert.

To obviate these disadvantages the tickets for this year are in the form of a book, one ticket for each rehearsal or concert, so perforated that each ticket can be easily detached. These are necessarily much bulkier than the old form, but it is believed that this fact will be more than offset by the convenience of having a separate ticket for each concert. At any rate, the experiment will be made this year, and if it pleases the patrons, this form of ticket will become permanent.

HERALD. TUESDAY.

SEPTEMBER 23.

SYMPHONY TICKETS

The management of the Symphony orchestra has made a radical innovation in the form of season tickets for the coming winter. The ticket has been a small, hard card with the dates of the various rehearsals or concerts printed around the edges. There has been annoyance on account of the ease with which these tickets were lost. The tickets for this year are in the form of a book, one ticket for each rehearsal or concert, so perforated that each ticket can be easily detached.

From TRIBUNE

Address: New York City.

Date SEP 21 1913

Estab

4

BOSTON SYMPHONY ORCHESTRA

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Dr. Muck sailed yesterday from Bremen on the North German Lloyd steamship George Washington, and is due to arrive in New York on September 28. He will go direct to Boston and will make the formal announcement of his plans for the season.

[12]

From SUN

Address: New York

Date

Estab

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From TIMES

Address: Brooklyn, N. Y.

Date SEP 20 1913

84

The musical season of the Brooklyn Institute of Arts and Sciences will open on the 16th of October, when Fritz Kreisler will give his first recital after his arrival from Europe. The season will be an unusually rich one. The Boston Symphony Orchestra will give five concerts in the opera house on Friday evenings.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give five Saturday matinee concerts for young people, and, like the Boston Symphony Orchestra, will be supported by distinguished solo artists.

From CITIZEN
Address: Brooklyn, N.Y.
Date SEP 21 1913

DR. MUCK EN ROUTE.

Boston Symphony Orchestra Conductor Sails from Bremen.

The Boston Symphony Orchestra will have this season the usual number of changes in its personnel, due chiefly to the retirement on pension of the older members. The most important change is that of the first harpist.

Last spring Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly, and his place has been taken by Alfred Holy, of Vienna. There will be two new first violinists in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, an almost original member of the orchestra, has retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn.

Dr. Muck sailed yesterday from Bremen on the George Washington, and is due to arrive in New York Sept. 28. He will go direct to Boston, and will then make the formal announcement of his plans for the season.

1884

From AMERICAN
Address: New York City.
Date

BOSTON SYMPHONY.

Many changes have been made in the Boston Symphony Orchestra for the coming season. Several of the old members have been retired and pensioned. The first harpist, who was associated with the orchestra for many years, died suddenly some months ago and a Viennese, Alfred Holy, will occupy his position. Two of the first violins have resigned and will be succeeded by others, and the brasses have been strengthened by the engagement of a new first and a new third horn. Dr. Muck will continue as conductor.

From EVENING MAIL
Address: New York City.
Date EP 19 1913

BY EMILIE FRA

Dr. Muck will sail to-morrow from Bremen for Boston, where he will announce his plans for the season of Boston symphony concerts. There will be a few changes in the personnel of the orchestra, including the harpist, Alfred Holy, of Vienna, who will replace the late Heinrich Schuecker. Gustave Strube will become a teacher at the Peabody Institute, of Baltimore, and another vacancy in the violins will be the post of John Mullaly, a member of the organization almost from its earliest days.

The Boston Symphony Orchestra and probably several other noted organizations will play a new symphony of Paderewski, who will be in this country for the performance and play at eighty or ninety concerts. He will open his season in Trenton October 13 and will make his first appearance in recital in Aeolian Hall October 18 under the auspices of the Aeolian Company.

Geraldine Farrar leaves New York to-morrow on her concert tour, which will open on the Pacific coast. The inger will be accompanied by Mrs. Farar, her mother; Alwin Schroeder, the inent 'cellist, and Arthur Rosenstein, nist.

From EAGLE
Address: Brooklyn, N. Y.
SEP 21 1913
Date

The Boston Symphony Orchestra will have this season changes in its personnel, due chiefly to the retirement on pension of the older members. The most important is that of the first harpist. Last spring Heinrich Schuecker, for years the harpist of the orchestra, died, and his place has been taken by Alfred Holy, of Vienna. There will be two new first violinists in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, who has retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn.

Dr. Muck sailed yesterday from Bremen on the North German Lloyd steamship George Washington, and is due to arrive in New York on September 28. He will go to Boston and make the formal announcement of his plans for the season.

1884

GLOBE—
SEPTEMBER 25.

SYMPHONY HARPIST HERE.

Alfred Holy Landing — New First Horn Will Be Bruno Jaenicke of the Weisbaden Royal Opera.

Alfred Holy, successor of the late Heinrich Schuecker as first harp of the Symphony Orchestra, is arriving in New York today by the Mauretania. He comes directly to Boston. Dr Muck sends word that the new first horn of the orchestra is Bruno Jaenicke, a Swiss hornist of great reputation in Europe, who for the last year or so has been solo horn in the Royal Opera at Weisbaden. One of the new first violins is Florian Whitmann, who comes from the Tonkuenstler Orchestra of Munich.

That part of the orchestra which is to be used at the Worcester County Festival next week will hold its rehearsals in Symphony Hall Saturday afternoon. Both Dr Mees and Mr Strube, the conductors, will be present.

TRANSCRIPT,
SEPTEMBER 24.

From Symphony Hall

Dr. Muck has sent forward the name of two of the newcomers to the Symphony Orchestra that he has lately engaged. The new first horn—a very important past in the band—is Brun Jaenizka from the orchestra of the Opera House at Wiesbaden; and one of the new first violins is Florian Wittmann from the Tönkünstler Orchestra at Munich. Each ranks high with his instrument in Germany.

A new form of ticket has been devised for the Symphony Concerts this year to replace the stiff, rectangular little cards, bordered with the dates of the concerts, that the subscribers have received since the earliest year of the orchestra. The cards were easy to lose and, if the owner gave one away for a single concert, it had to be returned to him for the rest. For the new season the tickets will be issued in books of detachable coupons, one for each concert in either the afternoon or the evening series. The new form promises the greater convenience. And, by the way, while the management is thus departing from ancient custom, why does it not announce the "public rehearsals" as the afternoon concerts that they really are? Even in the early days of the orchestra they were hardly "rehearsals"; they have been formal concerts and nothing else these many years; and sometimes they excel in one or another respect the "concerts proper" of Saturday evening. Possibly the old designation sticks in the speech of the town; but the abandoned form of the tickets was no less ancient and outmoded custom.

BOSTON POST,
SEPTEMBER 25.

NEW MEMBER OF SYMPHONY

Alfred Holy, the successor of the late Heinrich Schuecker, and the new first harp of the Symphony Orchestra, is arriving in New York today by the Mauritania. He comes directly to Boston.

Dr. Muck sends word that the new first horn of the orchestra is Bruno Jaenicke, a Swiss hornist of great repuatation in Europe, who for the last year or so has been solo horn in the Royal Opera at Weisbaden. One of the new first violins is Florian Witmann, who comes from the Tonkuenstler Orchestra of Munich.

That part of the orchestra which is to be used at the Worcester County Festival next week holds a rehearsal in Symphony Hall Saturday afternoon. Both Dr. Mees and Mr. Strube, the conductors, will be present.

JOURNAL—
SEPTEMBER 25.

NEW ARTISTS FOR SYMPHONY SEASON

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Dr. Muck sends word that the first horn of the orchestra is Bruno cke, a Swiss musician of great ation in Europe, who, for the last or so, has been solo horn in the Opera at Weisbaden. One of the rst violins is Florian Witmann. omes from the Tonkuenstler Or- of Munich.

MONITOR.
SEPTEMBER 24, 1

SYMPHONY DATA FOR CAMBRIDGE CONCERTS READY

Announcement of soloists and of dates of the Cambridge concerts of the Boston Symphony orchestra is to be sent to former subscribers tomorrow.

The circulars giving the details of the concerts were received from the printer at Symphony hall administration offices this morning and are being addressed.

The soloists are: George Proctor and Mme. Carreno, pianists; Mmes. Van Endert and Sundelius, sopranos, and Miss Ruth Deyo and Fritz Kreisler, violinists. There will be eight concerts in Sanders theater, with Dr. Karl Muck conducting.

From TRIBUNE
Address: Providence, R. I.
Date SEP 21 1913

The Boston Symphony Orchestra has made an important change in its Providence ticket office which will be of great interest to the patrons of the symphony concerts in this city. For the coming season all the tickets, both for the season and for the single concerts, will be sold at Seddon's News Shop, Butler Exchange, 123 Westminster street. The change has been made from a desire to put the ticket office more nearly in the centre of the city than it has been. The ticket agent this year, as for many years past, will be Mr. J. W. Armstrong.

Arrangements have just been completed whereby the soloist at the opening concert of the orchestra Tuesday evening, Oct. 21, will be Mme. Gadski, principal dramatic soprano of the Metropolitan Opera House, New York. Mme. Gadski is one of the great favorites in Providence and her appearance with the orchestra will be warmly welcomed.

, 1884

From TRIBUNE
Address: Providence, R. I.
SEP 21 1913
Date

Boston Symphony Orchestra.

An announcement that will be welcomed by music lovers in this city is that telling of the concert to be rendered shortly by the Boston Symphony Orchestra. This set of musicians will again bow to the Providence public in the near future.

Newspaper Cutting Bureau in the World
From ITEM
Address Philadelphia
Date SEP 22 1913

The management of the Boston Symphony Orchestra announces that a very considerable proportion of the seats in the Academy of Music have already been taken up by subscription for the five concerts the Boston Orchestra will give in Philadelphia during the coming Winter. The subscription comprises principally renewals by subscribers of last season, although many new applications have been received in Boston since last Spring. The concerts will be given as usual on Monday evenings, the dates being November 3, December 1, January 5, February 16 and March 16. The Orchestra announces as soloists Geraldine Farrar, Paderewski, Kreisler, Teresa Carreno and Elizabeth Boehn van Endert. Mme. van Endert is the principal lyric soprano of the Royal Opera, Berlin, who is coming to America for the first time to make a limited number of appearances with the Boston Orchestra. Dr. Muck, the conductor, is expected to arrive in the country the end of this month.

From TIMES Pa.
Address Philadelphia
Date SEP 20 1913

Many Changes In The Personnel of Boston Symphony

The Boston Symphony Orchestra will have this season the usual number of changes in its personnel, due chiefly to the retirement on pension of the older members. The most important change is that of the first harpist.

Last spring Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly and his place has been taken by Alfred Holy, of Vienna. There will be two new first violinists in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, an almost original member of the orchestra, who has retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn.

Dr. Muck sailed today from Bremen

1884

[13]

NEWS
From
Address Providence, R. I.
Date SEP 20 1913

BOSTON SYMPHONY ORCHESTRA.

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, 1884

From HERALD
Address: New York
Date 24 1913

Autumn Gives Fresh Impetus to Lenox Society

Miss Mary Weyman Gives Bridge Party and Reception in Her Country Place.

[SPECIAL DESPATCH TO THE HERALD.]

LENOX, Mass., Tuesday.—Delightful autumn weather gave a fresh impetus social activities in Lenox and other B shire colonies to-day. Miss Mary man gave a bridge party and reception at her country place, at Stockbridge, this afternoon for Mrs. Arthur E. Grannis, daughter of Mrs. Oscar Iasigi. Prizes were won by Miss Amy M. Kohlsaat, Miss Amelia C. Hamilton, Mrs. Bernhard Hoffman and Mrs. Lawrence Hamlin, of New York. Mrs. Alexander Sedgwick was at the tea table.

Mrs. J. Frederick Schenck gave a dinner at Valley Head to-night for Mrs. Spencer Cosby and Mrs. Charles R. Shepard, of Washington. Colonel Cosby has been called to Washington.

A dinner also was given to-night for Mr. Thatcher M. Adams and Mrs. Robert Woodworth at Sundrum House.

Upon the return to Lenox of Mr. Giraud Foster from New York a meeting is to be held at the Lenox Club to decide upon a date for holding an informal horse show, which for several years has been a feature of October life in Lenox.

Mrs. John E. Alexandre has issued cards for dinners at Spring Lawn on Friday and Saturday evenings.

The art exhibition in Stockbridge will be kept open until October 3, three days longer than at first announced. At four o'clock on Wednesday afternoon, October 1, Miss Ruth Deyo, piano virtuoso, who is with the Boston Symphony Orchestra, will play while the pictures and sculpture are still in place. The arrangements are being made by Miss Mabel Choate.

Mrs. William M. Groff, of Albany, is again the guest of Mrs. George Westinghouse at Erskine Park. Miss Dorothy Groff, who has been there, has gone to Vassar College. Miss Katherine Mellen left Stockbridge to-day for a young women's school in Middlebury, Conn.

Mr. and Mrs. Richard C. Dixey and Miss Mary A. Tappan are in Boston to meet Mr. and Mrs. Gorham Brooks, who are arriving there to-morrow from Europe. They will come at once to Lenox for the rest of the season.

Mr. and Mrs. William E. S. Griswold are to close Wyndhurst next Monday and go to Greenwich, Conn., for October.

Mr. and Mrs. Francis Rogers and Mr. John Sanford Barnes are expected to arrive in New York to-morrow on board the Olympic. They are coming to Lenox.

Mr. and Mrs. William Bloodgood, of New York, are at the Dr. West villa in Pittsfield, which they are to vacate October 1.

Mr. and Mrs. Henry W. Bishop, who have been at Seabright all the season, are to be at Wiaka, their Pittsfield villa, during October.

Mr. and Mrs. Clements Houghton and Miss Betty Houghton, who have had the Sampson villa in Pittsfield this season, returned to their winter home in Boston today.

Mr. and Mrs. J. Woodward Haven, the Misses Lillian and Charlotte Winthrop Cram and Mr. and Mrs. Warren M. Salisbury are in New York for most of this week.

Mr. and Mrs. William Marshall Bullitt have returned to Louisville, Ky., from Stockbridge.

Arriving to-day at the Curtis Hotel were Mr. and Mrs. Henry O. Talmadge and Mr. and Mrs. E. Fairchild, of New York. Miss Helen Chase returned to New York after a stay of several weeks at the Curtis.

At the Maplewood Hotel in Pittsfield are Lieutenant L. R. Sargent, U. S. N., and Mrs. Sargent, Norfolk, Va.; Mr. and Mrs. George Sherman, Mr. and Mrs. W. C. Stebbins, of New York, and Mr. and Mrs. William Forsythe, of Philadelphia.

Mrs. Robert Jamison and Miss Margaret A. Jamison returned to Pittsburg, Pa., today from the Aspinwall Hotel. Mr. and Mrs. G. B. Deacon, of New York, and Mr. and Mrs. J. W. Leslie, of Philadelphia, are at the Aspinwall. Mr. and Mrs. H. P. Cornell, of Providence, R. I., are at the Red Lion Inn, Stockbridge.

INFORMATION OBSCURED

From POST
Address: Washington, D. C.
Date SEP 22 1913

Bar Harbor.

Bar Harbor, Me., Sept. 21.—The season here has dwindled to a few cottagers, who will remain through September. There has been a general exodus of hotel guests, the Malvern, De Gregoire, and Louisburg having closed. The Newport and Belmont will keep open until October. The swimming pool had its last visitors of the season yesterday, but the club will be open for the use of members and subscribers until October 1. The tennis courts continue to be popular, and with the wane of gayeties, horseback riding and mountain climbing have found a fresh impetus with those who are lingering for a quiet time. Both the hotel and club orchestras have gone, and now when there is dancing at the Swimming Club, as there frequently is, some member plays the piano for the crowd.

The Swimming Club suffered some embarrassment this season in satisfying its debt to the Boston Symphony Orchestra, which was finally settled by a subscription. Some of the members who were heavily taxed complained there was

need of such an orchestra for "turkey " and tango music. Anyway, some of more dignified ones of the organization did not approve of a subscription, d at the last meeting it was decided to ase the dues $5, the new rule to go effect next year. Edgar Scott, the dent, is one of those who opposed tion.

and Mrs. Warner Mifflin Leeds are g those who will remain to the end season. They will leave in October landome, their estate on Long Isl- Next year they will occupy Green- Court, the Bar Harbor home of Mr. Mrs. Francis Burton Harrison. They taken a lease for three years. way Court, by many, is considered ost beautifully located cottage in Harbor.

and Mrs. Giuseppe Catalani will Elsinore, the home of Mrs. Henry ock, during September, when they ve for her place in South Coven- nn. Mrs. Dimock departed today Mrs. Frederick Thompson at her place in New York. Mr. and atalani have not made definite or a home in Washington, but in ability will be with Mrs. Dimock circle. Mr. Catalani is counselor Italian embassy.

Mrs. John Jacob Astor, her mother, rs. William Force, and her sister, Miss ine Force, who are at La Selva, main as long as the weather is avorable.

Dr. and Mrs. S. Weir Mitchell will prolong their stay at Far Niente until the cold weather drives them home. Dr. Mitchell does all his writing at Bar Har-

and abandons it entirely during the er months in Philadelphia. He jok- tells his friends that he writes in the summer and prescriptions in winter. Dr. Mitchell writes in the oon and climbs mountains in the oon.

nd Mrs. S. Megargee Wright and closed Lookout this week and re- to Philadelphia by motor.

nd Mrs. James Speyer were among wcomers at Bar Harbor, and were Foxwood during the month of Au- The Speyers spent a great deal of n the motor car, and attracted ttention with a chow rigged out in tire.

John Aspegren and children, who the Kebo cottage, will return to rk next week. Dr. and Mrs. John er, who are in the Richardson cot- ill return about the same time.

Doull, of New York, has completed etches of Blair Eyrie, the home D. C. Blairs. She made sketches of rance and the Italian garden, one h was purchased by Mrs. Blair.

1884

From EVG. NEWS
Address: Baltimore, Md.
Date SEP 20 1913

CHANGES IN ORCHESTRA

Boston Symphony Will Present New Artists At Concerts This Season.

The Boston Symphony Orchestra will have this season the usual number of changes in its personnel, due chiefly to the retirement on pension of the older members. The most important change is that of the first harpist. Last spring Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly and his place has been taken by Alfred Holy of Vienna.

There will be two new first violinists in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, an almost original member of the orchestra, who has retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn.

Dr. Muck sailed today from Bremen on the North German Lloyd steamship George Washington, and is due to arrive in New York on the 28th. He will go direct to Boston and will make the formal announcement of his plans for the season.

884

From ENQUIRER
Address: Philadelphia, Pa.
Sept 21/13
Date

Boston Symphony Orchestra

The Boston Symphony Orchestra will have this season the usual number of changes in its personnel, due chiefly to the retirement on pension of the older members. The most important change is that of the first harpist. Last spring Mr. Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly and his place has been taken by Mr. Alfred Holy, of Vienna. There will be two new first violinists in place of Mr. Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and Mr. John Mullaly, an almost original member of the orchestra, who has retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn. Dr. Muck sailed yesterday from Bremen on the North German Lloyd steamship George Washington and is due to arrive in New York the 28th. He will go direct to Boston and will make the formal announcement of his plans for the season.

York, 1884

From ITEM
Address Philadelphia, Pa.
Date SEP 21 1913

The management of the Boston Symphony Orchestra announces that a very considerable proportion of the seats in the Academy of Music have already been taken up by subscription for the five concerts the Boston Orchestra will give in Philadelphia during the coming Winter. The subscription comprises principally renewals by subscribers of last season, although many new applications have been received in Boston since last Spring. The concerts will be given as usual on Monday evenings, the dates being November 3, December 1, January 5, February 16 and March 16. The Orchestra announces as soloists Geraldine Farrar, Paderewski, Kreisler, Teresa Carreno and Elizabeth Boehn van Endert. Mme. van Endert is the principal lyric soprano of the Royal Opera, Berlin, who is coming to America for the first time to make a limited number of appearances with the Boston Orchestra. Dr. Muck, the conductor, is expected to arrive in the country the end of this month.

Establ 1884

From EVENING SUN
Address: New York
Date SEP 23 1913

CHANGES in the Boston Symphony Orchestra this season are announced, owing chiefly to the retirement on pension of the older members. The most important change, that of the first harpist, follows the death last spring of Heinrich Schuecker, who was for so many years the Boston harpist. His place has been taken by Alfred Holy of Vienna. There will be two new first violins in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, a member almost since the start of the orchestra, who has just retired. Dr. Muck has engaged a new first and third horn.

W. B. CHASE.

From HERALD
Address: Washington, D. C.
Date SEP 21 1913

Fritz Kreisler, the distinguished violinist, comes to America this fall for a season's tour of this country under the management of C. A. Ellis, of Boston. Mr. Kreisler, accompanied by his wife, will sail from Bremen October 7, by the Kaiser Wilhelm II, arriving in New York a week later. His first concert will be given in the Academy of Music, Brooklyn, Thursday evening, October 16, and on the following Sunday afternoon he gives a recital in Orchestra Hall, Chicago. His first engagement with an orchestra is the following week in Philadelphia with the Philadelphia Orchestra. During the coming winter Mr. Kreisler will play with every Symphony Orchestra in the country, and this will include a series of a dozen appearances with the Boston Symphony Orchestra. After playing in the East Mr. Kreisler in the late winter will go to the Pacific Coast where he will play in all the principal cities, and on his way there and back will play in all the principal cities West of the Mississippi. He will be in America until late spring.

Est 1884

From RECORD
Address: Philadelphia, Pa.
Date SEP 21 1913

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra will have this season the usual number of changes in its personnel, due chiefly to the retirement on pension of the older members. The most important change is that of the first harpist. Last spring Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly and his place has been taken by Alfred Holy, of Vienna. There will be two new first violinists in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, an almost original member of the orchestra, who has retired. There will be two important changes in the horns, as Director Muck has engaged for the first quartet a new first horn and a new third horn. Dr. Muck sailed yesterday (Saturday) from Bremen on the North German Lloyd steamship George Washington, and is due to arrive in New York the 28th. He will go direct to Boston and will make the formal announcement of his plans for the season.

Establi

From PRESS
Address: Philadelphia, Pa.
Date SEP 21 1913

The Boston Symphony Orchestra will have this season the usual number of changes in its personnel, due chiefly to the retirement on pension of older members. The most important change is that of the first harpist. Last Spring Heinrich Schuecker, who was for so many years the harpist of the orchestra, died suddenly and his place has been taken by Alfred Holy, of Vienna. There will be two new first violinists in place of Gustav Strube, who has become instructor in the Peabody Institute, Baltimore, and John Mullaly, an almost original member of the orchestra, who has retired. There will be two important changes in the horns, as Dr. Muck has engaged for the first quartet a new first horn and a new third horn.

Dr. Muck sailed yesterday from Bremen on the North German Lloyd Steamship George Washington, and is due to arrive in New York the 28th. He will go direct to Boston and will make the formal announcement of his plans for the season.

* * *

M. B. Swaab, violinist and director of the violin department of his school in the Fuller Building, 10 South Eighteenth Street, announces through the courtesy and kindness of wealthy music-lovers and patrons that several part-free violin scholarships will again be awarded this season. Worthy applicants only, either sex, beginners or advanced, will be considered. Applications must be made not later than October 11. Mr. Swaab, who will grant these awards, is a violinist and instructor of recognized authority, having received his diploma from the Royal Conservatory of Leipzig, Germany. He was for a long time violinist with the Leipzig Royal Gewandhaus Orchestra, under Arthur Nikisch, formerly of the Boston Symphony Orchestra.

* * *

Estabi

From PRESS
Address: Philadelphia, Pa.
Date SEP 21 1913

Paderewski leaves his home in Morges, Switzerland, the end of this week to spend a short time in Paris before sailing for this country. Accompanied by Mme. Paderewski and Mr. L. G. Sharp, his English representative, Mr. Paderewski will sail from Cherbourg Wednesday, October 1 by the Kaiser Wilhelm der Grosse, and is due to arrive in New York the following Tuesday. The great pianist returns after an absence of four years to make an all-season's tour of this country under the direction of C. A. Ellis, of Boston. So far as the greater part of the country is concerned it will be his first tour in five years, for he was here only a few weeks in the season of 1908-9, having come here chiefly to hear the performance by the Boston Symphony Orchestra of the symphony which he had just finished. Mr. Paderewski's plans call for between eighty and ninety concerts and he will be in America until the latter part of April. His season begins in Trenton, N. J., October 13.

Fritz Kreisler, the distinguished violinist, comes to America this Fall for a season's tour of this country under the management of C. A. Ellis, of Boston. Mr. Kreisler, accompanied by his wife, will sail from Bremen October 7 by the Kaiser Wilhelm II, arriving in New York a week later. His first concert will be given in the Academy of Music, Brooklyn, Thursday evening, October 16, and on the following Sunday afternoon he gives a recital in Orchestra Hall, Chicago. His first engagement with an orchestra is the following week in Philadelphia with the Philadelphia Orchestra.

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Estab 84

Newspaper Cutting Bureau in the World

From TIMES
Address: Brooklyn, N. Y.
Date SEP 27 1913

For several years past Mr. Ellis, the manager of the Boston Symphony, has been making it a custom to get for that orchestra the exclusive services of some great artist. Last year it was Fritz Kreisler, the year before it was Josef Hofmann. This year it is Elisabeth Boehn van Endert, principal lyric soprano of the Royal Opera House, Berlin. Mme. van Endert is the successor in Berlin of Miss Geraldine Farrar, taking the parts that fell to that American singer. She is young, having been singing in public but six years. Her voice is said to be a warm, rich soprano which, if not of coloratura quality, is sufficiently flexible to have made her a noteworthy singer of the more florid tunes of Mozart. Mme. van Endert created in Berlin the title role of Richard Strauss' most successful opera "Der Rosenkavalier," and she sang that part fifty-six times under Dr. Muck, season before last. Her only appearance in the East will be with the Boston Symphony.

1884

are the Rachmanino
phony in E minor, the great Mahle

VERTISER.

SEPTEMBER 27.

Symphony Orchestra.

The annual auction sales of season tickets for the Symphony concerts will begin at Symphony Hall Monday morning. On that day the $18 seats for the Friday afternoon public rehearsals will be sold.

The $10 seats for the rehearsals will be sold Tuesday morning.

The $18 seats for the Saturday evening concerts will be sold on Thursday. The $10 seats for the concerts will be sold on Friday.

BOSTON HERALD.

SEPTEMBER 27.

SYMPHONY SALE OPENS MONDAY

Two Days for Rehearsal Admissions, Concert Tickets on Thursday and Friday.

The annual auction sales of season tickets for the Symphony concerts will begin at Symphony Hall, Monday morning, at 10 o'clock. On that day the $18 seats for the Friday afternoon public rehearsals will be sold. These comprise the first 36 rows on the floor, or back to the beginning of the overhang of the balcony, and the first four rows of the centre of the first balcony. As is generally understood, whatever amount is bid is to be added to the upset price of $18 for each seat. The bids will be accepted for seats in their regular order, and not for choice, and not more than four seats will be sold on one bid.

The $10 seats for the rehearsals will be sold Tuesday morning, beginning at 10 o'clock. These comprise the last eight rows on the floor and the last five rows in the first balcony. It is but a matter of a couple of hours to sell these. The second balcony is not sold at auction for the public rehearsals, being held for the 25-cent rush seats.

The $18 seats for the Saturday evening concerts will be sold on Thursday, beginning at 10 o'clock. These are the same as the $18 seats for the rehearsals, and the sale progresses perhaps a little more rapidly.

The $10 seats for the concerts will be sold on Friday. These comprise the last eight rows on the floor, the last five rows of the first balcony, and the entire second balcony. The same rules govern the sales for the concerts as for the rehearsals.

Dr. Muck is expected to arrive in New York tomorrow.

BOSTON JOURNAL—SEPTEMBER 27.

Auction Sales of Sy Season Tickets

The annual auction sales of season tickets for the Symphony concerts will begin at Symphony Hall Monday morning at 10 o'clock. On that day the $18 seats for the Friday afternoon public rehearsals will be sold. These comprise the first thirty-six rows on the floor and the first balcony seats, except the last five rows of the center section. Whatever amount is bid is to be added to the upset price of $18 for each seat. The broad aisle will be reached about 1 o'clock and the balcony sale will probably begin about 3.

The $10 seats for the rehearsals will be sold Tuesday morning, beginning at 10 o'clock. These comprise the last eight rows on the floor and the last five rows in the first balcony. This sale should take only a couple of hours. The second balcony is not sold at auction for the public rehearsals, being held for the 25-cent "rush" seats.

The $18 seats for the Saturday evening concerts will be sold on Thursday, beginning at 10 o'clock. These are the same as the $18 seats for the rehearsals and the sale progresses perhaps a little more rapidly.

The $10 seats for the concerts will be sold on Friday. These comprise the last eight rows on the floor, the last five rows of the first balcony center and the entire second balcony.

No more than four seats will be sold on one bid and tickets must be paid for as soon as they are bought.

Dr. Muck, Mr. Urack, Mr. Longy, Mr. Warnke and other members of the orchestra who have been spending the summer abroad are expected home next week. Then Dr. Muck will announce his first programs.

TRANSCRIPT.

SEPTEMBER 27.

THE CONCERT CALENDAR

The First Symphony Concerts—Mr. Kubelik on a Sunday Evening—Miss Farrar's Song Recital

Friday afternoon, Oct. 10, in Symphony Hall, the first of the afternoon concerts of the Symphony Orchestra, with Dr. Muck conducting.

Saturday evening, Oct. 11, in Symphony Hall, the first of the evening concerts of the Symphony Orchestra, with Dr. Muck conducting.

Sunday evening, Oct. 12, in Symphony Hall, a concert by Mr. Kubelik, the violinist of delicately masterful technique, finely spun tone and the lighter qualities of expression. He has long had an eager public here.

Friday afternoon, Oct. 17, in Symphony Hall, the second of the afternoon concerts of the Symphony Orchestra.

Saturday evening, Oct. 18, in Symphony Hall, the second of the evening concerts of the Symphony Orchestra.

Friday afternoon, Oct. 24, in Symphony Hall, the third of the afternoon concerts of the Symphony Orchestra.

Saturday evening, Oct. 25, in Symphony Hall, the third of the evening concerts of the Symphony Orchestra.

Tuesday afternoon, Oct. 28, in Symphony Hall, a song recital by Miss Farrar unassisted, the first concert of the kind that she has ventured in Boston. Her exacting programme ranges through diversified pieces by German, French and American composers. She will bring to them a voice that has gained in body and a skill in song and resources of imagination and expression that are steadily ripening.

SUNDAY POST, SEPTEMBER 28,

The musical season of 1913-14 will be launched with the opening concert of the 56th Worcester Music Festival, next Wednesday night in Mechanics Hall, Worcester, Mass. What the fruits of the new season will be is still partly a matter for speculation. Dr. Muck arrives in Boston tomorrow, and tomorrow morning at 10 a. m. the first of the auction sales of seats for the Boston Symphony season will commence, in Symphony Hall. Dr. Muck has yet to announce his programmes. Contrary to all other procedure, contrary to the habits of other conductors and, probably, the inclinations of the Symphony management, the Doctor has not as yet made known any of his plans for the coming season, in regard to the music that he intends to play, and concerning these plans there is much conjecture. Last year the more advanced guard of those who attended the Symphony concerts demanded more "novelties" and more music by modern and contemporaneous composers than they obtained.

Others were more than recompensed for lack in this direction by the exceptional quality of the performances. It is expected that during the coming season, having moulded the orchestra itself to his liking, in the course of a winter's rehearsals, Dr Muck will endeavor to please all factions. Announcements of new music that he may carry in his folio are eagerly awaited.

Sixty of the Symphony players, who will play under Mr. Strube and Dr. Arthur Mees at the Worcester Festival, have been rehearsing with the respective conductors in Symphony Hall. The first rehearsal of the re-united orchestra, under Dr. Muck, will take place on Oct. 6. The first Symphony concert, or public rehearsal, as it is technically known, will take place on Friday afternoon, Oct. 10. Dr. Muck brings back with him four new members of the Symphony Orchestra, as well as the assistant conductor, Otto Urack, who is supposed to be on the George Washington with him.

SUNDAY GLOBE—SEPTEMBER 28.

Symphony Seat Sale, From Tomorrow Until Friday

Tomorrow the annual auction sale of season tickets for the orchestra's concerts will awaken Symphony Hall from its Summer sleep. These sales are altogether peculiar to Boston and the Boston Symphony Orchestra. They are a direct outgrowth of conditions which prevailed in the early days of the orchestra, when admission was very low and season tickets were unknown. From time to time the suggestion has come that for auctions be substituted a regular subscription sale, such as is the fashion nearly everywhere else. A canvass of the regular patrons of the orchestra, however, has shown conclusively that the present method of selling finds greatest favor with them.

The auctions will follow the usual rules of past years. The $18 seats for the rehearsals will be sold tomorrow, beginning at 10 o'clock. These seats comprise the first 35 rows on the floor, or back to the overhang of the center of the first balcony; both sides of the first balcony and the first four rows of the center. To whatever the sum bid for each seat will be added the upset price of $18.

The $10 seats for the rehearsals will be sold beginning at 10 o'clock Tuesday morning. These comprise the last eight rows on the floor and the last five rows of the first balcony. The second balcony is reserved at rehearsals for the rush seats sold on the day of the re-

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[illegible] sold Thursday, beginning at 10 o'clock. These are the same seats as the $18 seats for the rehearsals. The $10 seats for the concerts will be sold Friday morning, beginning at 10 o'clock. These include the seats on the floor and in the first balcony which have an upset price of $10 at the rehearsals, and the entire second balcony.

Bids will be accepted for seats in the regular order only and not for choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and marked off as sold. The auctioneers will be Messrs Walter, Malcolm, Jackson.

Dr Muck is expected to arrive in New York today and will come immediately to Boston. It is thought that the assistant conductor, Mr Urack, is on the George Washington with Dr Muck. The other members of the orchestra who have been abroad for the Summer, including Mr Longy, pr[illegible] Mr Grisez, principal cla[illegible] Mr Warnke, first 'cellist, are expected back this week. The first rehearsal is called for 9:30 Monday morning, Oct 6.

MONITOR, BOSTON, SEPTEMBER 27,

With a new coat of varnish on the walnut office partitions and counting room desks with which the stage and the front part of the auditorium of Symphony hall are temporarily equipped every autumn, the managers of the Boston Symphony orchestra concerts have things bright and ready for holding the season ticket auction sales. The treasurer will open his books, the auctioneer will take the platform and the public will be called in to buy for the first time on the morning of Sept. 29, at 10 o'clock, when the Friday afternoon $18 seats will be put up. The next day the $10 seats will be sold. On Oct. 3 and 4 the Saturday evening seats will be cried. Dr. Muck, the conductor of the orchestra, will return from Europe Sunday. He will have the first rehearsal of his men on Oct. 6.

Newspaper Cutting Bureau in the World

From SUN

Address: New York

Date SEP 28 1913

The management of the Boston Symphony Orchestra begs to announce that next Wednesday, October 1, is the last day on which tickets for the two series of concerts to be given in New York this season will be held in the names of those persons to whom they have been allotted. Such tickets as have not been taken up by that day will be assigned to applicants for seats who up to this time have not been able to secure anything for the concerts. Last year and year before many patrons lost their seats by not taking up their tickets in time.

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and Most Complete
Newspaper Cutting Bureau in the World

From AMERICAN

Address: New York City.

Date SEP 28 1913

BOSTON SYMPHONY ORCHESTRA.

Dr. Muck, of the Boston Symphony Orchestra, is due to arrive in New York in a few days and will proceed to Boston, where he will again take up his musical duties. He has engaged several new musicians to take places made vacant in his ranks. Many of the older members of the Boston Symphony have resigned from active work, a few have joined other orchestras, and one or two deaths have been reported. There will be a new harpist, two first violins, and several important changes among the brasses.

1884

Newspaper Cutting Bureau in the World

From MORNING TELEGRAPH

Address: New York

Date SEP 28 1913

Reports from Boston announce that all the seats in Carnegie Hall for its two series of concerts during the coming Winter have been sold for the season by subscription. This means that it will be as difficult for the casual music lover to hear the Boston Symphony Orchestra this year as it was last. The two series of concerts will be given, as in the past, on Thursday evenings and Saturday afternoons, the dates being November 6 and 8, December 4 and 6, January 8 and 10, February 19 and 21 and March 19 and 21.

The soloists announced are Paderewski, Fritz Kreisler and Elizabeth Boehn Van E[illegible] the principal lyric soprano of th[illegible] Opera, Berlin, who will ma[illegible] in New York with the or[illegible] arrive from Austria at th[illegible] month.

1884

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and Most Complete
Newspaper Cutting Bureau in the World

From HERALD

Address: New York SEP 29 1913

Date

DR. CARL MUCK RETURNS.

Boston Orchestra Conductor Says There Will Be Soloists at Only Half the Concerts.

With indifferent success in procuring novelties for the coming season, Dr. Karl Muck, conductor of the Boston Symphony Orchestra, arrived in New ork yesterday afternoon on board the George Washington, of the North German Lloyd line, after a four months' rest abroad. He announced one change of policy which is in keeping with his theory that orchestral concerts ought to be composed of music solely for the orchestra.

"There will be soloists at only twelve of our twenty-four concerts," he said. "The other twelve will be devoted to music for the orchestra only. I think American audiences are arriving at that point where the introduction of a singer, a pianist or a violinist as soloist breaks the concert for them."

Dr. Muck brought back one new symphony. It is by Noren and never has been produced. The conductor believes appreciation of Mr. Jean Sibelius is constantly growing and he said that the Finnish composer's last symphony would find its way into one of the Boston orchestra's programmes.

Another orchestral conductor who arrived on board the George Washington, was Mr. Leopold Stokowski, of the Philadelphia Symphony, who has been spending the summer with his family in Munich. He brought back several novelties, among them a new French symphony by Rabaud, von Hauseffer's tone poem, "Weiland der Schmeid," Roussel's new overture, "Nachsten von Holbronn," a Viennese rhapsody by Florent Schmidt, Max Schilling's prologue, "Koenig Oedipus," and Mr. Ernest Schelling's Legende Symphomique.

884

Newspaper Cutting Bureau in the World

From STAATSZEITUNG

Address: New York City.

Date SEP 28 1913

Herr C. A. Ellis, der geſchäftliche Leiter des Boſtoner Symphonie-Orcheſters theilt mit, daß die Billets für die zwei Konzert-Serien der kommenden Saiſon nur bis zum 1. Oktober zur Verfügung der Abonnenten gehalten werden, und daß bis dahin nicht abgeholte Sitze den gemeldeten Neu-Abonnenten zugetheilt werden.

Established 1884

Newspaper Cutting Bureau in the World

From EAGLE

Address: Brooklyn, N. Y.

Date SEP 28 1913

An interesting personality will be revealed this winter in Mme. Boehn Van Endert, who is announced as one of the soloists that the Boston Symphony Orchestra will bring to this city. For several years Mr. Ellis, manager of the Boston Symphony, has made it a custom to get for that orchestra the exclusive services of some great artist. Last year it was Fritz Kreisler, the year before it was Josef Hofmann. This year it is Elisabeth Boehn van Endert, principal lyric soprano of the Royal Opera House, Berlin, who is the successor in Berlin of Geraldine Farrar, in the roles that fell to that great artist. She is young, having been singing in public but six years, and that time has been divided between the Royal Opera of Dresden and the Berlin Opera. She has beauty and charm in personality. Her voice is a warm, rich soprano which if not of coloratura quality is yet sufficiently flexible to have made her a noteworthy singer of the more florid arias of Mozart. Mme. van Endert created in Berlin the title role of Richard Strauss "Der Rosenkavalier," and she sang that part fifty-six times under Dr. Muck, season before last. Her only appearance in the East will be with the Boston Symphony.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From CITIZEN

Address: Brooklyn, N. Y. SEP 28 1913

Date

artist.

From all accounts an interesting personality will be revealed this winter in Mme. Boehn van Endert, who is announced as one of the soloists that the Boston Symphony Orchestra will bring to this city. Mme. van Endert is principal lyric soprano of the Royal Opera House, Berlin. She is the successor in Berlin of Miss Geraldine Farrar, taking the parts that fell to that artist. She is young, having been singing in public but six years and that time has been divided between the Royal Opera of Dresden and the Berlin Opera. Her voice is said to be a warm, rich soprano which, if not of coloratura quality, is sufficiently flexible to have made her a noteworthy singer of the more florid tunes of Mozart. Mme. Van Endert created in Berlin the title role of Richard Strauss' "Der Rosenkavalier." Her only appearances in the East will be with the Boston Symphony.

1884

ADVERTISER.

SEPTEMBER 27,

Symphony Orchestra.

The annual auction sales of season tickets for the Symphony concerts will begin at Symphony Hall Monday morning. On that day the $18 seats for the Friday afternoon public rehearsals will be sold. The $10 seats for the rehearsals will be sold Tuesday morning.

The $18 seats for the Saturday evening concerts will be sold on Thursday. The $10 seats for the concerts will be sold on Friday.

BOSTON HERALD.

SEPTEMBER 27.

SYMPHONY SALE OPENS MONDAY

Two Days for Rehearsal Admissions, Concert Tickets on Thursday and Friday.

The annual auction sales of season tickets for the Symphony concerts will begin at Symphony Hall, Monday morning, at 10 o'clock. On that day the $18 seats for the Friday afternoon public rehearsals will be sold. These comprise the first 36 rows on the floor, or back to the beginning of the overhang of the balcony, and the first four rows of the centre of the first balcony. As is generally understood, whatever amount is bid is to be added to the upset price of $18 for each seat. The bids will be accepted for seats in their regular order, and not for choice, and not more than four seats will be sold on one bid.

The $10 seats for the rehearsals will be sold Tuesday morning, beginning at 10 o'clock. These comprise the last eight rows on the floor and the last five rows in the first balcony. It is but a matter of a couple of hours to sell these. The second balcony is not sold at auction for the public rehearsals, being held for the 25-cent rush seats.

The $18 seats for the Saturday evening concerts will be sold on Thursday, beginning at 10 o'clock. These are the same as the $18 seats for the rehearsals, and the sale progresses perhaps a little more rapidly.

The $10 seats for the concerts will be sold on Friday. These comprise the last eight rows on the floor, the last five rows of the first balcony, and the entire second balcony. The same rules govern the sales for the concerts as for the rehearsals.

Dr. Muck is expected to arrive in New York tomorrow.

BOSTON JOURNAL—SEPTEMBER 27.

Auction Sales of Sy Season Tickets B

The annual auction sales of season tickets for the Symphony concerts will begin at Symphony Hall Monday morning at 10 o'clock. On that day the $18 seats for the Friday afternoon public rehearsals will be sold. These comprise the first thirty-six rows on the floor and the first balcony seats, except the last five rows of the center section. Whatever amount is bid is to be added to the upset price of $18 for each seat. The broad aisle will be reached about 1 o'clock and the balcony sale will probably begin about 3.

The $10 seats for the rehearsals will be sold Tuesday morning, beginning at 10 o'clock. These comprise the last eight rows on the floor and the last five rows in the first balcony. This sale should take only a couple of hours. The second balcony is not sold at auction for the public rehearsals, being held for the 25-cent "rush" seats.

The $18 seats for the Saturday evening concerts will be sold on Thursday, beginning at 10 o'clock. These are the same as the $18 seats for the rehearsals and the sale progresses perhaps a little more rapidly.

The $10 seats for the concerts will be sold on Friday. These comprise the last eight rows on the floor, the last five rows of the first balcony center and the entire second balcony.

No more than four seats will be sold on one bid and tickets must be paid for as soon as they are bought.

Dr. Muck, Mr. Urack, Mr. Longy, Mr. Warnke and other members of the orchestra who have been spending the summer abroad are expected home next week. Then Dr. Muck will announce his first programs.

TRANSCRIPT.

SEPTEMBER 27,

THE CONCERT CALENDAR

The First Symphony Concerts—Mr. Kubelik on a Sunday Evening—Miss Farrar's Song Recital

Friday afternoon, Oct. 10, in Symphony Hall, the first of the afternoon concerts of the Symphony Orchestra, with Dr. Muck conducting.

Saturday evening, Oct. 11, in Symphony Hall, the first of the evening concerts of the Symphony Orchestra, with Dr. Muck conducting.

Sunday evening, Oct. 12, in Symphony Hall, a concert by Mr. Kubelik, the violinist of delicately masterful technique, finely spun tone and the lighter qualities of expression. He has long had an eager public here.

Friday afternoon, Oct. 17, in Symphony Hall, the second of the afternoon concerts of the Symphony Orchestra.

Saturday evening, Oct. 18, in Symphony Hall, the second of the evening concerts of the Symphony Orchestra.

Friday afternoon, Oct. 24, in Symphony Hall, the third of the afternoon concerts of the Symphony Orchestra.

Saturday evening, Oct. 25, in Symphony Hall, the third of the evening concerts of the Symphony Orchestra.

Tuesday afternoon, Oct. 28, in Symphony Hall, a song recital by Miss Farrar unassisted, the first concert of the kind that she has ventured in Boston. Her exacting programme ranges through diversified pieces by German, French and American composers. She will bring to them a voice that has gained in body and a skill in song and resources of imagination and expression that are steadily ripening.

SUNDAY POST,

SEPTEMBER 28,

The musical season of 1913-14 will be launched with the opening concert of the 56th Worcester Music Festival, next Wednesday night in Mechanics Hall, Worcester, Mass. What the fruits of the new season will be is still partly a matter for speculation. Dr. Muck arrives in Boston tomorrow, and tomorrow morning at 10 a. m. the first of the auction sales of seats for the Boston Symphony season will commence, in Symphony Hall. Dr. Muck has yet to announce his programmes. Contrary to all other procedure, contrary to the habits of other conductors and, probably, the inclinations of the Symphony management, the Doctor has not as yet made known any of his plans for the coming season, in regard to the music that he intends to play, and concerning these plans there is much conjecture. Last year the more advanced guard of those who attended the Symphony concerts demanded more "novelties" and more music by modern and contemporaneous composers than they obtained.

Others were more than recompensed for lack in this direction by the exceptional quality of the performances. It is expected that during the coming season, having moulded the orchestra itself to his liking, in the course of a winter's rehearsals, Dr Muck will endeavor to please all factions. Announcements of new music that he may carry in his folio are eagerly awaited.

Sixty of the Symphony players, who will play under Mr. Strube and Dr. Arthur Mees at the Worcester Festival, have been rehearsing with the respective conductors in Symphony Hall. The first rehearsal of the re-united orchestra, under Dr. Muck, will take place on Oct. 6. The first Symphony concert, or public rehearsal, as it is technically known, will take place on Friday afternoon, Oct. 10. Dr. Muck brings [illegible] with him four new members of the Symphony Orchestra, as well as the assistant conductor, Otto Urack, who is supposed to be on the George Washington with him.

SUNDAY GLOBE-SEPTEMBER 28,

Symphony Seat Sale From Tomorrow Until Friday

Tomorrow the annual auction sale of season tickets for the orchestra's concerts will awaken Symphony Hall from its Summer sleep. These sales are altogether peculiar to Boston and the Boston Symphony Orchestra. They are a direct outgrowth of conditions which prevailed in the early days of the orchestra, when admission was very low and season tickets were unknown. From time to time the suggestion has come that for auctions be substituted a regular subscription sale, such as is the fashion nearly everywhere else. A canvass of the regular patrons of the orchestra, however, has shown conclusively that the present method of selling finds greatest favor with them.

The auctions will follow the usual rules of past years. The $18 seats for the rehearsals will be sold tomorrow, beginning at 10 o'clock. These seats comprise the first 35 rows on the floor, or back to the overhang of the center of the first balcony; both sides of the first balcony and the first four rows of the center. To whatever the sum bid for each seat will be added the upset price of $18.

The $10 seats for the rehearsals will be sold beginning at 10 o'clock Tuesday morning. These comprise the last eight rows on the floor and the last five rows of the first balcony. The second balcony is reserved at rehearsals for the rush seats sold on the day of the rehearsal at 25-cent [illegible]

The $18 seats for the concerts will be sold Thursday, beginning at 10 o'clock. These are the same seats as the $18 seats for the rehearsals. The $10 seats for the concerts will be sold Friday morning, beginning at 10 o'clock. These include the seats on the floor and in the first balcony which have an upset price of $10 at the rehearsals, and the entire second balcony.

Bids will be accepted for seats in the regular order only and not for choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and marked off as sold. The auctioneers will be Messrs Walter, Malcolm, Jackson.

Dr Muck is expected to arrive in New York today and will come immediately to Boston. It is thought that the assistant conductor, Mr Urack, is on the George Washington with Dr Muck. The other members of the orchestra who have been abroad for the Summer, including Mr Longy, pr[illegible] Mr Grisez, principal cla[illegible] Mr Warnke, first 'cellist, a[illegible] expected back this week. The first rehearsal is called for 9:30 Monday morning, Oct 6.

MONITOR, BOSTON,

SEPTEMBER 27,

* * *

With a new coat of varnish on the walnut office partitions and counting room desks with which the stage and the front part of the auditorium of Symphony hall are temporarily equipped every autumn, the managers of the Boston Symphony orchestra concerts have things bright and ready for holding the season ticket auction sales. The treasurer will open his books, the auctioneer will take the platform and the public will be called in to buy for the first time on the morning of Sept. 29, at 10 o'clock, when the Friday afternoon $18 seats will be put up. The next day the $10 seats will be sold. On Oct. 3 and 4 the Saturday evening seats will be cried. Dr. Muck, the conductor of the orchestra, will return from Europe Sunday. He will have the first rehearsal of his men on Oct. 6.

* * * *

Newspaper Cutting Bureau in the World

From SUN

Address: New York

Date SEP 28 1913

The management of the Boston Symphony Orchestra begs to announce that next Wednesday, October 1, is the last day on which tickets for the two series of concerts to be given in New York this season will be held in the names of those persons to whom they have been allotted. Such tickets as have not been taken up by that day will be assigned to applicants for seats who up to this time have not been able to secure anything for the concerts. Last year and year before many patrons lost their seats by not taking up their tickets in time.

Establis

...and Most Complete

Newspaper Cutting Bureau in the World

From AMERICAN

Address: New York City.

Date SEP 28 1913

BOSTON SYMPHONY ORCHESTRA.

Dr. Muck, of the Boston Symphony Orchestra, is due to arrive in New York in a few days and will proceed to Boston, where he will again take up his musical duties. He has engaged several new musicians to take places made vacant in his ranks. Many of the older members of the Boston Symphony have resigned from active work, a few have joined other orchestras, and one or two deaths have been reported. There will be a new harpist, two first violins, and several important changes among the brasses.

Es 1884

Newspaper Cutting Bureau in the World

From MORNING TELEGRAPH

Address: New York

Date SEP 28 1913

REPORTS from Boston announce that all the seats in Carnegie Hall for its two series of concerts during the coming Winter have been sold for the season by subscription. This means that it will be as difficult for the casual music lover to hear the Boston Symphony Orchestra this year as it was last. The two series of concerts will be given, as in the past, on Thursday evenings and Saturday afternoons, the dates being November 6 and 8, December 4 and 6, January 8 and 10, February 19 and 21 and March 19 and 21.

The soloists announced are Paderewski, Fritz Kreisler and Elizabeth Boehn Van E[illegible] the principal lyric soprano of th[illegible] Opera, Berlin, who will ma[illegible] in New York with the or[illegible] [illegible] arrive from Austria at th[illegible] month.

1884

...and Most Complete

Newspaper Cutting Bureau in the World

From HERALD

Address: New York SEP 29 1913

Date

DR. CARL MUCK RETURNS.

Boston Orchestra Conductor Says There Will Be Soloists at Only Half the Concerts.

With indifferent success in procuring novelties for the coming season, Dr. Karl Muck, conductor of the Boston Symphony Orchestra, arrived in New ork yesterday afternoon on board the George Washington, of the North German Lloyd line, after a four months' rest abroad. He announced one change of policy which is in keeping with his theory that orchestral concerts ought to be composed of music solely for the orchestra.

"There will be soloists at only twelve of our twenty-four concerts," he said. "The other twelve will be devoted to music for the orchestra only. I think American audiences are arriving at that point where the introduction of a singer, a pianist or a violinist as soloist breaks the concert for them."

Dr. Muck brought back one new symphony. It is by Noren and never has been produced. The conductor believes appreciation of Mr. Jean Sibelius is constantly growing and he said that the Finnish composer's last symphony would find its way into one of the Boston orchestra's programmes.

Another orchestral conductor who arrived on board the George Washington, was Mr. Leopold Stokowski, of the Philadelphia Symphony, who has been spending the summer with his family in Munich. He brought back several novelties, among them a new French symphony by Rabaud, von Hauseffer's tone poem, "Weiland der Schmeid," Roussel's new overture, "Nachsten von Holbronn," a Viennese rhapsody by Florent Schmidt, Max Schilling's prologue, "Koenig Oedipus," and Mr. Ernest Schelling's Legende Symphomique.

Es 1884

Newspaper Cutting Bureau in the World

From STAATSZEITUNG

Address: New York City.

Date ... 28 1913

Herr C. A. Ellis, der geſchäftliche Leiter des Boſtoner Symphonie-Orcheſters theilt mit, daß die Billets für die zwei Konzert-Serien der kommenden Saiſon nur bis zum 1. Oktober zur Verfügung der Abonnenten gehalten werden, und daß bis dahin nicht abgeholte Sitze den gemeldeten Neu-Abonnenten zugetheilt werden.

Established 1884

The First ... Most Complete

Newspaper Cutting Bureau in the World

From EAGLE

Address: Brooklyn, N. Y.

Date SEP 28 1913

An interesting personality will be revealed this winter in Mme. Boehn Van Endert, who is announced as one of the soloists that the Boston Symphony Orchestra will bring to this city. For several years Mr. Ellis, manager of the Boston Symphony, has made it a custom to get for that orchestra the exclusive services of some great artist. Last year it was Fritz Kreisler, the year before it was Josef Hofmann. This year it is Elisabeth Boehn van Endert, principal lyric soprano of the Royal Opera House, Berlin, who is the successor in Berlin of Geraldine Farrar, in the roles that fell to that great artist. She is young, having been singing in public but six years, and that time has been divided between the Royal Opera of Dresden and the Berlin Opera. She has beauty and charm in personality. Her voice is a warm, rich soprano which if not of coloratura quality is yet sufficiently flexible to have made her a noteworthy singer of the more florid arias of Mozart. Mme. van Endert created in Berlin the title role of Richard Strauss "Der Rosenkavalier," and she sang that part fifty-six times under Dr. Muck, season before last. Her only appearance in the East will be with the Boston Symphony.

Estab 1884

The First Established and Most Complete

Newspaper Cutting Bureau in the World

From CITIZEN

Address: Brooklyn, N. Y. SEP 28 1913

Date

artist.

From all accounts an interesting personality will be revealed this winter in Mme. Boehn van Endert, who is announced as one of the soloists that the Boston Symphony Orchestra will bring to this city. Mme. van Endert is principal lyric soprano of the Royal Opera House, Berlin. She is the successor in Berlin of Miss Geraldine Farrar, taking the parts that fell to that artist. She is young, having been singing in public but six years and that time has been divided between the Royal Opera of Dresden and the Berlin Opera. Her voice is said to be a warm, rich soprano which, if not of coloratura quality, is sufficiently flexible to have made her a noteworthy singer of the more florid tunes of Mozart. Mme. Van Endert created in Berlin the title role of Richard Strauss' "Der Rosenkavalier." Her only appearances in the East will be with the Boston Symphony.

Establis 1884

Newspaper Cutting Bureau in the World

From TRIBUNE
Address: New York City.

Date

THE BOSTON SYMPHONY.

The management of the Boston Symphony Orchestra begs to announce that next Wednesday, October 1, is the last day on which tickets for the two series of concerts to be given in New York this season will be held in the name of those persons to whom they have been allotted. Such tickets as have not been taken up by that day will be assigned to applicants for seats who up to this time have not been able to secure anything for the concerts. Last year and the year before many patrons lost their seats by not taking up their tickets in time.

All communications should be addressed to C. A. Ellis, Symphony Hall Boston.

k, 1884

From EVENING MAIL
Address: New York City.

Date SEP 27 1913

The management of the Boston Symphony Orchestra announces that Wednesday is the last day on which tickets for the two series of concerts in New York will be held for those in whose names they now stand.

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Bureau in the World

From PRESS
Address: New York

Date SEP 28 1913

The management of the Boston Symphony Orchestra announces that next Wednesday, October 1, is the last day on which tickets for the two series of concerts to be given in New York this season will be held in the name of those persons to whom they have been allotted. Such tickets as have not been taken up by that day will be assigned to applicants for seats who up to this time have not been able to obtain anything for the concerts. Last year and the year before many patrons lost their seats by not taking up their tickets in time. All communications should be addressed to C. A. Ellis, Symphony Hall, Boston.

v York, 1884

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From EVENING SUN
Address: New York

Date SEP 27 1913

NEXT Wednesday, Oct. 1, is the last day on which tickets for the Boston Symphony concerts in New York will be held in the name of persons to whom they have been allotted. Tickets not taken up by that day will be assigned to new applicants. So many of these are in sight that the entire series will sell out, as it did last year.

rk, 1884

JOURNAL—
OCOBER 4,

SYMPHONY SEASON TO START WITH A CLASSIC PROGRAM

The season of Symphony concerts will have its formal opening next Friday afternoon, and the same program will be played at the concert on the following evening. Following the custom he has established for himself in the past, Dr. Muck has arranged a simple and familiar program for the opening.

The symphony will be Beethoven's Seventh, in A major. Dr. Muck did not play this last season, but those who have heard it under him when he was here in his first engagement will remember that it was one of his most brilliant achievements. There will be three other numbers, the "Tragic Overture" of Brahms, Liszt's symphonic poem, "Les Preludes," and Wagner's overture to "The Flying Dutchman."

JOURNAL—SATURDAY.
OCTOBER 4.

FIRST SYMPHONY CONCERT FRIDAY AFTERNOON NEXT

Dr. Muck has arranged a Classic Program to Start With.

NEXT week's Symphony concert will open the musical season in Boston. Dr. Muck has arranged a program of familiar works, headed by Beethoven's seventh symphony, and there will be no soloist. The orchestra will have several new members, including Mr. Holy, the new harpist, who succeeds the late Heinrich Schuecker.

ADVERTISER,
OCTOBER 4,

USUAL PRICES FOR SATURDAY NIGHT SYMPHONY CONCERTS

The usual prices prevailed at the auction sale yesterday of the $10 seats for the Saturday night Symphonies at Symphony Hall. In place of Walter Jackson, with whom the Symphony buyers are familiar, the sale was conducted by his brother, Malcolm Jackson.

The seats first disposed of were at the rear of the floor under the balcony, and these brought premiums ranging from $2 up to $11, the former figure being for those against the wall. Curiously enough these last seats brought the same premium as did some of the very front seats during Thursday's sale.

The next seats disposed of were the last four rows of the first balcony, and these averaged the same as the rear floor seats.

The front rows on the two sides of the second balcony brought rather better prices, $15 premiums being paid for seats 22 and 23 at the left. Other prices obtained on this side were $13, with others selling downward to $6. On the right side the highest premium was $12.50, this being paid for a single seat about the middle of the hall.

In the second row the best prices obtained were $12.50 for four sittings on the right and $9 on the left. Rear seats in the second balcony were taken at prices ranging from $10 in the front row downward, in the second row from $7.50 downward, and so on.

First Symphony Concert.

The season of Symphony concerts will have its formal opening Friday afternoon. Following the custom he has established for himself in the past, Dr. Muck has arranged a simple and easily digested programme for the opening concert, all the concerts being well tried friends. The symphony will be Beethoven's 7th in A maj. There will be three other numbers. These will be the "Tragic" Overture of Brahms; Liszt's symphonic poem, "Les Preludes," and Wagner's Overture to "The Flying Dutchman."

Music Notes.

A most interesting list of midweek concerts is announced by L. H. Mudgett for the present season. The Kneisel and Flonzaley Quartettes will give their usual series, the former giving four concerts on Thursday evenings and the latter three concerts on Thursday evenings. The list of singers will include Maggie Teyte, Julia Culp, Mme. Sundelius, Helen Allen Hunt, Emilio DeGorza, H. Evans Williams and John Chipman. The pianists will comprise Miss Katharine Goodson, Miss Ruth Deyo and Messrs. Bachaus, Harold Henry (new) and Godowsky, while the violinist so far announced will be Miss Parlow. The beautiful music of the 'cello will be brought out by Miss Beatrice Harrison, who is new to Boston, and Mr. Gerardy. The [illegible] Trio will also be heard. As usual, Mr. Elmen[illegible] Mr. Newman will deliver series of illustrated lectures.

Miss Geraldine Farrar will give a song recital in Symphony Hall, Oct. 28. For the first time in her career Miss Farrar will undertake an entire concert programme [illegible] New York Saturday, Oct. 25, [illegible] in Boston the following Tuesd[illegible]. At her concert in Boston sh[illegible] sing a programme of 24 songs [illegible] German, French and English songs ranging from classical airs to the dramatic tone pictures of the modern composers.

OCTOBER 3.
GLOBE—FRIDAY.

SEAT PREMIUMS OF $139.

Sale for Saturday Evening Symphony Concerts — Next Highest Figure $81.

Premiums of $139 apiece were paid for three $18 seats for Saturday evening Symphony concerts in yesterday's auction. They were bid in by one man, who picked seats numbered 17, 18 and 19 in row P. Early premiums in this row were $10.50, but soon the day's previous highest premium of $81 was bid. Spectators became unusually interested when the bidding continued steadily up to $139.

Ordinarily the highest premiums are paid for seats in rows M and N. Yesterday $81 was paid for seat 18 in row N, and $34 apiece was paid for seats 16, 17, 18 and 19 in row M. Seat 20 in row O brought $46.

Early in the sale seats in the first three rows went at $2 premiums, but starting with the fourth row prices began to increase. In other rows the highest premiums were: D, $5.50; E, $14; F, $12; G, $16.50; H, $14.50; I, $13; J, $24.50; K, $37, and L, $48. The sale of $18 seats ended yesterday. Today $10 seats in the rear of the floor and balcony for Saturday evening concerts will be auctioned.

ADVERTISER,
OCTOBER 3,

EAGER BIDDING FOR CONCERT SEATS

Auction Sale at Symphony Hall Yesterday Produced Highest Price in the History of Entertainments.

The auction sale of the $18 seats for the Symphony concerts held in Symphony Hall yesterday was in many respects the most sensational one in years. The highest price was paid for seats in the history of the concerts, although it has been exceeded two or three times for rehearsal seats.

A special agent bought in P-18, 19 and 20 at a premium of $139 each, making the total cost of the seats $471, an average cost per seat per concert about $6.50, which is more than is paid for the opera performances in the Metropolitan Opera House, New York.

The seats started at $20, and it was evident at once that practically unlimited orders had been given to secure these particular seats. The bidding started, advancing one dollar at a time, then jumped to five dollars, then fell back to one dollar and finally to 50 cent advances, until they were bought in at $139.

Better Than Other Years.

The sale, on the whole, was considerably better than last year. Seats along the centre aisle of the floor brought good prices; an end, for example, bringing a premium of $81, and several bringing premiums of over $70.

As usual, the balcony seats, especially those on the side, brought good prices, and the favorite seats for the concerts, as for the rehearsals, is the third row on the sides. These seats brought premiums ranging from $25 to $40 each.

The last of the auction sales will begin in Symphony Hall today at 10 a.m., when the $10 seats for the rehearsals will be sold. These comprise the last eight rows on the floor under the balcony, the last five rows in the first balcony under the second balcony, and the entire second balcony. The second balcony will be reached in the bidding between 11 and 11.30 a.m.

BOSTON HERALD,
OCTOBER 3, 1913.

$139 PREMIUM ON $18 SEATS

Bidder Pays $471 for Three Chairs for Symphony Concerts.

The auction sale of the $18 seats for the Symphony concerts held in Symphony Hall, yesterday, was in many respects the most sensational in years. The highest price was paid for seats in the history of the concerts. A special agent bought in P 18, 19 and 20 at a premium of $139 each, making the total cost of the seats $471, an average cost per seat per concert of about $6.50, which is more than is paid for the opera performances in the Metropolitan Opera House. The seats started at $20, and it was evident at once that practically unlimited orders had been given to secure these particular seats. The bidding started advancing $1 at a time, then jumped to $5, then fell back to $1, and finally to 50 cent advances until they were bought in at $139.

The sale, on the whole, was considerably better than last year. Seats along the centre aisle of the floor brought good prices, an end, for example, bringing a premium of $81.

The last of the auction sales will begin in Symphony Hall this morning at 10 o'clock, when the $10 seats for the rehearsals will be sold.

JOURNAL—FRIDAY.
OCTOBER 3, 1913.

PREMIUMS OF $139 GIVEN FOR 3 SEATS

Premiums of $139 each were offered for three seats auctioned at the sale of $18 seats for the Symphony concerts in Symphony Hall yesterday. Bidding was the most spirited in the history of these auctions, and sensational prices were the rule, rather than the exception.

The three seats which brought the high price of $189 each were purchased by an agency representative who had evidently been given unlimited authority in making the purchase. The total cost of the seats is $471, which makes the average cost of each concert $6.50.

Bidding on these seats started at $20 and advances were rapid, until the price had mounted considerably over the $100 mark. Then the rises fell first to $1 and then to 50 cents. The seats are in row P.

Other seats in the center of the house brought good prices. Several brought premiums of $70 to $80. Many balcony seats brought $25 to $40 premiums.

The last of these auction sales will be held Friday morning, when the $1 seats will be auctioned off. These comprise eight rows on the floor, five in the first balcony and the entire second balcony.

BOSTON POST,
OCTOBER 3, 1913

SYMPHONY SEATS FOR $139 EACH

Record Premiums Are Paid for Saturday Night Concerts

The auction sale of the $18 seats for the Symphony concerts held in Symphony Hall yesterday was in many respects the most sensational one in years. The highest price was paid for seats in the history of the concerts, although it has been exceeded two or three times for rehearsal seats.

A special agent bought in P-18, 19 and 20 at a premium of $139 each, making the total cost of the seats $471, an average cost per seat per concert of about $6.50, which is more than is paid for the opera performances in the Metropolitan Opera House.

STARTED AT $20

The seats started at $20, and it was evident at once that practically unlimited orders had been given to secure these particular seats. The bidding started advancing one dollar at a time, then jumped to five dollars, then fell back to one dollar, and finally to fifty cent advances until they were bought in at $139.

The sale, on the whole, was considerably better than last year. Seats along the centre aisle of the floor brought good prices, an end, for example, bringing a premium of $81, and several bringing premiums of over $70.

As usual, the balcony seats, especially those on the side, brought good prices, and the favorite seats for the concerts, as for the rehearsals, is the third row on the sides. These seats brought premiums ranging from $25 to $40 each.

The last of the auction sales will begin in Symphony Hall this morning at ten o'clock, when the $10 seats for the rehearsals will be sold. These comprise the last eight rows on the floor under the balcony, the last five rows in the first balcony under the second balcony, and the entire second balcony. The second balcony will be reached in the bidding between eleven and half past.

TRAVELER
SEPTEMBER 30,

DR. MUCK BRIEFLY DISCUSSES PLANS

Dr. Muck, conductor of the Symphony orchestra, is in Boston once more after a summer in Europe and frankly says he is glad ot be back. While as usual refusing to discuss his plans for the coming Symphony season at length, he says two pieces called "Meergruss" and "Seemorgen," by Max Schillings, the present conductor at Stuttgart, will be played this season. Boston will also hear a new symphony by Heinrich Noren which he has named "Vita," also a symphonic poem, "Peter Schlemihl," by Reznicek, and a symphonic poem, "Ce qu'on Entend sur la Montagne," by Liszt. Among the revivals possible are the Rachmaninoff symphony in E minor, the great Mahler

TRANSCRIPT,

SEPTEMBER 30,

GOOD SALE FOR $10 SEATS

Back Rows on Floor and Balcony for Symphony Rehearsals Bring Better Prices Than Last Year—Highest Premium Is $26

The $10 seats for the Symphony Orchestra public rehearsals were somewhat higher than last year. There were some 400 seats disposed of today, including the last eight rows on the floor and the last four rows in the first balcony.

The highest premium was $26 for floor seats, and the average premium was $20, making an average price per seat of $30. The lowest premium at this sale was $12 for a few seats in the last row on the floor. There was a crowd of nearly 300 persons at the auction and the bidding was general. There appeared to be very few purchases by brokers.

On Thursday forenoon at ten o'clock, the $18 seats for the Symphony concerts will be put on sale; and on Friday forenoon at the same hour the $10 concert seats will be sold. The Friday sale will include the second balcony seats also.

TRANSCRIPT,

SEPTEMBER 30,

THE SYMPHONY CONCERTS

Familiar Classics for Dr. Muck's First Programme

The programme for the first pair of Symphony Concerts on Oct 10 and 11, will be as follows:

Symphony in A major, No. 7...........Beethoven
Intermission.
Tragic Overture ....Brahms
Symphonic Poem, "Les Préludes"...........Liszt
Overture to "The Flying Dutchman".....Wagner

On Thursday evening, Oct. 9, the same programme will be given for the American Bankers' Association. The concert is being given by the Association to its members and guests, and not by Major Higginson, as erroneously announced.

NEWS OF MUSIC

Dr. Muck's Announcements for the Symphony Concerts — Mildly Interesting "Novelties" and Promising Revivals and Repetitions — Pieces by Schmitt and Delius Among the Possibilities—Items About Opera

DR. MUCK is notoriously a "mauvais sujet" in the hands of the press agent and the interviewer. He has no "personality" to exploit; he does not overflow with anecdote and petty gossip; he is prone to keep his plans to himself until he is ready to accomplish them and—strange figure in this day and land and in his profession—he prefers to do his work and live his life with as little gabble as possible. Not much, accordingly, could be elicited from him, when he returned to Boston yesterday, about the general scheme of his programmes for the Symphony Concerts this season or about the particular pieces, new and old, that he purposes to include in them. Worse still, from the point of view of press agentry, he yielded no more interesting gossip than comment upon the weather in northern Europe—autumnal rain as usual—and recollection of the announced intention of a manager in Madrid to be the first in the field with his "Parsifal" by beginning the performance at eleven in the evening of Dec. 31—an hour equivalent to midnight in German time and so the very moment at which the copyright expires.

For the programmes of the Symphony Concerts Dr. Muck announced these items:

The symphony, "Vita," by Heinrich Noren, composer of the ingenious and imaginative set of variations for orchestra heard here in 1908.

A symphonic poem, "Peter Schlemihl," by Reznicek, suggested by the classic tale of the man who had lost his shadow.

Two orchestral pieces—"Meergruss" and "Seemorgen"—by Max Schillings of the middle generation of German composers.

A revival of Liszt's symphonic poem, "Ce qu'on Entend sur la Montagne," hitherto overlooked, and undeservingly, at the Symphony Concerts.

A revival of Rachmaninoff's symphony in E minor, unusually appreciated here in Mr. Fiedler's time.

A revival of Bruckner's last and unfinished symphony.

A repetition of Mahler's mighty and magnificent fifth symphony, which Dr. Muck revived last year.

A possible performance of "Salome," a love-poem by Florent Schmidt of the rising French composers, and of sundry new pieces by Delius.

It would not be the truth to say that any of these novel pieces, except the "possibilities" from Schmitt and Delius, are the work of men who exemplify the new tendencies, who have shown clear individuality or who enjoy able reputation. Presumably, Dr. Muck is still unwilling that we should hear any of the music of Schönberg, Scriabine or Stravinsky and judge it for ourselves, though meanwhile all Europe that is interested may buzz with it. On the other hand, the repetitions and the revivals that the conductor will make speak for themselves and warmly. Moreover, Dr. Muck once said that when, as a young man, he tried to write articles for the German reviews, an editor told him that he lacked a skilful hand at it. By the same token, he is not skilful in the outgivings of the beginning of a season. Time and again, his programmes, in actual de[illegible]ecution, have proved more [illegible]mulating than his uneasy

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MONITOR, BOSTON,

SEPTEMBER 30,

MAX SCHELLINGS' SEA PIECES TO BE SYMPHONY WORKS

Works to be presented for the first time by the Boston Symphony orchestra this season, according to an announcement given out Monday night by Karl Muck after his return from Europe, are two sea pieces by Max Schellings, Heinrich Noren's new symphony, "Vita," and Rexnicek's symphonic poem on the story of "Peter Schlemihl." There will be other novelties by Schmidt and Delius.

The early symphonic poem of Liszt's, 'On the Mountain," will be introduced into the repertory, and Bruckner's "Unfinished" symphony and Rachmaninoff's symphony in E minor will be revived. Bach, Mozart, Haydn and Beethoven will figure in the programs.

EVENING RECORD,

SEPTEMBER 30.

MUCK FINDS VERY FEW NOVELTIES

Dr. Karl Muck, the conductor of the Symphony Orchestra, and Mrs. Muck arrived from New York yesterday afternoon. With them came Jack, the Boston terrier, who for the past five years has been their inseparable companion. They went to the Hotel Somerset for a few days, whence they will go to the Brae Burn Country Club and stay there until their apartment at 382 Commonwealth ave. is ready for them.

He remarked at the beginning that in the matter of novelties this was quite the most unfruitful year he had ever known.

DR. KARL MUCK.

Never had there been so few new works published of any merit. He has, however, brought over with him several which will appear on the programmes during the season.

The one largest in bulk is a new symphony by Heinrich Noren. Noren is known here solely by his theme and variations for orchestra which is called "Kaleidoscope," which was played here Dec. 11 and 12, 1908. This new symphony he has named "Vita." It was played for the first time in Dresden last spring.

Another novelty will be a symphonic poem by Reznicek, best known as the composer of the successful opera, "Donna Diana." This symphonic poem is entitled "Peter Schlemihl" and draws its inspiration, of course, from the famous story of the man who lost his shadow.

Max Schillings, the present conductor at Stuttgart, whose name has appeared on the Symphony programmes a number of times, will be represented by two pieces, called "Meergruss' and "Seemorgen."

Another novelty which he may play, and one which is likely to excite much interest, is the symphonic poem "Salome" by the French composer, Florentin Schmidt. Of the younger men now at work in Paris Schmidt is considered, by all odds, the most promising.

He will also play, odd as it may seem, "a novelty" by Liszt. This is a symphonic poem entitled "Ce qu'on entend sur la montagne," founded on the poem of Victor Hugo. Although this is one of the earliest and, from all accounts, the most beautiful of Liszt's symphonic poems, it has never been played by the Symphony Orchestra and it is a question whether it has ever been played in Boston.

MONITOR, BOSTON,

SEPTEMBER 30,

REHEARSAL SEATS SOLD READILY AT PREMIUM RATES

Seats in the back rows of Symphony hall were auctioned off this morning at the second day's season ticket sale for the Friday afternoon rehearsals of the Boston Symhony orchestra, the bids for the better locations bringing premiums between $20 and $30. The price of all seats was $10.

There was a large attendance and the bidding was brisk, subscribers coming in when the part of the house they preferred was put up. Today's sale finishes the auction for the rehearsal seats. The sale for the Saturday concerts begins Thursday morning.

HERALD, WEDNESDAY

OCTOBER 1.

SYMPHONY FOR BANKERS' GUESTS

Dr. Muck Announces Numbers to Be Given Night of Oct. 9.

Dr. Muck has announced the program for the concert which the Symphony Orchestra will give on the evening of Oct. 9 to the delegates and guests at the convention of the American Bankers Association. The Symphony Orchestra will give these numbers:

Seventh Symphony..............Beethoven
Intermission.
Tragic Overture...................Brahms
Symphonic Poem—Les Preludes......Liszt
Overture, "The Flying Dutchman".Wagner

Alfred Holy, the harpist, who has come from Vienna to succeed the late Mr. Schuecker, will make his American debut in the Symphonic Poem. Dr. Muck will conduct the orchestra at this concert, which will begin at 8:30. As the bankers register they will be given coupons to be exchanged for tickets at the convention headquarters after 9 o'clock Thursday morning. The Boston bankers made this arrangement so that their guests from other cities who might be late in registering should have an equal opportunity to hear the symphony.

JOURNAL—THURSDAY,

OCTOBER 2, 1913.

SYMPHONY AUCTION TO CONTINUE TODAY

The auction sales of season tickets for the Symphony concerts will be continued today, beginning at 10 o'clock, when the $18 seats for the Saturday evening concerts will be sold. These comprise the entire floor except the last eight rows under the balcony and the entire first balcony except the last five rows in the center, under the second balcony.

The broad aisle (or Row X) will be reached between 1 and 1.30; the right first balcony between 3 and 3.30; the left three-quarters of an hour later, and the center between 4.30 and 5.

GLOBE—THURSDAY. OCTOBER 2. 1913.

SYMPHONY SEAT SALE.

Tickets for This Season's Saturday Evening Concerts to Be Sold Today and Tomorrow.

The auction sales of season tickets for the Symphony concerts will be continued today, beginning at 10 o'clock, when the $18 seats for the Saturday evening concerts will be sold. These comprise the entire floor except the last eight rows under the balcony, and the entire front balcony, except the last five rows in the center, under the second balcony.

Tomorrow the $10 seats will be sold, the same rules governing the earlier sales this week being in force.

HERALD, THURSDAY,

OCTOBER 2, 1913.

AUCTION OF SYMPHONY TICKETS CONTINUES

The $18 Seats for Saturday Evening Concerts on Sale Today.

The auction of season tickets for the Symphony concerts will be continued today, beginning at 10 o'clock, when the $18 seats for the Saturday evening concerts will be sold. These are the same seats as were sold for the rehearsals last Monday. These comprise the entire floor except the last eight rows under the balcony and the entire first balcony except the last five rows in the centre under the second balcony.

The schedule of time of the sale will be practically the same as that of Monday. The broad aisle (or row X) will be reached between 1 and 1:30, when there will be an intermission of half an hour for lunch. The right first balcony will be reached between 3 and 3:30, the left three-quarters of an hour later and the centre about three-quarters of an hour after that.

The same rules governing the sale as prevailed on Monday will be in force today.

ADVERTISER,

OCTOBER 1, 1913

SYMPHONY SEATS IN GREATER DEMAND

Over 400 of Those Listed at $10 Each for Public Rehearsal Sold Yesterday.

Over 400 of the $10 seats for the Symphony Orchestra public rehearsal were sold yesterday, considerably more than last year. The seats included the last eight rows on the floor, and the last four rows in the balcony.

The highest premium was $26 for floor seats, and the average premium was $20, making an average price per seat of $30. The lowest premium at this sale was $12 for a few seats in the last row on the floor. There was a crowd of nearly 300 persons at the auction, and the bidding was general. There appeared to be very few purchases by brokers.

On Thursday at 10 a.m. the $18 seats for the Symphony concerts will be put on sale; and on Friday at the same hour the $10 concert seats will be sold. The Friday sale will include the second balcony seats also.

JOURNAL—WEDNESDAY.

OCTOBER 1. 1913.

Dr. Muck Gives Out Symphony Concert Bankers' Program

DR. MUCK has announced the program for the concert which the Symphony Orchestra will give on Thursday evening, Oct. 9, to the delegates and guests at the convention of the American Bankers' Association. The Symphony Orchestra will give the following four numbers:

Seventh Symphony ....Beethoven
Intermission.
Tragic Overture ....Brahms
Symphonic Poem, Les Preludes...........Liszt
Overture, The Flying Dutchman ......Wagner

Alfred Holy, the harpist, who has come from Vienna to succeed the late Mr. Schuecker, will make his American debut in the Symphonic poem. Dr. Muck will conduct the orchestra at this concert, which will be given at 8.30. As the bankers register at convention headquarters they will be given coupons to be exchanged for tickets after 9 o'clock Thursday morning.

BIDDING LIVELY AT SYMPHONY AUCTION

Lively bidding featured the sale yesterday forenoon of the cheaper seats for the Symphony rehearsals. These $10 seats comprising the last eight rows on the floor and the last five in the first balcony, brought higher average prices than last year. The first two rows of the section on the floor went at higher premiums than did the last row, the $18 seats sold Monday afternoon.

The first floor row sold, KK, brought premiums averaging more than $30. Few seats in the section were sold at premiums of less than $20. Only those in the last rows fell below that price. Seats in the last five rows of the first balcony brought premiums ranging from $13 to $28.

BOSTON GLOBE—

OCTOBER 1.

HIGHEST PREMIUM $26.

Regular $10 Season Tickets for Friday Symphony Rehearsals Bring an Average of $30 Per Seat.

The auction sale of seats for the Friday Symphony concert rehearsals at Symphony Hall yesterday only lasted two hours, as the sale was confined to regular $10 season tickets, comprising the last eight rows on the floor and the last five rows in the balcony. The premiums exceeded those of last year for the same seats.

The highest premium on the floor yesterday was $26 a seat, the average premium was $20, the lowest premium was $12 a seat for a few seats in the last row on the floor, and the average price paid per seat was $30. The crowd numbered about 300 and bidding was quite general. It was said there were very few ticket brokers present.

The last five rows in the balcony brought premiums ranging from $13 up to $28 a seat. The sale was regarded as very satisfactory by the management.

Tomorrow morning the sale of $18 seats for the Saturday evening concerts will be resumed.

BOSTON HERALD.

SEPTEMBER 29.

DR. MUCK BRINGS NEW SYMPHONY

[Special Dispatch to The Herald.]

NEW YORK, Sept. 28—Three celebrated orchestra conductors were aboard the George Washington, which arrived here tonight from Bremen, Southampton and Cherbourg. They were Alfred Hertz, who presides over the German opera at the Metropolitan; Dr. Karl Muck, who leads the Boston Symphony orchestra, and Leopold Stokowski of the Philadelphia orchestra.

Dr. Muck said that the chief novelty he obtained abroad was Noren's new symphony. It was played for the first time only four weeks ago.

JOURNAL

SEPTEMBER 29.

SYMPHONY CONCERT SEAT SALE TODAY

The first and in many respects the most important of auction sales of the season tickets for the Symphony concerts will begin in Symphony Hall this morning at 10 o'clock. Today the $18 seats for the rehearsals will be sold, comprising all but the last eight rows of the seats on the floor and last five rows in the first balcony. The same rules will hold this year as in the past.

Those who wish seats on the floor back of the broad aisle would do well to be on hand this year about 1.30, and those who wish to have seats in the right first balcony, about 3.30, and in the left balcony about 4.15. The entire balcony should be reached in the neighborhood of 5 o'clock.

ADVERTISER,

SEPTEMBER 30.

SYMPHONY SEATS BRING GOOD PRICES

One Seat for the Friday Afternoon Rehearsal Brings Premium of $73 at Yesterday's Auction.

The auction sale of $18 seats for Friday afternoon public rehearsals for 33d season of the Boston Symphony Orchestra opened at Symphony Hall this morning.

The bids for the premium on each seat were to be added to the $18 regular price of seats.

Up to the noon hour only the first nine rows had been auctioned off. In the first five rows premiums commanded compared favorably with last year. In several instances desirable seats on the aisle were bid up sharply.

H row center aisle seat sold at $70 premium. Last year high premium for H row was $58. In row I the highest price was $70 for a center aisle seat. Last year high for row I was $49. Second seat in on center aisle of I row sold at $46 premium. J row seats on center aisle commanded $48 premium each.

The highest price of the morning was $73 for M 18, an end seat, and the seat next to it brought $50.

DR. KARL MUCK RETURNS TO BOSTON

Declares Year Most Unfruitful [illegible] Regard to Novelties That He Has Ever Known.

Dr. Karl Muck, the conductor of the Symphony Orchestra, and Mrs. Muck arrived from New York yesterday afternoon. With them came Jack, the Boston terrier, who for the past five years has been their inseparable companion. They went to the Hotel Somerset for a few days, whence they will go to the Brae Burn Country Club and stay there until their apartment at 382 Commonwealth ave. is ready for them.

Dr. Muck returns in the best of health and spirits, although his summer was not altogether satisfactory or pleasant. When he left Boston he took the southern route, landing in Genoa, and went i[illegible]

[illegible] he arrived here went directly to Symphony Hall a started work in the library. As has bee his custom in the past, he was rather unwilling to discuss his plans for the season.

He remarked at the beginning that in the matter of novelties this was quite the most unfruitful year he had ever known. Never had there been so few new works published of any merit. He has, however, brought over with him several which will appear on the programmes during the season.

The one largest in bulk is a new symphony by Heinrich Noren. Noren is known here solely by his theme and variations for orchestra which is called "Kaleidoscope," which was played here Dec. 11 and 12, 1908. This new symphony he has named "Vita." It was played for the first time in Dresden last spring.

Another novelty will be a symphonic poem by Reznicek, best known as the composer of the successful opera "Donna Diana." This symphonic poem is entitled "Peter Schlemihl" and draws its inspiration, of course, from the famous story of the man who lost his shadow.

Max Schillings, the present conductor at Stuttgart, whose name has appeared on the Symphony programmes a number of times, will be represented by two pieces, called "Meergruss' and "Seemorgen."

Another novelty which he may play, and one which is likely to excite much interest, is the symphonic poem "Salome" by the French composer, Florentin Schmidt. Of the younger men now at work in Paris Schmidt is considered, by all odds, the most promising.

Dr. Muck said that within two or three weeks there would be three or four new short pieces by Fritz Delius published in Leipsic and they were to be sent to him at once.

He will also play, odd as it may seem "a novelty" by Liszt. This is a symphoni poem entitled "Ce qu'on entend sur l montagne," founded on the poem of Victo Hugo. Although this is one of the earlies and, from all accounts, the most beautif of Liszt's symphonic poems, it has neve been played by the Symphony Orchestr and it is a question whether it has eve been played in Boston.

Dr. Muck's work begins unusually earl this year, because on Thursday nigh October 9, the evening before the fir public rehearsal, he will conduct t orchestra in a concert given by t Bankers' Association of this city as a com pliment to the visiting delegates to t convention.

HERALD. TUESDAY.

SEPTEMBER 30.

TOP FIGURES AT SYMPHONY SAL

Seats for the Friday afternoon r hearsals of the Boston Sympho Orchestra, auctioned off yesterday the first of the sales, brought ev greater premiums in the aggregate th in past years. Walter Jackson, t auctioneer, secured $73 for M 18, an e seat, and the next to it brought $ Both had been purchased by a rep sentative of Clarence W. Barron.

Last year the highest premium w $61, and the year before it was $78. in all, though, the average paid seats was higher this year and throug out the day the demand was heav Most of the bidding was done by tic brokers, although in a few instances actual purchasers were present seemed to enjoy keenly the sharp co petition for certain desired seats.

The aisle seat at the extreme rig brought $26.50, the next one $23, the next two $24.50. Then the pric went up rapidly until No. 19, an ai seat, was reached. Several seem determined to possess this place, a after starting at $20 the persistent valry carried the price to $70. Curiou ly, the corresponding seat across t aisle brought only $35.50. A repetiti of this rivalry occurred in the biddi for No. 19, in the row behind. Wh the central seats were reached one m bid $70, but instead of taking a sing seat he selected three, 17 and 18 one side of the central aisle, and No. opposite. In row D the prices rang from $20.50 to $40. Row E show a better average, as the premiums r from $22 to $43, the latter price bei paid for two end seats. In F the ran was from $26.50 to $36, G, $31 to $43, from $27 to $48, the latter price being paid for those seats which in the row in front had brought $70. The sum of $68 was the highest premium receive for a single seat in K, while $62 eac was paid for four places in the same row. A single sitting in L brought $58, while $48 was the highest price paid in row N, and $54 for places in O.

BOSTON POST

SEPTEMBER 30.

DR. MUCK IS IN BOSTON FOR SEASON

Symphony Conductor Says Novelties Are Scarce

On their arrival in Boston yesterday afternoon, Dr. and Mrs. Muck went immediately out to the Somerset Hotel, where apartments had been prepared for them, and where they will stay for a few days, and then repair to the Brae-Burn Country Club.

Dr. Muck is very fond of this place, where he passed many pleasant hours last spring while recuperating from a serious operation upon his throat.

PROGRAMMES TODAY

Dr. Muck did not announce his programmes yesterday, but they will be published tomorrow. He said in a general way, that good novelties were scarce this year, but that his programmes would contain several of the most promising, while for the rest, the Symphony programmes would offer a blend of the classic and modern schools, and of certain of the most important works produced last season, which in the opinion of Dr. Muck will well bear repetition.

Dr. Muck came over on the North German Lloyd steamer George Washington, landing in New York Sunday afternoon. It was the first of the "musical ships," for with him as fellow passengers were Alfred Hertz, conductor of the Metropolitan Opera House, New York, and Leopold Stokowski, conductor of the Philadelphia Orchestra, and Mme. Gadski.

Almost as soon as he arrived in Boston, he went directly to Symphony Hall and started to work in the library. As has been his custom in the past, he was rather unwilling to discuss his plans for the season.

He remarked at the beginning that in the matter of novelties this was quite the most unfruitful year he had ever known. Never had there been so few new works of any merit published. He has, however, brought over with him several which will appear on the programmes during the season. The one largest in bulk is a new symphony by Heinrich Noren. Noren is known here solely by his theme and variations for orchestra, which he called "Kaleidoscope," which was played here Dec. 11 and 12, 1908. This new symphony he has named "Vita." It was played for the first time in Dresden last spring.

Another novelty will be a symphonic poem by Reznicek, best known as the composer of the successful opera, "Donna Diana." This symphonic poem is entitled "Peter Schlemin," and draws its inspiration, of course, from the famous story of the man who lost his shadow.

Max Schillings, the present conductor at Stuttgart, whose name has appeared on the Symphony programmes a number of times, will be represented by two pieces called "Meergruss' and "Seemorgen." Another novelty which he may play, and one which is likely to excite much interest, is the symphonic poem "Salome," by the French composer Florentin Schmidt. Of the younger men now at work in Paris, Schmidt is considered by all odds the most promising.

Dr. Muck said that within two or three weeks there would be three or four new short pieces by Fritz Delius published in Leipsic, and they were to be sent to him at once.

BOSTON GLOBE—

SEPTEMBER 30.

DR MUCK ARRIVES.

Reports Great Dearth o Good Novelties.

Says Impresario at Madrid Wi Begin "Parsifal" at 11 P M.

Dr Karl Muck, accompanied by M Muck, arrived in Boston yesterd afternoon for the new season of Sy phony concerts. Genially imperturba in mood as ever, and quite as amia ironical, he appeared in excellent spi for the Winter's work.

He insisted that he had heard music, had given but little thought it, and had played golf and tramped the mountains near his country home Gratz, to all of which his bronzed f tures gave good proof.

After alighting from [illegible] South Station the doctor's first care, with the aid of Publicity Manager Walter, was to get "Jack" out of the baggage car. "Jack" hadn't been on land long enough in New York "to get some of the Max Reger out of his system," as the doctor said, so he raced along on the leash as any full-blooded, conscientious Boston terrier ought to do who is leading one of the three or four greatest conductors alive a chase through the station on his return to Boston and its greatest orchestra in the world. The precise valuation in money of the two might be a pretty problem to figure out. Anyway, Mrs Muck and others who looked on were amused at the procession.

Arnold Schoenberg, who has succeeded in making his music cause riots in Berlin, would not have been flattered could he have seen Dr Muck and the face he made when asked whether or not he would play some of it here—a face that would promise little immediate hope for Mr Schoenberg at Symphony Hall, a Mephistophelean grimace of scornful disdain that made words pale.

"Then he is as bad as he was last year?"

"Worse." With a heavy cymbal crash on the middle of the word, and then another face.

Mr Schoenberg at any rate may say that he has made a deep impression.

"Did you write any music this Summer, doctor?"

"What, I?"

Another quizzical look out of the eyes that always let you know that they are keeping back more than they say.

"Once when I was 17 I took a prize for a symphony," expressive pantomime with the hands of a kind to express dismissal, conclusion, never again and such sentiments that otherwise suggest absolute finality. To convey the laconic and introspective brevity of this speech without a phonograph is not easy.

"If one ever writes a symphony or opera and wins a prize"—more pantomime—"it is time to stop. These prize symphonies and operas, well"—more shrugs, quizzical looks and pantomime. Mrs Muck and Mr Walter were waiting in the taxi and the valuation of prize pieces must be left to the reader's imagination.

Dr Muck said that he had known Alfred Holy, the new Symphony harpist, for 20 years.

"I have not heard the harpist of the Metropolitan Opera House, but Mr Holy (pronounced by Dr Muck Holly) is the best harpist I know in the world."

The doctor remarked at the beginning that in the matter of novelties this was quite the most unfruitful year he had ever known. Never had there been so few new works published of any merit. He has, however, brought over with him several which will appear on the programs during the season. The one largest in bulk is a new symphony by Heinrich Noren, known here for his "Kaleidoscope" played three seasons ago. There will be other novelties by Reznicek, by Max Schillings, the conductor at Stuttgart; by Florent Schmidt, some new short pieces by Delius, and strangely enough a "novelty" by Liszt, a symphonic poem based upon a poem of Victor Hugo.

Dr Muck says there will be an orgy of "Parsifal" all over Europe beginning the first of the year. The copyright expires at 12 o'clock (midnight) on Dec 31. The impresario at Madrid, Spain, figuring out the difference of time finds he can therefore begin his first performance at 11 o'clock and still be within the law.

As fellow-passengers on his return trip on the George Washington Dr Muck had Alfred Hertz, conductor at the Metropolitan Opera House; Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, and Mme Gadski. The doctor went at once to the orchestra library in Symphony Hall to begin work. For a few days he and Mrs Muck will be at the Somerset, then at the Brae-Burn Country Club until their apartment on Commonwealth av is ready.

BOSTON GLOBE—

SEPTEMBER 30.

PREMIUMS WELL UP.

Spirited Bidding for Symphony Seats.

Many Women Present to Execute Their Own Commissions.

Symphony Orchestra patrons had to pay well for season tickets to the Friday afternoon rehearsals at the auction of seats yesterday at Symphony Hall, some of the prices being well above those of a year ago.

The record morning price was paid by a representative of Clarence W. Barron, whose heart was set on a pair of seats in row M, and he had to pay a premium of $73 above the price of $18 to get one of them. Several others who had special preferences for seats had to pay $70 premium on each of their tickets.

A feature of the sale was the bidding of many women, who, instead of entrusting their commission to agents, themselves attended, making spirited bidding thereby.

The first seat offered proved the bargain of the morning session, A1, going for the small premium of $17. All of A row had lively takers, despite the fact that these seats are near the stage.

The high-priced seats were in the rows behind row G, some of the seats in H going for $70, while others in the same row, close to them, went for about half that figure. The same price was reached in row I, but in rows J, K and L the bidding fell off a bit. In M someone besides Mr Barron desired the seats on the left aisle, and by leaps and bounds the price soared until Mr Barron's representative held the field at $73, making a total price of $91 for the ticket. As last year, the prices for the tickets on the floor did not go higher than $60, it seemed certain that a prosperous year awaited Symphony Orchestra.

All the floor seats in the rear up to the space set aside for $10 seats went with lively bidding, the prices keeping up well.

The balcony seats, highly prized by many people, were auctioned in the late afternoon, the prices being well up. The highest price paid was a $71 premium. The sale will [illegible]

INFORMATION OBSCURED

BOSTON GLOBE—

OCTOBER 1.

HIGHEST PREMIUM $26.

Regular $10 Season Tickets for Friday Symphony Rehearsals Bring an Average of $30 Per Seat.

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The last five rows in the balcony brought premiums ranging from $13 up to $28 a seat. The sale was regarded as very satisfactory by the management.

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BOSTON HERALD.

SEPTEMBER 29.

DR. MUCK BRINGS NEW SYMPHONY

[Special Dispatch to The Herald.]

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JOURNAL

SEPTEMBER 29.

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The one largest in bulk is a new symphony by Heinrich Noren. Noren is known here solely by his theme and variations for orchestra which is called "Kaleidoscope," which was played here Dec. 11 and 12, 1908. This new symphony he has named "Vita." It was played for the first time in Dresden last spring.

Another novelty will be a symphonic poem by Reznicek, best known as the composer of the successful opera, "Donna Diana." This symphonic poem is entitled "Peter Schlemihl" and draws its inspiration, of course, from the famous story of the man who lost his shadow.

Max Schillings, the present conductor at Stuttgart, whose name has appeared on the Symphony programmes a number of times, will be represented by two pieces, called "Meergruss' and "Seemorgen."

Another novelty which he may play, and one which is likely to excite much interest, is the symphonic poem "Salome" by the French composer, Florentin Schmidt. Of the younger men now at work in Paris Schmidt is considered, by all odds, the most promising.

Dr. Muck said that within two or three weeks there would be three or four new short pieces by Fritz Delius published in Leipsic and they were to be sent to him at once.

He will also play, odd as it may seem "a novelty" by Liszt. This is a symphoni poem entitled "Ce qu'on entend sur l montagne," founded on the poem of Victo Hugo. Although this is one of the earlies and, from all accounts, the most beautif of Liszt's symphonic poems, it has never been played by the Symphony Orchestra and it is a question whether it has ever been played in Boston.

Dr. Muck's work begins unusually early this year, because on Thursday night, October 9, the evening before the first public rehearsal, he will conduct the orchestra in a concert given by th Bankers' Association of this city as a com pliment to the visiting delegates to t convention.

HERALD. TUESDAY.

SEPTEMBER 30.

TOP FIGURES AT SYMPHONY SAL

Seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra, auctioned off yesterday at the first of the sales, brought even greater premiums in the aggregate than in past years. Walter Jackson, the auctioneer, secured $73 for M 18, an end seat, and the next to it brought $50. Both had been purchased by a representative of Clarence W. Barron.

Last year the highest premium was $61, and the year before it was $78. All in all, though, the average paid for seats was higher this year and throughout the day the demand was heavy. Most of the bidding was done by ticket brokers, although in a few instances the actual purchasers were present and seemed to enjoy keenly the sharp competition for certain desired seats.

The aisle seat at the extreme right brought $26.50, the next one $23, and the next two $24.50. Then the prices went up rapidly until No. 19, an aisle seat, was reached. Several seemed determined to possess this place, and after starting at $20 the persistent rivalry carried the price to $70. Curiously, the corresponding seat across the aisle brought only $35.50. A repetition of this rivalry occurred in the bidding for No. 19, in the row behind. When the central seats were reached one man bid $70, but instead of taking a single seat he selected three, 17 and 18 on one side of the central aisle, and No. 19 opposite. In row D the prices ranged from $20.50 to $40. Row E showed a better average, as the premiums ran from $22 to $43, the latter price being paid for two end seats. In F the range was from $26.50 to $36, G, $31 to $43, J, from $27 to $48, the latter price being paid for those seats which in the row in front had brought $70. The sum of $68 was the highest premium received for a single seat in K, while $62 each was paid for four places in the same row. A single sitting in L brought $58, while $48 was the highest price paid in row N, and $54 for places in O.

BOSTON POST

SEPTEMBER 30,

DR. MUCK IS IN BOSTON FOR SEASON

Symphony Conductor Says Novelties Are Scarce

On their arrival in Boston yesterday afternoon, Dr. and Mrs. Muck went immediately out to the Somerset Hotel, where apartments had been prepared for them, and where they will stay for a few days, and then repair to the Brae-Burn Country Club.

Dr. Muck is very fond of this place, where he passed many pleasant hours last spring while recuperating from a serious operation upon his throat.

PROGRAMMES TODAY

Dr. [illegible]uck did not announce his pro[illegible] yesterday, but they will be [illegible]ed tomorrow. He said in a gen[illegible]ay, that good novelties were [illegible] this year, but that his pro[illegible]mes would contain several of the [illegible] promising, while for the rest, the [illegible]mphony programmes would offer a [illegible]end of the classic and modern schools, and of certain of the most important works produced last season, which in the opinion of Dr. Muck will well bear repetition.

Dr. Muck came over on the North German Lloyd steamer George Washington, landing in New York Sunday afternoon. It was the first of the "musical ships," for with him as fellow passengers were Alfred Hertz, conductor of the Metropolitan Opera House, New York, and Leopold Stokowski, conductor of the Philadelphia Orchestra, and Mme. Gadski.

Almost as soon as he arrived in Boston, he went directly to Symphony Hall and started to work in the library. As has been his custom in the past, he was rather unwilling to discuss his [illegible]s for the season.

[illegible] remarked at the beginning that in [illegible] matter of novelties this was quite [illegible]most unfruitful year he had ever [illegible]. Never had there been so few works of any merit published. He [illegible]owever, brought over with him [illegible] which will appear on the pro[illegible]s during the season. The one [illegible] in bulk is a new symphony by [illegible]h Noren. Noren is known here [illegible] by his theme and variations for [illegible]tra, which he called "Kaleido[illegible]," which was played here Dec. 11 [illegible]12, 1908. This new symphony he [illegible]amed "Vita." It was played for [illegible]st time in Dresden last spring.

[illegible]other novelty will be a symphonic [illegible] by Reznicek, best known as the [illegible]poser of the successful opera, "Don-Diana." This symphonic poem is [illegible]d "Peter Schlemin," and draws [illegible]piration, of course, from the fa- story of the man who lost his [illegible].

[illegible] Schillings, the present conductor [illegible]gart, whose name has appeared [illegible] Symphony programmes a num- [illegible] times, will be represented by [illegible]s called "Meergruss' and "See- [illegible] Another novelty which he [illegible] and one which is likely to [illegible]ch interest, is the symphonic [illegible]lome," by the French com- [illegible]entin Schmidt. Of the younger [illegible] at work in Paris, Schmidt is [illegible] by all odds the most prom- [illegible]

[illegible] said that within two or [illegible]s there would be three or short pieces by Fritz Delius [illegible]n Leipsic, and they were to [illegible] him at once.

BOSTON GLOBE—

SEPTEMBER 30,

DR MUCK ARRIVES.

Reports Great Dearth o Good Novelties.

Says Impresario at Madrid Wi Begin "Parsifal" at 11 P M.

Dr Karl Muck, accompanied by M Muck, arrived in Boston yesterd afternoon for the new season of Sy phony concerts. Genially imperturba in mood as ever, and quite as amia ironical, he appeared in excellent spir for the Winter's work.

He insisted that he had heard [illegible] music, had given but little thought it, and had played golf and tramped i the mountains near his country home a Grats, to all of which his bronzed features gave good proof.

After alighting from the train at South Station the doctor's first care, with the aid of Publicity Manager Walter, was to get "Jack" out of the baggage car. "Jack" hadn't been on land long enough in New York "to get some of the Max Reger out of his system," as the doctor said, so he raced along on the leash as any full-blooded, conscientious Boston terrier ought to do who is leading one of the three or four greatest conductors alive a chase through the station on his return to Boston and its greatest orchestra in the world. The precise [illegible]aluation in money of the two might [illegible]e a pretty problem to figure out. Anyway, Mrs Muck and others who looked [illegible]n were amused at the procession.

Arnold Schoenberg, who has succeeded in making his music cause riots in Berlin, would not have been flattered could he have seen Dr Muck and the face he made when asked whether or not he would play some of it here—a face that would promise little immediate hope for Mr Schoenberg at Symphony Hall, a Mephistophelean grimace of scornful disdain that made words pale.

"Then he is as bad as he was last year?"

"Worse." With a heavy cymbal crash on the middle of the word, and then another face.

Mr Schoenberg at any rate may say that he has made a deep impression.

"Did you write any music this Summer, doctor?"

"What, I?"

Another quizzical look out of the eyes that always let you know that they are keeping back more than they say.

"Once when I was 17 I took a prize for a symphony," expressive pantomime with the hands of a kind to express dismissal, conclusion, never again and such sentiments that otherwise suggest absolute finality. To convey the laconic and introspective brevity of this speech without a phonograph is not easy.

"If one ever writes a symphony or opera and wins a prize"—more pantomime—"it is time to stop. These prize symphonies and operas, well"—more shrugs, quizzical looks and pantomime.

Mrs Muck and Mr Walter were waiting in the taxi and the valuation of prize pieces must be left to the reader's imagination.

Dr Muck said that he had known Alfred Holy, the new Symphony harpist, for 20 years.

"I have not heard the harpist of the Metropolitan Opera House, but Mr Holy (pronounced by Dr Muck Holly) is the best harpist I know in the world."

The doctor remarked at the beginning that in the matter of novelties this was quite the most unfruitful year he had ever known. Never had there been so few new works published of any merit. He has, however, brought over with him several which will appear on the programs during the season. The one largest in bulk is a new symphony by Heinrich Noren, known here for his "Kaleidoscope" played three seasons ago. There will be other novelties by Reznicek, by Max Schillings, the conductor at Stuttgart; by Florent Schmidt, some new short pieces by Delius, and strangely enough a "novelty" by Liszt, a symphonic poem based upon a poem of Victor Hugo.

Dr Muck says there will be an orgy of "Parsifal" all over Europe beginning the first of the year. The copyright expires at 12 o'clock (midnight) on D[illegible] 31. The impresario at Madrid, Sp[illegible], figuring out the difference of time [illegible] he can therefore begin his first performance at 11 o'clock and still be within the law.

As fellow-passengers on his return trip on the George Washington Dr Muck had Alfred Hertz, conductor at the Metropolitan Opera House; Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, and Mme Gadski. The doctor went at once to the orchestra library in Symphony Hall to begin work. For a few days he and Mrs Muck will be at the Somerset, then at the Brae-Burn Country Club until their apartment on Commonwealth av is ready.

BOSTON GLOBE—

SEPTEMBER 30.

PREMIUMS WELL UP.

Spirited Bidding for Symphony Seats.

Many Women Present to Execute Their Own Commissions.

Symphony Orchestra patrons had to pay well for season tickets to the Friday afternoon rehearsals at the auction of seats yesterday at Symphony Hall, some of the prices being well above those of a year ago.

The record morning price was paid by a representative of Clarence W. Barron, whose heart was set on a pair of seats in row M, and he had to pay a premium of $73 above the price of $18 to get one of them. Several others who had special preferences for seats had to pay $70 premium on each of their tickets.

A feature of the sale was the bidding of many women, who, instead of entrusting their commission to agents, themselves attended, making spirited bidding thereby.

The first seat offered proved the bargain of the morning session, A1, going for the small premium of $17. All of A row had lively takers, despite the fact that these seats are near the stage.

The high-priced seats were in the rows behind row G, some of the seats in H going for $70, while others in the same row, close to them, went for about half that figure. The same price was reached in row I, but in rows J, K and L the bidding fell off a bit. In M someone besides Mr Barron desired the seats on the left aisle, and by leaps and bounds the price soared until Mr Barron's representative held the field [illegible] making a total price of $91 for [illegible] As last year, the prices for [illegible] the floor did not go [illegible] seemed certain that [illegible]ited Symphony [illegible] the rear up to $10 seats went [illegible] prices keeping [illegible] highly prized by [illegible] auctioned in the late [illegible] prices being well up. [illegible] price paid was a $71 pre- [illegible] sale will [illegible]

TRANSCRIPT
SEPTEMBER 29, 1913

SINGLE SYMPHONY SEAT BRING $73 AT TODAY'S SALE

AUCTION PRICES AS A RULE HIGHER THAN THOSE OF LAST YEAR—DR. MUCK REACHES BOSTON TODAY

From indications the premiums for the Symphony rehearsals on Friday afternoons will exceed those of a year ago. At the first of the auction sales in Symphony Hall this morning, as usual conducted by Walter Jackson, $73 was paid for M. 18, an end seat, and the next to it brought $50. Both seats were purchased by a representative of Clarence W. Barron. Last year the highest premium was $61 and the year before the highest was $78. The audience at this morning's sale comprised many women and a few men, and as usual there was careful explanation that the bids simply represented premiums above the regular subscription price of $18 for each ticket.

During the morning there were inquiries for Dr. Karl Muck, the leader of the Symphony band, and friends of the conductor learned that he reached New York Sunday with Mrs. Muck, on the steamship George Washington. W. E. Walter of the Symphony Hall staff left on the noon train for Providence to meet Dr. and Mrs. Muck and upon arriving at the Back Bay Station this afternoon they were escorted to the Brae-Burn Club at Auburndale, where they will make their headquarters for the rest of the week. Dr. Muck is fond of this club and after his illness in December he was taken there to recuperate and was so delighted with the place and its surroundings that he became a member and visited it several times before he left for Europe. In the spring Dr. Muck learned to play golf and he will probably indulge in the game during the week. He will meet his orchestra next Monday morning when the season's rehearsals will begin.

Max Zach, a former member of the Symphony Orchestra, and for several years conductor of the Symphony band in St. Louis, was at the sale and was cordially greeted by many friends. He was present to purchase seats for members of his family. He will return to St. Louis in a fortnight to begin rehearsals.

The auction developed no spirited bidding until row H was reached. The aisle seat at the extreme right brought $26.50, the next one $23, and the next two $24.50. Then the prices went up rapidly until No. 19, an aisle seat, was reached. Several seemed determined to possess this place, and after starting at $20 the persistent rivalry carried the price to $70. Curiously, the corresponding seat across the aisle brought only $35.50. A repetition of this rivalry occurred in the bidding for No. 19, in the row behind. When the central seats were reached one man bid $70, but instead of taking a single seat he selected three, 17 and 18 on one side of the central aisle, and No. 19 opposite In row D the prices ranged from $20.50 to $40. Row E showed a better average, as the premiums ran from $22 to $48, the latter price being paid for two end seats. In F the range was from $26.50 to $36, G, $31 to $43, J, from [illegible] to $48, the latter price being paid for those seats which in the row in front had brought $70. The sum of $68 was the highest premium received for a single seat in [illegible], while $62 each was paid for four places in the same row. A single sitting in L brought $58, while $48 was the highest price paid in row N, and $54 for places in O.

Tomorrow morning the sale will be resumed with the $10 seats.

RECORD. MONDAY. SEPTEMBER 29, 1913

Good Prices for Symphony Seats

The auction sale of $18 seats for Friday afternoon's public rehearsal for 33d season of the Boston Symphony Orchestra opened at Symphony Hall this morning.

The bids for the premium on each seat were to be added to the $18 regular price of seats.

Up to the noon hour only the first nine rows had been auctioned off. In the first five rows premiums commanded compared favorably with last year. In several instances desirable seats on the aisle were bid up sharply.

H row center aisle seat sold at $70 premium. Last year high premium for H row was $58. In row I the highest price was $70 for a center aisle seat. Last year high for row I was $49. Second seat in on center aisle of I row sold at $46 premium. J row seats on center aisle commanded [illegible] premium each.

BOSTON HERALD, TUESDAY, SEPTEMBER 30, 1913.

SYMPHONY CONDUCTOR RETURNS FROM EUROPE

Dr. Karl Muck, Conductor of the Symphony Orchestra, Who Arrived Yesterday After Passing Summer Abroad.

Dr. Karl Muck Gives Inkling of Some New Works That Will Be Played by Orchestra This Season—He Has Symphonic Poem by Liszt That He Thinks Has Not Been Heard Here.

Refreshed by a long vacation abroad, Dr. Karl Muck, conductor of the Symphony orchestra, arrived in this city yesterday from New York, prepared to give Boston one of the best musical seasons of its history. He was accompanied by Mrs. Muck, and with them was "Jack," the Boston terrier which has been their inseparable companion for the last five years.

Dr. Muck, when met at the train, was rather reticent to discuss his plans for the coming season. Finally, though, he consented to speak of them, and many interesting details concerning the coming Symphony season were disclosed. Among other things, Dr. Muck let it be known that two pieces called "Meergruss" and "Seemorgen," by Max Schillings, the present conductor at Stuttgart, would be played this year.

Dr. Muck came over from Europe on the North German Lloyd liner, George Washington, landing in New York on Sunday. It was the first of the "musical ships," for with Dr. Muck as passengers were Alfred Hertz, conductor of the Metropolitan Opera House in New York; Leopold Stokowski, conductor of the Philadelphia orchestra, and Mme. Gadski.

"I'm glad to be here," he declared as he alighted from the train. "And it seems good to see the sun shining. For four weeks while we were in Europe we saw nothing but rain and fog. It was nearly as bad in Gratz, where I spent July."

The Symphony conductor seemed inclined to continue with such generalities indefinitely. But pressed to tell of his plans for the coming season, he declared at first that the year was quite unfruitful of novelties.

In fact," he said, "I have seldom known a year during which there have been so few works of merit published.

"I have brought over several, though," he continued, "which I deem worthy of giving this season. The one in largest bulk is a new symphony by Heinrich Noren. Noren is known here solely by his theme and variations for orchestra, which he called 'Kaleidoscope.' It was played here in December, 1908. The new symphony he has named 'Vita.' It was played for the first time last spring."

Another novelty, he declared, would be a symphonic poem by Rexnicek, best known as the composer of the successful opera "Donna Diana." The new piece is entitled "Peter Schlemihl," and draws its inspiration from the famous story of the man who lost his shadow. Dr. Muck then told of the music of Max Schillings, which would be given.

"We will also play, odd as it may seem, a novelty by Liszt. It will be a symphonic poem entitled "Ce qu'on Entend sur la Montagne," founded on a poem by Victor Hugo. Although it is one of the earliest and, from all accounts, one of the most beautiful of Liszt's symphonic poems, it has never been played by the Symphony Orchestra. And it is a question whether or not it has ever been played in Boston."

Among the interesting revivals that Dr. Muck plans is that of Rachmaninoff's symphony in E minor, which enjoyed such remarkable success here under Mr. Fiedler a few years ago. He also will play again the great Mahler symphony, which was, in a sense, the sensation of last season. It is very likely, too, that he will play Bruckner's night symphony, "The Unfinished."

Dr. Muck also has decided to play the Beethoven symphonies that were not on the program last year; the usual Haydn and Mozart symphonies and Bach's Brandenburg concerts. All in all, Dr. Muck plans to distribute his program between the classic and modern, much as he did last season.

The Symphony orchestra leader will begin his work early this year. On Thursday evening, Oct. 9, the evening before the first public rehearsal, he will conduct a concert given by the Bankers' Association of this city as a compliment to the visiting delegates to the convention. He has not, though, made up his mind as to his first program, and yesterday he would not give even an intimation as to what pieces he might choose.

Dr. Muck on his way to this country, stopped only four days in Berlin, and he was unable to say much about musical conditions there. He declared, however, that there was to be an orgy of "Parsifal" all over Europe beginning the first of the year.

"Mme. Wagner is accepting the inevitable," he said. "The copyright of 'Parsifal' expires at 12 o'clock (midnight), on the 31st of December, and the first performance will be given at Madrid on the 31st beginning at 11 o'clock. The Spanish impresario figures that the difference in time between Madrid and Germany will allow him so much leeway to anticipate all the other opera houses on the other side of the Atlantic."

BOSTON POST, SEPTEMBER 30,

SEATS FOR SYMPHONY AUCTIONED

$73 Record Price Paid During Day

The net result of the first auction sale of seats for the 1913-14 season of the Boston Symphony Orchestra, which took place yesterday in Symphony Hall, was an average bidding, which totalled up to a figure very close to that of last year's opening sale.

TOOK ALL DAY

The $18 seats for the Friday afternoon rehearsals were disposed of yesterday, and the process took from 10 a. m. until about 6:30. The bidding was brisk and generally even in the morning. In the afternoon there was some exciting sky-rocketing of prices for certain seats in the first balcony. Thus, seats 49 and 50 in Row B, the second row on the right of the first balcony, brought $71 dollars.

This was $2 less than the premium paid by W. C. Barron of Boston, $73, for seat No. 18, in Row M, on the floor. Four seats, Nos. 27 to 30 in C, the last row on the left of the first balcony, brought $61 each, a very unusual bid, due perhaps, to the values which women who patronize these Friday afternoon functions attach to one of the few places in the house where they can keep on their hats, the last row on each side of the first and second balconies being against the walls of the hall.

$10 Seats Today

In a similar manner No. 19, Row H, on the floor, was bid up from $20 to $70 by someone who had evidently determined to get that seat. Here and there individuals or agents revived interest into a sale which was not of a particularly spectacular nature by such bids. But one of the Symphony officials at the end of the sale was of the opinion that its total results would not differ one way or the other from the results of the same sale last season by more than $500.

The auction sale at Symphony Hall today will be very short, lasting less than two hours, as only a few seats are to be sold. These are the seats for the public rehearsals, on which an upset price of $10 is set. They comprise the last eight rows on the floor and the last five rows in the first balcony.

MONITOR, BOSTON, I SEPTEMBER 9,

SEASON SEATS FOR SYMPHONY BRING A PREMIUM OF $76

Central Locations Among $18 Chairs at $94 Is Far in Lead of Average High Bid—Nearby Seats Go for $50 Premium—Prices High From A Through T

For seats in the center of the house, a subscriber paid a premium of $76 at the auction sale of $18 season tickets for the Friday afternoon rehearsals of the Boston Symphony orchestra today. This price was far in the lead of the average high bidding. Bids for locations in the neighborhood of these seats were in the neighborhood of $50.

Premiums steadily rose from the first offering of row A and reached high points after row I and continued high through to T. The first seats in A went for a premium of $14.50. Seats in the center of the hall sold all the way from $27 to $53 over the fixed price of $18.

More subscribers appeared in person to buy seats for this season than has been customary in former years, when agents have done a great deal of the bidding. Consequently there was a large attendance.

The places at the ends of the rows sold at lower prices than those in the center, but frequently there was a sharp line of division that the advantage in
cation would hardly seem to war
For example, E. 1 and 2 went
premium of $22 and seats a little
on went for $33. In some cas
seats went lower than inside sea

In some cases seats near the c
at better rates than those in th
of the row. For Q 3 and 4, close to the balcony, right, a premium of $52 was paid and for seats near the middle of the same row the premium was $32.50.

As soon as those who purchased went home, other bidders came in to take their places, knowing from experience with former sales about the time the part of the hall they wanted to buy in would be ready for sale.

The rehearsal sale for the better floor seats and the front rows of the first balcony lasts throughout the day. There will be a short sale on Tuesday to dispose of the back seats of the house. The Saturday concert sale opens Thursday.

tion, have proved more

AY, SEPTEMBER 30, 1913.

DR. KARL MUCK, director of the Boston Symphony Orchestra, and Mrs. Muck, arriving here after spending the summer abroad.

Dr. Karl Muck Here With New Features For the Symphony

DR. KARL MUCK, director of the Boston Symphony Orchestra, arrived here yesterday afternoon from New York, where he disembarked from the steamer George Washington Sunday evening. He was met at Providence by W. E. Walter of the Symphony Hall staff and taken at once to the Brae-Burn Club at Auburndale, where he will reside for the coming month.

Mrs. Muck accompanied the director, who declared that he is now in perfect health, having taken a complete rest from musical work during his sojourn abroad. He has completely recovered from the throat affection which caused his retirement early last season. During his period of rest Dr. Muck has learned to play golf and will devote much of his spare time to practise at the Brae-Burn Club links.

The season's rehearsals will begin next Monday, and when the regular program is begun Dr. and Mrs. Muck will take up their residence in their former apartments on Commonwealth avenue.

Dr. Muck remarked that in the matter of novelties this was quite the most unfruitful year he had ever known. He has, however, brought over with hi[illegible] several which will appear on the programs during the season. The o[illegible] largest in bulk is a new symphony by Heinrich Noren, known here solely by his theme and variations for orchestra, which he called "Kaleidoscope."

Another novelty will be a symphonic poem by Reznicek, best known as the composer of the successful opera "Donna Diana." This symphonic poem is entitled "Peter Schlemihl," and draws its inspiration, of course, from the famous story of the man who lost his shadow.

Max Schillings, the present conductor at Stuttgart, whose name has appeared on the Symphony programs a number of times, will be represented by two pieces called "Meergruss" and "Seemorgen." Another novelty which he may play, and one which is likely to excite much interest, is the symphonic poem, "Salome," by the French composer, Florentin Schmidt.

Dr. Muck said that within two or three weeks there would be three or four new short pieces by Fritz Dolius published in Leipsic, and they will be sent to him at once.

He will also play "a novelty" by Liszt. This is a symphonic poem, entitled "Ce qu'on entend sur la montagne," founded on the poem of Victor Hugo.

Among the interesting revivals that Dr. Muck plans is that of Rachmaninoff's Symphony in E minor. He will also play again the great Mahler Symphony and Bruckner's Symphony called "The Unfinished."

High Prices Are Obtained at Sale Of Symphony Seats

HIGH prices prevailed at the auction sale of seats for Friday afternoon Symphony rehearsals, held yesterday in Symphony Hall. An end seat, M 18, brought $73, and the seat next it, $50. Both were bought for Clarence W. Barron. Last year the highest premium was $61. These prices, of course, represent premiums above the regular price of $18 for each seat.

There was no spirited bidding until row H was reached. The aisle seat on the right brought $26.50, the next one $23, and the two beyond $24.50. No. 19, an aisle seat, was the subject of lively bidding, and was finally sold at the premium of $70. Strangely enough, the seat on the other side of the aisle went at only $35.50.

Another instance of keen rivalry occurred in the bidding for No. 19, in the next row. When the central seats were reached, one man bid $70, but instead of taking a single seat he selected three, 17 and 18 on one side of the central aisle, and No. 19 opposite.

The sum of $68 was the highest price received for a single seat in K, but $62 each was paid for four places in the same row. A single seat in L brought $58, one in N $48, and one in O $54.

This morning the sale will cover on[illegible] the $10 seats, comprising the last eig[illegible] rows on the floor and the last five rows in the first balcony. This sale will probably last only about two hours.

BOSTON POST,
OCTOBER 11, 1913

OLD FRIENDS AT REHEARSAL

First Public Performanc of Symphony of Season

BY OLIN DOWNES

Dr. Muck, as is now well-known, prefers to rest the burden of a conce[illegible] upon the effect of well known maste[illegible] pieces, well performed, rather than u[illegible] on some extensively advertised novelt[illegible] Yesterday afternoon the first public rehearsal audience of this season gathered for its first concert by the Bost[illegible] Symphony Orchestra in Symphony H[illegible] The audience was that of last year, t[illegible] year before, and the year before that. The programme was not guilty of new things: The Seventh Symphony of Beethoven, Brahm's "Tragic Overture," Liszt's "Les Preludes," Wagner's overture to "The Flying Dutchman."

The first two movements of the symphony are undoubtedly among the greatest music that Beethoven composed. The somewhat Haydenish scherzo could be given with fewer repeats, it seems, in spite of the rare beauty of trio. The final movement, in common with the first two, was played with exceptional comprehensiveness and effect, and the opening of this symphony of Beethoven seemed not less noble or profound in its meaning, as, with the great chords of the orchestra, the very portals of another realm seem to swing back, than for instance, that gigantic page of Strauss, the sunrise music from "Zarathustra." Nor did Strauss ever achieve greater things than the sheer rapture of that introduction, as the strings dance up to heaven on a ladder of tone, or the mysterious ushering in of the movement proper. The endless metamorphosis of the rythmic figure that is the subject of this movement the endless wealth of invention, the unending inspiration of this music is pas[illegible] all speech, as is the heavenly melan[illegible] following movement.

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And in spite of the lurid, plunging piece of Listz, the Wagner overture was twice as spectacular, and yet of nature, and of the hectic romanticism that characterizes Liszt's music. Liszt's piece is not less appropriate to its origin—the poem of Lamartine. In fact, it is a most sympathetic echo of this poem in its spirit and its style. But after Liszt the music of Wagner was as refreshing as must have been the music of Weber before Wagner, when it came like a cool breeze from the forests of Germany. The audience at this concert was numerous and respectable and enthusiastic. A tea party or a family gathering would be no more intimate or entirely right.

From EVG. NEWS
Address: Baltimore, Md.
Date OCT

KARL MUCK BRINGS NEW SYMPHONY SCORE

Boston Orchestra Conductor Says There Is No Novelty This Year.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, on his return from Europe last Tuesday, said he did not have a brilliant list of novelties to offer to the patrons of the orchestra the coming winter, as the past year had been most unfruitful in this direction.

He has brought back with him the score of the new symphony by Heinrich Noren of Dresden, best known in this country as the composer of the theme and set of variations which he called "Kaleidoscope." The new symphony is entitled "Vita."

He has a symphonic poem by Reznicek, composer of the opera "Donna Diana," which is called "Peter Schlemihl", the source of its inspiration, of course, being the famous story of the man who lost his shadow. He has two pieces by Max Schilling, "Meergruss" and "Seemorgen," and he will do some new short pieces by Fritz Delius. He purposes reviving this year Rachmaninoff's Fifth Symphony in E minor, No. 2, and it is likely that he will play outside of Boston as well as in Boston Mohler's Fifth Symphony, which had such a sensational success in Boston last spring.

From GLOBE
Address: New York
Date OCT

Music.

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Miss Winnifred Bambrick, a young Canadian harp virtuoso, will make her New York début at Æolian [illegible] on Wednesday, [illegible]

20

From STAATSZEITUNG
Address: New York City.
Date OCT 5 - 1913

1884

Symphonie-Konzerte.

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From RECORD
Address: Philadelphia, Pa.
Date P 28 1913

Estal 84

Boston Symphony Orchestra.

The management of the Boston Symphony Orchestra announces that last year's subscribers to the Boston Symphony concerts who have renewed for the coming season have until Wednesday, October 1, in which to take up their tickets. The tickets are ready at the office of Miss H. Harris, Heppe's piano rooms, and there can be no guarantee that tickets not taken up by that time can be held any longer. There is a long list of new applicants for tickets whose requirements are to be filled before the opening of the general sale. The general sale of season tickets will open at Miss Harris' office Monday, October 13.

rk, 188

From HERALD
Address: Washington, D. C.
Date OCT 5 191

E 1884

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From EVENING STAR
Address: Washington, D. C.
Date OCT 5 1913

Establi 884

Mrs. Katie Wilson-Greene, local manager of the concerts given annually in Washington by the Boston Symphony Orchestra, announces many renewals of subscriptions for this season. The concerts, five in number, will be given as usual Tuesday afternoons, at 4:30 o'clock. The dates are November 4, December 2, January 6, February 17 and March 17. The soloists make an unusually brilliant list, and comprise Fritz Kreisler, Teresa Carreno, Paderewski and Elizabeth Boehn van Endert, of the principal lyric soprano of the Royal [illegible]ra, Berlin.

[illegible] Karl Muck, the conductor, will [illegible] in this country from his home [illegible] the end of this month.

From AMERICAN
Address: Baltimore, Md.
Date SEP 28 1913

rk, 1884

Boston Symphony Orchestra.

W. A. Albaugh, the local representative of the Boston Symphony Orchestra, has now the season tickets for the series which the orchestra will give in this city during the coming winter. Those who have subscribed may now get them. Attention should be called to the fact that season tickets already subscribed for must be taken up before Wednesday, October 1. On that day all tickets which have not been taken by last year's subscribers will be used to fill applications of new subscribers and the general sale of such tickets will open at Albaugh's Ticket Office Monday, October 13.

AY, SEPTEMBER 30, 1913.

DR. KARL MUCK, director of the Boston Symphony Orchestra, and Mrs. Muck, arriving here after spending the summer abroad.

Dr. Karl Muck Here With New Features For the Symphony

DR. KARL MUCK, director of the Boston Symphony Orchestra, arrived here yesterday afternoon from New York, where he disembarked from the steamer George Washington Sunday evening. He was met at Providence by W. E. Walter of the Symphony Hall staff and taken at once to the Brae-Burn Club at Auburndale, where he will reside for the coming month.

Mrs. Muck accompanied the director, who declared that he is now in perfect health, having taken a complete rest from musical work during his sojourn abroad. He has completely recovered from the throat affection which caused his retirement early last season. During his period of rest Dr. Muck has learned to play golf and will devote much of his spare time to practise at the Brae-Burn Club links.

The season's rehearsals will begin next Monday, and when the regular program is begun Dr. and Mrs. Muck will take up their residence in their former apartments on Commonwealth avenue.

Dr. Muck remarked that in the matter of novelties this was quite the most unfruitful year he had ever known. He has, however, brought over with him several which will appear on the programs during the season. The one largest in bulk is a new symphony by Heinrich Noren, known here solely by his theme and variations for orchestra, which he called "Kaleidoscope."

Another novelty will be a symphonic poem by Reznicek, best known as the composer of the successful opera "Donna Diana." This symphonic poem is entitled "Peter Schlemihl," and draws its inspiration, of course, from the famous story of the man who lost his shadow.

Max Schillings, the present conductor at Stuttgart, whose name has appeared on the Symphony programs a number of times, will be represented by two pieces called "Meergruss" and "Seemorgen." Another novelty which he may play, and one which is likely to excite much interest, is the symphonic poem, "Salome," by the French composer, Florentin Schmidt.

Dr. Muck said that within two or three weeks there would be three or four new short pieces by Fritz Dolius published in Leipsic, and they will be sent to him at once.

He will also play "a novelty" by Liszt. This is a symphonic poem, entitled "Ce qu'on entend sur la montagne," founded on the poem of Victor Hugo.

Among the interesting revivals that Dr. Muck plans is that of Rachmaninoff's Symphony in E minor. He will also play again the great Mahler Symphony and Bruckner's Symphony called "The Unfinished."

High Prices Are Obtained at Sale Of Symphony Seats

HIGH prices prevailed at the auction sale of seats for Friday afternoon Symphony rehearsals, held yesterday in Symphony Hall. An end seat, M 18, brought $73, and the seat next it, $50. Both were bought for Clarence W. Barron. Last year the highest premium was $61. These prices, of course, represent premiums above the regular price of $18 for each seat.

There was no spirited bidding until row H was reached. The aisle seat on the right brought $26.50, the next one $23, and the two beyond $24.50. No. 19, an aisle seat, was the subject of lively bidding, and was finally sold at the premium of $70. Strangely enough, the seat on the other side of the aisle went at only $35.50.

Another instance of keen rivalry occurred in the bidding for No. 19, in the next row. When the central seats were reached, one man bid $70, but instead of taking a single seat he selected three, 17 and 18 on one side of the central aisle, and No. 19 opposite.

The sum of $68 was the highest price received for a single seat in K, but $62 each was paid for four places in the same row. A single seat in L brought $58, one in N $48, and one in O $54.

This morning the sale will cover only the $10 seats, comprising the last eight rows on the floor and the last five rows in the first balcony. This sale will probably last only about two hours.

BOSTON POST,
OCTOBER 11, 1913

OLD FRIENDS AT REHEARSAL

First Public Performance of Symphony of Season

BY OLIN DOWNES

Dr. Muck, as is now well-known, prefers to rest the burden of a concert upon the effect of well known masterpieces, well performed, rather than upon some extensively advertised novelty. Yesterday afternoon the first public rehearsal audience of this season gathered for its first concert by the Boston Symphony Orchestra in Symphony Hall. The audience was that of last year, the year before, and the year before that. The programme was not guilty of new things: The Seventh Symphony of Beethoven, Brahm's "Tragic Overture," Liszt's "Les Preludes," Wagner's overture to "The Flying Dutchman."

The first two movements of the symphony are undoubtedly among the greatest music that Beethoven composed. The somewhat Haydenish scherzo could be given with fewer repeats, it seems, in spite of the rare beauty of trio. The final movement, in common with the first two, was played with exceptional comprehensiveness and effect, and the opening of this symphony of Beethoven seemed not less noble or profound in its meaning, as, with the great chords of the orchestra, the very portals of another realm seem to swing back, than for instance, that gigantic page of Strauss, the sunrise music from "Zarathustra." Nor did Strauss ever achieve greater things than the sheer rapture of that introduction, as the strings dance up to heaven on a ladder of tone, or the mysterious ushering in of the movement proper. The endless metamorphosis of the rythmic figure that is the subject of this movement, the endless wealth of invention, the unending inspiration of this music is past all speech, as is the heavenly melancholy of the following movement.

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And in spite of the lurid, plunging piece of Liszt, the Wagner overture was twice as spectacular, and yet of nature, and of the hectic romanticism that characterizes Liszt's music. Liszt's piece is not less appropriate to its origin—the poem of Lamartine. In fact, it is a most sympathetic echo of this poem in its spirit and its style. But after Liszt the music of Wagner was as refreshing as must have been the music of Weber before Wagner, when it came like a cool breeze from the forests of Germany. The audience at this concert was numerous and respectable and enthusiastic. A tea party or a family gathering would be no more intimate or entirely right.

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Date OCT

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From GLOBE
Address: New York
Date OCT

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Date OCT 5 - 1913

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1884

From RECORD
Address: Philadelphia, Pa.
Date P 28 1913

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Estal 84

rk, 1884

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Address: Washington, D. C.
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E 1884

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Address: Washington, D. C.
Date OCT 5 1913

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[illegible] Karl Muck, the conductor, will [illegible] e in this country from his home [illegible] stria the end of this month.

Establi 884

From AMERICAN
Address: Baltimore, Md.
Date SEP 28 1913

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rk, 1884

From CITIZEN
Address: Brooklyn, N. Y. OCT 5 1913
Date

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From MORNING TELEGRAPH
Address: New York
Date

Mr. Karl Muck, conductor of the Boston Symphony Orchestra, on his return from Europe last Tuesday, brought back with him the score of a new symphony by Heinrich Noren of Dresden, best known in this country as the composer of the theme and set of variations which he called "Kaleidoscope." The new symphony is entitled "Vita." He has also a symphonic poem by Reznicek, composer of the opera "Donna Diana," which is called "Peter Schlemihl," the source of its inspiration, of course, being the famous story of the man who lost his shadow. He has two pieces by Max Schillings, "Meergruse" and "Seemorgen," and he will do some new short pieces by Fritz Delius. He purposes reviving this year Rachamaninoff's symphony in B minor, No. 2, and it is likely that he will play outside of Boston as well as in Boston Mahler's fifth symphony which was so warmly received in Boston last Spring.

From BULLETIN
Address: Philadelphia, Pa.
Date OCT 4 - 1913

DR. KARL MUCK, coductor of the Boston Symphony Orchestra, has secured few novelties from Europe to offer to the patrons of the orchestra the coming winter, as the past year had been most unfruitful in this direction. He has brought back with him the score of the new symphony by Heinrich Moren, of Dresden, best known in this country as the composer of the theme and set of variations which he called "Kaleidoscope." The new symphony is entitled "Vita." He has a symphonic poem by Renicek," composer of the opera "Donna Diana," which is caled "Peter Schlemihl," the source of its inspiration, of course, being the famous story of the man who lost his shadow. He has two pieces by Max Schillings, "Meergruss" and "Seemorgen," and he will do some new short pieces by Fritz Delius. He purposes reviving this year Rachmaninoff's Symphony in E Minor, No. 2, and it is likely that he will play Mahler's Fifth Symphony, which had such an extraordinarily sensational success in Boston last spring.

1884

From HERALD
Address: Washington, D. C.
OCT 5 1913
Date

Mrs. Katie Wilson-Green, who is the local manager of the concerts given annually in Washington by the Boston Symphony Orchestra, announces that re-newals of subscriptions have come such a rate, and such a large nu of new applications for seats have received, that the New National Th will be sold out entirely for the sea The past two or three years have only been a very few seats taken up by subscribers, and this the prospect is that there will be n The concerts, five in number, will given as usual on Tuesday aftern at 4:30 o'clock. The dates are Nov ber 4, December 2, January 6, Febru 17, and March 17.

The soloists make an unusually b liant list. These comprise Fritz Kreisl Teresa Carreno, Paderewski, and Eli beth Boehn van Endert. Mme. v Endert is the principal lyric soprano the Royal Opera, Berlin, and comes this country to make her first appearances here as soloist with the Boston Symphony Orchestra.

In addition to the Boston Symphony concerts to be given under the local management of Mrs. Wilson-Greene, she has the honor to present this season a number of the best artists for the pleasure of the Washington musical public. Among the concerts already arranged for are the following: M. Paderewski, pianist in recital, November 11; Mme. Bloomfield Zeisler, pianist in recital, November 21; Mme. Maggie Teyte, prima donna of the Chicago Grand Opera Company, in recital, December 9; M. Edward Clement, great French tenor of the Metropolitan and Boston Operas, date to be announced later; Mme. Schumann-Heink, contralto, date to be announced later; Fritz Kreisler, violinist, in recital, January 12; Ysaye, Godowsky, and Gerardy, in joint recital, January 23; Miss Alice Neilsen, prima donna of the Metropolitan and Boston Operas, February 4; John McCormack, great Irish tenor, March 20. A number of other concerts to be given under the local [illegible] Wilson-Greene

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From TIMES
Address: New York City
Date OCT 5 - 1913

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From SUN
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Date OCT 5 - 1913

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Es 1884

From PRESS
Address: Philadelphia, Pa.
SEP 28 1913
Date

7010 Germantown Avenue, Mt. Airy.

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From TRIBUNE
Address: New York City. OCT 5 - 1913
Date

THE BOSTON SYMPHONY.

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From EVG. STAR
Address: Baltimore, Md. SEP 27 1913
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Es 1884

From EVG. NEWS
Address: Baltimore, Md.
Date SEP 27 1913

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Date OCT 4 - 1913

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From CITIZEN
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Date OCT 5 1913

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From MORNING TELEGRAPH
Address: New York
Date

Mr. Karl Muck, conductor of the Boston Symphony Orchestra, on his return from Europe last Tuesday, brought back with him the score of a new symphony by Heinrich Noren of Dresden, best known in this country as the composer of the theme and set of variations which he called "Kaleidoscope." The new symphony is entitled "Vita." He has also a symphonic poem by Reznicek, composer of the opera "Donna Diana," which is called "Peter Schlemihl," the source of its inspiration, of course, being the famous story of the man who lost his shadow. He has two pieces by Max Schillings, "Meergruse" and "Seemorgen," and he will do some new short pieces by Fritz Delius. He purposes reviving this year Rachamaninoff's symphony in B minor, No. 2, and it is likely that he will play outside of Boston as well as in Boston Mahler's fifth symphony which was so warmly received in Boston last Spring.

From BULLETIN
Address: Philadelphia, Pa.
Date OCT 4 - 1913

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From HERALD
Address: Washington, D. C
Date OCT 5

Mrs. Katie Wilson-Green, who is the local manager of the concerts given annually in Washington by the Boston Symphony Orchestra, announces that renewals of subscriptions have come in at such a rate, and such a large number of new applications for seats have been received, that the New National Theater will be sold out entirely for the season. The past two or three years there have only been a very few seats not taken up by subscribers, and this year the prospect is that there will be none. The concerts, five in number, will be given as usual on Tuesday afternoons at 4:30 o'clock. The dates are November 4, December 2, January 6, February 17, and March 17.

The soloists make an unusually brilliant list. These comprise Fritz Kreisler, Teresa Carreno, Paderewski, and Elizabeth Boehn van Endert. Mme. van Endert is the principal lyric soprano of the Royal Opera, Berlin, and comes to this country to make her first appearances here as soloist with the Boston Symphony Orchestra.

In addition to the Boston Symphony concerts to be given under the local management of Mrs. Wilson-Greene, she has the honor to present this season a number of the best artists for the pleasure of the Washington musical public. Among the concerts already arranged for are the following: M. Paderewski, pianist in recital, November 11; Mme. Bloomfield Zeisler, pianist in recital, November 21; Mme. Maggie Teyte, prima donna of the Chicago Grand Opera Company, in recital, December 9; M. Edward Clement, great French tenor of the Metropolitan and Boston Operas, date to be announced later; Mme. Schumann-Heink, contralto, date to be announced later; Fritz Kreisler, violinist, in recital, January 12; Ysaye, Godowsky, and Gerardy, in joint recital, January 23; Miss Alice Neilsen, prima donna of the Metropolitan and Boston Operas, February 4; John McCormack, great Irish tenor, March 20. A number of other concerts to be given under the local

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From TIMES
Address: New York City
Date OCT 5 - 1913

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From PRESS
Address: Philadelphia, Pa.
Date SEP 28 1913

7010 Germantown Avenue, Mt. Airy.

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The management of the Boston Symphony Orchestra announces that last year's subscribers to the Boston Symphony concerts who have renewed for the coming season have until next Wednesday, October 1, in which to take up their tickets. The tickets are now ready at the office of Miss M. Harris, 1119 Chestnut Street, and there can be no guarantee that tickets not taken up by that time can be held any longer. There is a long list of new applicants for tickets whose requirements are to be filled before the opening of the general sale. The general sale of season tickets will open at Miss Harris' office, Monday, October 13.

RIBUNE
New York City.
OCT 5 - 1913

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BOSTON GLOBE

OCTOBER 11, 1913.

SYMPHONY BEGINS SEASON

Initial Program Is Finely Played.

Dr Muck Reads Beethoven's Seventh Symphony.

Liszt "Preludes" Rouses Ardor of Audience.

Dr Muck and the Boston Symphony Orchestra launched another musical season yesterday afternoon. The program was a conventional one; it was played in a manner worthy of the best traditions of the orchestra; there were certain movements and numbers that aroused the audience to particular enthusiasm; there was a cordial greeting to Dr Muck as he came on; otherwise the concert had no conspicuous features that distinguished it from those that may follow.

The day had another and a broader significance in the realms of music, although one which could not rightly receive marked observance in a concert of symphonic music. One hundred years ago yesterday occurred the birth of Verdi, an event which has prompted recent celebrations, particularly by his own countrymen.

The absence of any allusion to this event on the program of yesterday could by no means be construed to denote indifference to it. A conductor of symphonic music would be in something of the same predicament in attempting publicly to honor the memory of Verdi by the performance of something from his works as would the impresario of an opera house who attempted like homage to the name and glory of Johannes Brahms.

Verdi's successors have resembled him in this—that they devoted themselves chiefly to the music of the lyric theatre. Two symphonies, a string quartet, six piano concertos, and the list of the master's instrumental works written solely for the concert room is exhausted

The score of "Aida," when written for production at Cairo, included a "symphony for strings." But Verdi was dissatisfied with it, and on the advice of his friend Bottesini, the contra bassist who finally conducted the opera's premiere, he cut it out. Thereupon he wrote a long symphony to take its place, but the symphony was lost.

Last July this interesting score was found by the niece of Verdi, Signora Maria Verdi Corrare, in an old box of the master's papers. It was dirty and crumpled. The date upon it was Dec 23, 1872. At the request of Boito, Verdi's friend and librettist, the signora delivered the score to Mr Toscanini. The composer's first thought appeared to favor a performance at the centenary celebration at Milan. Later he was reported to have disapproved of playing a work which Verdi himself had permitted to remain unheard.

Obviously nothing remains for the program of a symphony orchestra on such an occasion, except medleys or potpourris from the operas, which have their place at best over the glasses at a "pop" concert, or the one or two excerpts that possibly might be made from "Othello," which like "Falstaff," has but a few bars of prelude for an "overture." In the latter case the violence done the operatic frame and context would be considerable, and doubtless prohibitive. Wagner, the orchestral symphonist, while essentially a dramatist and thinking in terms of the theatre, put no such problem upon the symphonic conductor in his centenary observed but a few months past.

All of which implies no search for an apology for Dr Muck's program of yesterday. It contained moments of particular brilliance that evoked great enthusiasm, and it pitched the start of the season upon a high and resonant key.

It began with Beethoven's seventh symphony, continued through Brahms' "Tragic" overture, Liszt's "Preludes" and ended with Wagner's overture to "The Flying Dutchman." All of these have been these years as familiar friends on the Symphony programs, unless it be Liszt's tone poem, with its thundrous and sentiment-laden echoes of palpitating amours. The fervor of a romanticism, by turns languorous, passionate and tempestuous, courses through its veins, until we rejoice that the world ever lived through such an epoch and was able to commit to a yearning posterity something of its thrill. Dr Muck was roundly rewarded for the old piece. The applause would not be stilled until he had brought the men to their feet with him.

Beethoven's symphony was played with a poet's discernment for its play of fancy, the insistent, rugged virility of the first movement, the noble simplicity and dignity of the second and the tempest of exuberance in the last that is fanned to fury, calling to mind the wild abandon of a Hungarian dance. Plausibly the eloquence of its rhythm could have incited Miss Duncan or any gifted interpretative dancer to expression of it in pantomime.

Dr Muck's performance was a beautiful one in its clearness, its fine balance, its subtly graduated transitions from one division of a movement to another. In precision and euphony of tone the playing of the men invited comparison with that in the middle of the season. Mr Holy, the new harpist, was in his place, but there was little to call forth his skill yesterday. His playing in Pierne's "St Francis" at Worcester was one of the principal pleasures to be derived from that work.

Next week the program will be as follows: Glazounoff, symphony in B flat, No. 5; Grieg, overture, "Im Herbst"; Franck, "Les Eolides," Dvorak, "Husitska" overture.

BOSTON JOURNAL

OCTOBER 11, 1913.

SYMPHONY OPENING DRAWS BIG CROWD

Capacity Audience Listens To Fine Performance by New Harpist.

By E. F. Harkins.

A capacity audience attended the opening of the Symphony season at Symphony Hall yesterday afternoon. It greeted Dr. Karl Muck warmly; it enjoyed a spirited performance of a well-arranged and popular program; it witnessed the debut of the new harpist, A. Holy, and the older patrons noted several new names under the head of "Personnel."

The new first violins who took part in yesterday's performance were A. Baraniecki and H. Suelzen; the new second violins were Messrs. Ringwall and Gewirtz, who, by the way, were chosen from among Boston candidates; F. Wittmann is the new viola, and a stranger named B. Jaenicke appeared in the horn section. Two other new horn players will come later. This is almost as marked a change in the personnel of the orchestra as took place last year. Among those who have retired since last season are Vincent Akeroyd and C. Schumann, which leaves Daniel Kuntz, one of the first violins, as the sole survivor of the original Symphony Orchestra of 1881.

The first program of the season, which will be repeated tonight, comprises Beethoven's Seventh Symphony, Brahms's "Tragic Overture," Liszt's Symphonic Poem, "Les Preludes," and Wagner's overture to "The Flying Dutchman." These are all known as "familiar works," yet this is the first time Dr. Muck has conducted any one of them at a regular Symphony concert since his first season of 1906-7. There were signs of nervousness in the performance yesterday, but these were but casual and inconsequential compared with the splendid spirit that Dr. Muck infused into the playing of the orchestra.

Dr. Muck's interpretations are sympathetic, in the finest sense of the term, rather than showy, and he has the best orchestra in the world to assist him. The new players may be expected before long to make the orchestra better than ever.

Yesterday the performance was appreciatively applauded.

Next week's program will consist of Glazounoff's Fifth Symphony, which has not been heard since Dr. Muck introduced it seven years ago; Grieg's "Im Herbst" Overture; Caesar' Francks Symphonic Poem, "Les Eolides," and Dvorak's "Husitska" Overture.

BOSTON HERALD,

OCTOBER 11, 1913.

REHEARSAL BY SYMPHONY

First Public Performance of 33d Seasop Conducted by Dr. Muck.

By **PHILIP HALE.**

The first Public Rehearsal of the Boston Symphony Orchestra (33d season), Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 7	Beethoven
Tragic Overture	Brahms
"The Preludes"	Liszt
Overture to "The Flying Dutchman"	Wagner

Dr. Muck was welcomed most heartily by a brilliant audience that completely filled the hall.

It has been the custom for reviewers to make apologies for the first concert of a season. "The members of the orchestra have been dispersed since spring; there have been few rehearsals; there are new members"—and this was the case yesterday; "it is not fair, therefore, to speak of the concert in detail; it is enough to say that while the performance was excellent in many respects, there was not that perfection which will be shown in a month or two."

Yesterday there was no need of any apology, and the old an approved introductory formula must be discarded. The concert was one of unusual interest, although the selections were familiar, and concerning their inherent value there is nothing to be said that is new, unless one delights in extravagance and paradox to make the bourgeois sit up.

For whatever the composition may be Dr. Muck by his demoniacal appreciation of rhythm, his fine sense of proportion, his exquisite taste in phrasing, his singularly impressive and fascinating personality, gives an interpretation that glorifies the work of the composer and the proficiency of the players, and this without any attempt at self-glorification.

It was a pleasure to hear Brahms's tragic overture again, a work that must be ranked among his noblest achievements, music to be put by the side of the introduction to the Finale of the First Symphony. It matters not whether Brahms had in mind "Hamlet" or "Faust," or was moved to lofty musical [illegible] by the daily comedy of life [illegible] poetic a performance [illegible] Seventh Symphony, a performance marked by the utmost clarity and a wealth of contrasts in expression from the preparation for the opening allegro to the end of the Finale, with its Dionysiac revelry and exultation. Liszt's "Preludes" was for once revealed as a masterpiece in construction, finely fanciful, and the reproach of occasional vulgarity in expression could not this time be brought against it.

The program of the concerts next week will include Glazonnoff's Fifth Symphony, Grieg's overture, "In Autumn"; Franck's "Eolides" and Dvorak's overture, "Husitska."

ADVERTISER

OCTOBER 11. 191

SYMPHONY SEASON OPENS BRILLIANTLY

PROGRAMME MAINLY AN ORCHESTRAL ON

Beethoven's Seventh Symphon Chosen by Dr. Muck as Openin Number of Well-Balanced List.

By **Louis C. Elson.**

PROGRAMME.

Beethoven	Seventh Symphony
Brahms	Tragic Overture
Liszt	"Les Preludes," Symphonic Poem
Wagner	"Flying Dutchman," Overture

Happy are those nations which have no histories, and delightful are those concerts about which little new can be written. The only new thing about this concert was the shape of the season tickets, which is a distinct improvement over the old form, and will save much mailing to and fro, when tickets are used by more than a single person.

To the musical auditor a programme wholly orchestral, such as this one, is the most attractive of all. One can submit to a pianist or a violinist, without diminished enjoyment, for these appear in concertos, which are after all chiefly symphonic. But the great singer, who often is the chief attraction to the general public, is something like a fly in the ointment to the earnest musician. Therefore we were glad to hear our orchestra quite by itself in the opening concert.

Then also, in such a programme, one could forget that there is a fever raging in music at present and that there is a wild chase for novelties among up-to-date conductors. The extreme left of the musical parliament was omitted from this programme. There will be tonal trouble enough later on, but it was a keen pleasure to bathe in the classical stream of the two symphonic Bs and the very moderate radicalism of Liszt and his son-in-law.

Very strange it seemed to think that at one time Liszt was held to be a devil of a fellow, by the chief Boston critic (Mr. Dwight) and although the Harvard Musical Assn. allowed its orchestra to give Wagner it was not without serious misgivings. "Nous avons change tout cela," and today the reviewers take the opposite tack and pretend to find many platitudes in "Les Preludes."

We do not agree with these. To us this is the very best of Liszt's symphonic poems, broad, noble and massive; powerful in its orchestration, grandly harmonized, yet melodic in its themes. Dr. Muck read the work with inspiration and brought out all its exaltation without turning the grandeur into bombast, which is too easily done. The technique of the orchestra has got beyond the stage where the Summer vacation breeds roughness. There will be more of finesse in later concerts, but even this opening one was almost "hors ligne," and Liszt's "Les Preludes" was the best part of it. Splendidly did the trumpets give out their figure, and nobly did the horn and harp play their beautiful melody. Mr. A. Holy seems to be a good artist, perhaps a great one. We shall sing "Holy, Holy, Holy" later in the season when we have heard him in longer obbligati. Tremendous applause followed the performance of "Les Preludes."

Brahms' "Tragic Overture" made a good foil to this work. It was German dignity against French ecstasy, as if Goethe were placed beside Lamartine. We do not hear this overture often, yet it is as strong in its field as the "Academic" (which is not academic) is in another. It is not a tragedy of horror, nor is there great pathos in the number; Brahms could not achieve a "Coriolanus" overture, but the majesty of the work is most impressive, and Dr. Muck and the orchestra brought this out finely.

In spite of the morbid desire for ill-sounding novelties which, like automobiles, present their models of 1914 before 1913 is ended, and claim appreciation in the future because they cannot be understood in the present, it is well to have considerable of Beethoven, Bach, and even Haydn and Mozart on the programmes, if the Symphony concerts are to be a really educational scheme. New generations grow up who do not know the great masters. It would be a distorted musical training for them to begin their auditions entirely with the moderns. There must have been many a student present yesterday who heard the seventh symphony for the first time, and those who heard it for the 20th time also found an undiminished pleasure in it.

What a jovial festivity there is in the first movement, and the brooding monotony of the constant dactyl and spondee of the slow movement is most impressive sorrow, but Beethoven never mourns a la Chopin,—without consolation. The contrast with the tenderly sympathetic Trio of this was finely caught up. Only the repeats in the Scherzo seem unnecessary in these "most brisk and giddy-paced times," and while we are cutting down the repeats of Schubert, Haydn, Mozart, etc. Dr. Muck might cut down the prolix form which Beethoven evolved in Scherzo of this symphony, and the miscalled Minuet (also really a Scherzo) of the fourth, particularly as he cut out the repeat of the [illegible] sympathy with the extreme contrast [illegible] in the first movement; we here prefer rustic simplicity and heartiness to very refined shading; but the great "allegretto" and the brisk finale were excellently interpreted, the last movement being especially fine in spite of an incredibly dashing tempo.

There is more of the atmosphere of the sea in the first 25 measures of "The Flying Dutchman" overture than in the whole of Debussy's "La Mer," and Dr. Muck let the salty gentleman's motive ring out with biting power. There is no fear that this overture will ever be laid on the shelf, or that anyone will inquire whether the Flying Dutchman used a monoplane or a biplane.

But the year 1813 was famous for something besides the birth of Wagner and the beginning of the decline of Napoleon. Exactly a 100 years before this concert a great Italian composer had his birth. Verdi may have been too entirely operatic for commemoration in the symphony concert, and yet we wish that some recognition had been made. A march from "Aida," or the tempest from "Otello" might have been arranged and given as a tribute to the memory of this great master, or even a slow movement by Sgambati. Verdi has shown us that melody is an inalienable part of music and his tunes will be sung quite as long as some of the great symphonies are played. It is true that the real music-lover takes greater delight in a good symphonic concert than in an opera, but Verdi's centennial might have received some recognition even in orchestral concert; since they commemorated John P. Morgan there, last season.

TRAVELER

OCTOBER 11, 1913.

SYMPHONY ORCHESTRA

The Boston Symphony Orchestra plays its first concert of the season in Sanders Theatre, Cambridge, Thursday evening next at 8 o'clock, repeating the program of this week's concerts in Symphony Hall.

Next week's concerts in Symphony Hall by the Symphony orchestra, Friday afternon and Saturday evening, will have the following program:

Glazounoff's Symphony, No. 5, Grieg's overture, "Im Herbst," Caesar Franck's symphonic poem, "Les Eolides," and Dvorak's overture, "Husitska."

RECORD.

OCTOBER 11. 1913

BRILLIANT SYMPHONY OPENING

PROGRAMME.

Beethoven	Seventh Symphony
Brahms	Tragic Overture
Liszt	"Les Preludes," Symphonic Poem
Wagner	"Flying Dutchman," Overture

Happy are those nations which have no histories, and delightful are those concerts about which little new can be written. The only new thing about this concert was the shape of the season tickets, which is a distinct improvement over the old form, and will save much mailing to and fro, when tickets are used by more than a single person, says Louis C. Elson of the opening Symphony performance in The Advertiser.

Very strange it seemed to think that at one time Liszt was held to be a devil of a fellow, by the chief Boston critic (Mr. Dwight) and although the Harvard Musical Assn. allowed its orchestra to give Wagner it was not without serious misgivings. "Nous avons change tout cela," and today the reviewers take the opposite tack and pretend to find many platitudes in "Les Preludes."

We do not agree with these. To us this is the very best of Liszt's symphonic poems, broad, noble and massive; powerful in its orchestration, grandly harmonized, yet melodic in its themes. Dr. Muck read the work with inspiration and brought out all its exaltation without turning the grandeur into bombast, which is too easily done. The technique of the orchestra has got beyond the stage where the Summer vacation breeds roughness. There will be more of finesse in later concerts, but even this opening one was almost "hors ligne," and Liszt's "Les Preludes" was the best part of it. Splendidly did the trumpets give out their figure, and nobly did the horn and harp play their beautiful melody. Mr. A. Holy seems to be a good artist, perhaps a great one. We shall sing "Holy, Holy, Holy" later in the season when we have heard him in longer obbligati. Tremendous applause followed the performance of "Les Preludes."

Brahms' "Tragic Overture" made a good foil to this work. It was German dignity against French ecstasy, as if Goethe were placed beside Lamartine. We do not hear this overture often, yet it is as strong in its field as the "Academic" (which is not academic) is in another. It is not a tragedy of horror, nor is there great pathos in the number; Brahms could not achieve a "Coriolanus" overture, but the majesty of the work is most impressive, and Dr. Muck and the orchestra brought this out finely.

[22]

OCTOBER 11, 1913

THE SYMPHONY CONCER

THE DAY OF BEGINNINGS AN SCRUTINIES

Minor Changes in Routine—Newcomers to the Orchestra—Conductor and Men Begin Where They Ended Last Spring—Beethoven and Brahms for the Classic Composers, and Liszt and Wagner for the Romantic, Make the Programme

SCRUTINY is the prevailing mood at the first Symphony Concert of each new year, and yesterday afternoon in small things and great a considerate management amiably gratified it. At the outset a new form of ticket gave entrance to Symphony Hall. Gone are the yellow rectangular cards, stamped with a skeleton R—for rehearsal—in red outline and garlanded with a thick border of prospective dates. From time beyond recollection those stout and ugly cards have served for every concert in a whole season. Now, a book replaces them containing a detachable red ticket for each concert. In form and aspect, it is the merest commonplace of the theatre or the concert-hall. A few elders shook their heads ruefully because one more "tradition" had vanished. But they will not mislay the new books as often as they did the old cards and the separable tickets are much easier to hand to the youngsters, when Dr. Muck has assembled too many modern pieces. Within the familiar but deceiving covers of the programme books lurked another innovation. A shaded type of the newest fashion has changed the aspect of the pages and again the rueful elders were uneasy until scrutiny assured them that "the historical and descriptive notes" were still written by the eminent hand that has made them unique in the world.

No one finds his seat readily at the first Symphony Concert. Year after year, he—or she—may have occupied it until to go to it is almost instinctive; but for the moment she—and also he—is busy with a reconnoitring inspection of her neighbors. Who has gone from the accustomed place and who has succeeded newly to it? Two mental notes account for each change—one for the departure, one for the arrival. Only the daughters of their mothers, attaining to concert-going age, need no explanation and they usually crowd out no more than a dillettante bachelor with his Friday afternoons on his hands. Then the scrutinizing eyes seek the stage on which the orchestra is assembling. What familiar faces have gone and what unfamiliar rise in their stead? Mr. Strube had vanished and by "The Pops," if not by the regular concerts, most of the parquet and the balcony remembered him. Mr. Mullaly's name—Irish among many Germans—was easy to remember and it stood no longer in the list of the violins. A new harpist was sitting in the regretted Schuecker's place. A new horn-player could be descried under the double-basses, and not all the second violins and the violas could be readily identified. Evidently there had been the "usual changes." The years creep upon the veterans and Dr. Muck is prone to sift them as well as the youngsters. In him, at least, there was no change. Never has he bowed more curtly to welcoming applause; never has the outward aspect of his conducting seemed a juster and smoother mingling of authority and elegance. His music and his men much preoccupied him. He seemed hardly to have a benignant thought for his audience until it clapped the orchestra to its feet at the end of Liszt's symphonic poem.

Then came the higher and subtler scrutinies. Did the orchestra still stand at the pitch of technical mastery and revealing eloquence at which the conductor left it last spring? By many a token—and in the first concert of the new season—it did. Liszt's "Preludes" attested anew the rich and glowing sonorities of trumpets and trombones. The overture to "The Flying Dutchman" summoned their declamatory force. The drums imposed rhythm with the old authority or ran in mysterious under-beat. Beautiful in texture and color was the tone of the horns in the aspiring song of Liszt or the graver and deeper speech of Brahms. The flutes as of old worked glinting tracery upon the air and the clarinets sang in voices smooth and deep. The strings ran the gamut of tone—crystal clear in the first movement of Beethoven's symphony; hushed through the ensuing allegretto; light and bright in the succeeding scherzo; big-voiced, sombre, ominous in Brahms's Tragic Overture; rude as the sea in storm or ecstatic as Senta in vision in the overture to "The Flying Dutchman." And in flawless euphony went the voices of this diversified power.

So far the orchestra was the orchestra as Dr. Muck has remade it in the image of his own standards. It was no less itself in responsiveness to his will. Throughout the concert he asked much of it. He would carve every phrase of Beethoven's symphony upon the air; yet each chiselled line should flow into the whole advancing design. The orchestra understood his purpose and accomplished it. Dr. Muck has an adroit hand with the slowly advancing, the gradually unfolding crescendo. He sees the end from the beginning. He has made the orchestra as adroit and farseeing. He likes the sensitive suspension that seems to poise the music for a new flight, and the orchestra yesterday seemed to hang upon the tips of his staying and releasing fingers. Dr. Muck has an exquisite ear for the quality and the body of tone. A Sembrich herself might have envied the half voice in which the players sang Beethoven's allegretto. They seemed to hear with the conductor's ear. He and they were equal masters of the outflinging tumult of Beethoven's finale. They flooded the music with their exuberance but detail eddied clear in it.

out of an overture and Wagner, Dr. Muck and the orchestra almost set "The Flying Dutchman" in graphic epitome on the bare stage of Symphony Hall—the sea and the storm; the Hollander's fated and fugitive figure; Senta, dreaming through her homely ballad, the glorified ecstasy of the end. Dr. Muck has taught the orchestra to dramatize and characterize. Liszt's symphonic poem of "The Preludes" is kaleidoscopic, turning in changing rhythms, glinting the new shapes of its motives in as changeful colors. With Lisztian swiftness and surety, the conductor and the orchestra made each transition and transformation rhythmically vivid, kept the recurring glamor iridescent and the recurring pomps full blooded and full bodied. Perhaps the music has little substance; it is enough to spread its surface with such glowing rhetoric.

Unless an ironic conductor is contriving ironic contrast, it is not good that "The Preludes" of Liszt should follow in a programme the Tragic Overture of Brahms. Glamor and glow make the symphonic poem; might and almost majesty fill the overture. The one glints with romantic imagining, feverish hot; the other streams with concentrated and sustained power. Not often seemingly did his idea so stir Brahms as did the idea of this Tragic Overture. Into tones—an abstract speech—he would put the abstractions of tragedy; fate foredooming and pursuing; heroic endurance and piteous doom; the hope, the dread, the submission. High abstractions all; cold abstractions perhaps; but they wondrously kindled Brahms's imagination. The incarnating themes leap out of the dark background in stark strength; the course of the tragedy sweeps Brahms through the development of them; he has no time, no will to calculate. Never once does the overture lose its heroic voice; never once does it fall from its bare heights of tragic desolation. And there Brahms's imagination soars. Seldom in all his music are his thoughts in tones so charged with emotion; seldom does he achieve such atmosphere (though he would hate the word) by his harmonic backgrounds; very rarely do his instrumental colors so gleam and darken; as rarely does he sustain such spontaneous and concentrated power. The Tragic Overture is Brahms passionate with high abstractions. Yet the "Brahmsites" seem often to set too little store by it, as the "Lisztians" set over much by the "Preludes." But the ways of musical sects are hard to fathom. Even above itself, Dr. Muck and the orchestra exalted the music in their playing of it.

Throughout the concert, meeting all the scrutinies, Dr. Muck was the conductor whom orchestra and audience have known. He differentiated, as he always differentiates, until he had found the revealing and the characterizing voice for music as diverse of matter and manner as that which the four-fold concert assembled. He found this revealing voice by his choice of pace and accent; he found this characterizing tone by the quality he imposed upon it. Here and there, perhaps, in Beethoven's symphony he etched out a phrase or a progression a little too precisely and by so much stiffened for the instant the plasticity of the music. But it was good to hear the symphony played with thought of the serenity as well as of the elation that is in it; to hear it beginning as in mystery and unfolding beam by beam, as into light; to listen to the allegretto as to song hushed because it is so deep and tender; and to hear the finale tell less by its own tumult than by the contrast of joyous release of the moods that have been pent before. The design of Dr. Muck's performance matched the design of the music.

Above all else, the symphony is a symphony of rhythm, and rhythm tingles from the conductor. No other of our time has his sensitiveness and subtlety in it, scarcely another, as the performance of "The Preludes" proved, has his diversifying and animating power with it. They say that romantic plays of the last century should be acted nowadays only by brilliant virtuosi, who can glamor and glorify them. So also should the kindred music of Liszt's symphonic poems be played. The orchestra was such a troop of virtuosi. Discerning and proportioning, feeling and imparting, the conductor made the piece glow again. There was illusion in the overture to "The Flying Dutchman," and the opera itself is none too illusive nowadays on the stage. Passion of performance in Dr. Muck and the orchestra met the passion of creation in the Brahms of "The Tragic Overture." The scrutiny was passed. Conductor and men has begun where they ended.

H. T. P.

HERALD. BOSTON.

OCTOBER 12. 1913.

2D SYMPHONY CONCERT

The program for the second concerts of the Symphony orchestra next Friday afternoon and Saturday evening will begin with Glazounoff's Symphony No. 5, which has not been heard here since Dr. Muck introduced it to Boston in 1906. Grieg's overture, "Im Herbst," Cesar Franck's symphonic poem, "Les Eolides," and Dvorak's overture, "Husitska," make up the rest of the program.

SUNDAY POST,

OCTOBER 5,

FIRST SYMPHONY CONCERT

Dr. Muck has made a characteristic programme for the opening of the Symphony season next Friday afternoon and Saturday evening.

Symphony in A major, No. 7	Beethoven
Overture, "Tragic"	Brahms
Symphonic poem, "Les Preludes"	Liszt
Overture, "The Flying Dutchman"	Wagner

SUNDAY CONCERTS

The Sunday concerts in Symphony Hall this year will be even more attractive than those of a season ago and there will be more of them. Symphony Hall will be busy practically every Sunday from Oct. 12, when Kubelik gives his recital, to the middle of April. It is impossible at this time to give a complete list of the attractions, for all the negotiations have not yet been closed, but enough can be announced to give an idea of the high quality of artistic excellence that Mr. Mudgett is striving for. In the Sunday series will be included the two concerts in aid of the pension fund and the orchestra, the dates of these being Nov. 16 and March 8. These will be in the afternoon. The Handel and Haydn Society will give three Sunday night concerts. The miscellaneous Sunday afternoon concerts start with Kubelik next Sunday, Oct. 12. Sunday, Oct. 19, will bring Mme. Nellie Melba and Edmond Burke, the baritone. Sunday, Oct. 26, will bring a piano recital by Josef Hofman. The Philharmonic Orchestra of New York, with Fritz Kreisler as soloist, will give the concert of Nov. 2. Frieda Hempl, the brilliant coloratura soprano of the Metropolitan Opera House, with an assisting artist to be announced, will be heard in concert here for the first time Sunday afternoon, Nov. 9. A song recital by Mme. Gadski will come on Sunday afternoon, Nov. 30. Fritz Kreisler's recital, Sunday afternoon, Dec. 7. A joint recital by Harold Bauer and Jacques Thibaud is set for Sunday, Dec. 28. In January there will be concerts by Alma Gluck, Ysaye, Teresa Carreno and Julia Culp. In February will come Mme. Schumann-Heink's annual recital. The Philadelphia Orchestra, with Mischa Elman as soloist, and a concert by Mme. Marie Rappold, soprano, Mme. Matzenauer of the Metropolitan Opera Company, and Franz Eganieff, the German **baritone. In** March there will be concerts by Mme. Voenm Van Endert of the Royal Opera, Berlin, John McCormack and Clara Butt. For most of these concerts the popular prices of last winter will rule, but for one or two it will be necessary, on account of the cost of the attraction, slightly to increase the scale.

To Jan Kubelik, the distinguished Bohemian violinist, falls the honor of opening the series. He will give a recital there next Sunday afternoon, Oct. 12, at 3:30 o'clock.

The programme he has arranged is one of great interest and contains much of beauty. It is as follows:

Concerto in B minor, No. 3	Saint-Saens
Chaconne (for violin alone)	Bach
"Legende"	Wieniawski
"Mazurka"	Wieniawski
"Carneval Russe"	Wieniawski
"Caprice"	Paganini
"Scene de la Czardas"	Hubay

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the trials and tribulations of a young woman with high social ambitions as well as the ultima thule of her desires. It is written in a genuine comedy vein, but and the lines are highly amusing, but underneath it all there is a thread of satire and common sense which gives the poem an added charm. The book is published by Paul Elder & Co. of San Francisco, and is a beautiful piece of typographical work.

CAMBRIDGE SYMPHONY CONCERTS

The Symphony Orchestra will this season, as usual, give eight concerts in Sanders Theatre, Cambridge, under the auspices of Harvard University. The concerts will come, as in the past, on Thursday evenings, and the dates are Oct. 16, Nov. 13, Dec. 11, Jan. 15, Feb. 5, Feb. 26, March 26 and April 23.

Six soloists of high rank have been engaged for the series, there being no soloists at the first and last concert. These artists will be Mme. Teresa Carreno, pianist; Mme. Boehn van Endert, soprano; Fritz Kreisler, violinist; Miss Ruth Deyo, pianist; Mme. Marie Sundelius, soprano, and Mr. George Proctor, pianist. Mme. Carreno, Mme. van Endert and Mr. Kreisler are included in the soloists who will appear with the Symphony Orchestra at its Boston concerts. Miss Ruth Deyo is a brilliant American pianist of whom much is expected. Mr. George Proctor is a Boston pianist, who has many friends in Cambridge. Mme. Marie Sundelius is also a resident of this city, and is regarded as one of the foremost of Boston sopranos.

Subscribers to the series of last season have until tomorrow, Monday, Oct. 6, in which to renew subscriptions and secure the seats they had last year. Application should be made to George Kent, University Bookstore, Harvard square, Cambridge. The unclaimed seats will be offered for sale at the University Bookstore next Saturday morning, Oct. 11. A limited number of seats have been reserved for college officers and invited guests.

HERALD. BOSTON. OCTOBER 5.

FIRST SYMPHONY

Dr. Muck has made a characteristic program for the opening of the Symphony season next Friday afternoon and Saturday evening. It has been his habit to reserve new and strange works for later in the autumn, and for his opening program he has chosen nothing to shock the sensibilities of the most conservative.

It is as follows:

Beethoven's Symphony in A major, No. 7; Brahms' overture, "Tragic"; Liszt, Symphonic poem, "Les Preludes"; Wagner, overture, "The Flying Dutchman."

MISS FARRAR'S RECITAL

Miss Geraldine Farrar will give a song recital in Symphony Hall Tuesday afternoon, Oct. 28, at 2:30 o'clock. For the first time in her career she will undertake an entire concert program in New York Saturday, Oct. 25, and in Boston the following Tuesday. Heretofore she has relied upon an assistant; thus two years ago when she last sang here she had as her associate Edmond Clement. She now believes that she can undertake the entire recital of songs. For the past three weeks Miss Farrar has been giving concerts along the Pacific coast, which is hearing her for the first time. Her success has been equal to the highest expectations.

At her concert in Boston she will sing a program of 24 songs, in German, French and English, songs classical and modern. The tickets are now on sale at Symphony Hall.

MME. MELBA

After an absence of several years Mme. Nellie Melba is returning to Boston to give a concert in Symphony Hall on Oct. 19, at 3:30 o'clock. She was last heard here with the orchestra in 1910 and since then has not been in America, for her time has been almost entirely occupied with her operatic ventures in Australia and her work in Great Britain. She is the last of a wonderful generation of singers. Today, from all accounts, the beauty of tone and suavity of delivery which made her famous are unimpaired.

In her concert here she will have the assistance of Mr. Edmond Burke, a young baritone whom she discovered and who has been in her opera company in Australia. His voice and musicianship have been highly praised. The sale of seats for the concert will open at the box office, Symphony Hall, next Friday morning, Oct. 10.

FIRST SUNDAY CONCERT

Jan Kubelik, the distinguished Bohemian violinist, will open the series of Sunday concerts in Symphony Hall this season on next Sunday afternoon, Oct. 12, at 3:30 o'clock. He is an interesting personality. When he first came to this country, about 10 years ago, he was known for his extraordinary technique and wonderful tone. Musicians generally regarded him not so much as a "violinist" as a "fiddler," but Kubelik has grown greatly in recent years. He is now a serious musican to be reckoned with seriously.

The program will be as follows:

Concerto in B minor, No. 3	Saint-Saens
Chaconne	Bach
"Legende"	Wieniawski
"Mazurka"	
"Carneval Russe"	
"Caprice"	Paganini
"Scene de la Czardas"	Hubay

SUNDAY CONCERTS

The sunday afternoon concert in one year has become an important factor in the musical life of Boston. The popular success of the series surpassed the fondest hopes of those who were instrumental in organizing the concerts, which were of a uniformly high standard.

The concerts this year will be even more attractive than those of a season ago, and there will be more of them, lasting from Mr. Kubelik's recital on Oct. 12 to the middle of April. It is impossible at this time to give a complete list of the attractions, but enough can be announced to give an idea of the artistic excellence for which Mr. Mudgett is striving. In this Sunday series will be included the two concerts in aid of the pension fund and the orchestra on Nov. 16 and March 8. These will be in the afternoon. The Handel and Haydn Society will give three Sunday night concerts. The miscellaneous Sunday afternoon concerts start with Kubelik next Sunday, Oct. 12. Sunday, Oct. 19, will bring Mme. Melba and Edmond Burke, the baritone. Sunday, Oct. 26, will bring a piano recital by Josef Hofmann. The Philharmonic orchestra of New York with Fritz Kreisler as soloist will give the concert of Nov. 2. Frieda Hempl, the brilliant coloratura soprano of the Metropolitan Opera House, with an assisting artist, will be heard in concert here for the first time Sunday afternoon, Nov. 9. A song recital by Mme. Gadski will come on Sunday afternoon, Nov. 30; Fritz Kreisler's recital, Sunday afternoon, Dec. 7. A joint recital by Harold Bauer and Jacques Thibaud is set for Sunday, Dec. 28. In January there will be concerts by Alma Gluck, Ysaye, Teresa Carreno and Julia Culp. In February will come Mme. Schumann-Heink's annual recital. The Philadelphia orchestra will come with Mischa Elman as soloist, and there will be a concert by Mme. Marie Rappold, soprano, Mme. Matzenauer of the Metropolitan Opera Company, and Franz Eganieff, the German baritone. In March there will be concerts by Mme. Boehn Van Endert of the Royal Opera, Berlin, John McCormack and Clara Butt. For most of these concerts the popular prices of last winter will rule, but for one or two it will be necessary,

INFORMATION OBSCURED

on account of the cost of the attraction, to change the scale slightly.

TREMONT TEMPLE CONCERTS

Miss Evelyn Parnell, a Boston coloratura soprano, who has just returned after four years in European opera houses, will be heard for the first time since she left the Boston Opera House at the opening concert of the Tremont Temple Concert Course, with Michael J. Dwyer, tenor, on Thursday evening, Nov. 6. Miss Parnell had a signal success in Dublin with the Quinlan Opera Company last season, and will return to Ireland this winter to fill operatic and concert engagements, after which she will go to La Scala, Milan. The Tremont Temple Course this season will consist of six concerts. The first will be Irish in its general character, the second Scotch, and the third an evening of Home Songs of America and England. The fourth concert will be patriotic, the fifth a Request night and the final concert an operatic night. Miss Evelyn Scotney and Howard White of the Boston Opera Company will be heard at the second concert with Miss Ellen Keller, violinist, Thanksgiving night, Nov. 27. The sale of course tickets will begin Monday, Oct. 13.

BANKERS' CONCERT

For the first time since the dedicatory concert in Symphony Hall in 1900 the Symphony Orchestra will give a concert before the opening of its regular season. This will be on Thursday evening, Oct. 9, and is given by the bankers of Boston as a compliment to the delegates present at the convention of the Bankers' Association of America. The entire Symphony Orchestra will be used, with Dr. Muck as its conductor. He will play the program with which he opens the Symphony season on the following afternoon: Beethoven's 7th Symphony; Brahms's "Tragic" Overture; Liszt's "Preludes" and Wagner's Overture to "The Flying Dutchman."

CAMBRIDGE CONCERTS

The Symphony Orchestra will this season give eight concerts in Sanders Theatre, Cambridge, under the auspices of Harvard University. The concerts will come on Thursday evenings and the dates are Oct. 16, Nov. 12, Dec. 11, Jan. 15, Feb. 5, Feb. 26, March 26 and April 23.

Six soloists of high rank have been engaged for the series. There will be no soloists at the first and last concerts. The artists will be Mme. Teresa Carreno, pianist; Mme. Boehn van Endert, soprano; Fritz Kreisler, violinist; Miss Ruth Deyo, pianist; Mme. Marie Sundelius, soprano, and George Proctor, pianist. Mme. Carreno, Mme. van Endert and Mr. Kreisler are included in the soloists who will appear with the Symphony Orchestra at its Boston concerts. Miss Ruth Deyo is a brilliant American pianist of whom much is expected. Mr. Proctor has many friends in Cambridge. Mme. Marie Sundelius is regarded as one of the foremost of Boston sopranos. She will sing several times this season with the Symphony Orchestra.

Subscribers to the series of last season have until tomorrow (Monday), Oct. 6, in which to renew subscriptions and secure the seats they had last year. Applications should be made to George Kent, University bookstore, Harvard square, Cambridge. The unclaimed seats will be offered for sale at the University bookstore next Saturday morning, Oct. 11. A limited number of seats have been reserved for college officers and invited guests.

MR. MUDGETT'S CONCERTS.

An interesting list of midweek concerts is announced by L. H. Mudget for this season. The Kneisel and Flonzaley quartets will give their usual series. The former will give four concerts on Thursday evenings beginnin Nov. 4; the latter on Thursday evenings; beginning Dec. 4. The lis of singers will include Maggi Teyte, Julia Culp, Mme. Sundelius Helen Allen Hunt, Emilio Gorgorza, H Evan Williams and John Chipman. M Chipman is new to this city. The pianists will comprise Miss Katherine Goodson, Miss Ruth Deyo, and Messrs. Backhaus, Harold Henry (new) and Leopol Godowsky. Miss Parlow will give a violin recital. Miss Beatrice Harrison, a English 'cellist, will make her first appearance here, and Jean Gerardy wil give a recital. The Schroeder Trio wil also be heard. As usual, Mr. Elmendor and Mr. Newman will deliver a series o illustrated lectures. More detailed announcement of these concerts will b made later.

TRAVELER

OCTOBER 4,

SYMPHONY HALL SUNDAY CONCERTS

Encouraged by the marked success attending last season's series of Sunday afternoon concerts in Symphony Hall, Manager Mudgett is arranging for an even stronger list of attractions this year. He will offer as the opening concert, Sunday afternoon, Oct. 12, the eminent violinist, Jan Kubelik, in the following program:

Concerto in B minor, No. 3, Saint-Saens; Chaconne (for violin alone), Bach; "Legende," "Mazurka," "Carneval Russe," Wieniawski; "Caprice," Paganini; "Scene de la Czardas," Hubay.

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Jan Kubelik, Famous Bohemian Violinist, Coming Next Sunday

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GLOBE—OCTOBE

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The season of these concerts will be a long one. Beginning next Sunday afternoon with a recital by Mr Kubelik, it is likely to continue with some entertainment each Sunday until the middle of April. In this series there will be included the two concerts for the pension fund of the orchestra, which will fall on Nov 16 and March 8. There will be an intermission in the afternoon series on the days of the three usual Sunday evening concerts by the Handel and Haydn Society.

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The following soloists have alread been engaged: Mme Wilhelmina Wrig Calvert, Miss Adelaide Griggs, Mi Grace Kerns, Mrs Grace Bonner Wi liams, Dan Beddoe, Earl Cartwrig Willard Flint, Lambert Murphy, W liam H. Pagdin and William Hinshaw.

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Duane White, 9 Howland st, Roxbur is head of the voice committee, to whor those wishing to join the chorus shoul apply.

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The Boston Symphony Orchestra wil this season, as usual, give eight concerts in Sanders Theatre, Cambridge, under the auspices of Harvard University. The concerts will come on Thursday evenings, Oct 16, Nov 13, Dec 11, Jan 15, Feb 5, Feb 26, March 26 and April 23.

The solo artists will be Mme Teresa Carreno, pianist; Mme Boehn van Endert, soprano; Fritz Kreisler, violinist; Miss Ruth Deyo, pianist; Mme Marie Sundelius, soprano, and Mr George Proctor, pianist. Mme Carreno, Mme van Endert and Mr Kreisler are included in the soloists who will appear with the Symphony Orchestra at its Boston concerts.

Subscribers to the series of last season have until tomorrow in which to renew subscriptions and secure the seats they had last year. Application should be made to George Kent, University Bookstore, Harvard sq, Cambridge.

The unclaimed seats will be offered for sale next Saturday morning. A limited number of seats have been reserved for college officers and invited guests.

MONITOR, BOSTON, MASS.

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* * *

JAN KUBELIK

Violinist who opens series of Sunday afternoon concerts in Symphony hall

appearing twice and the New York Philharmonic orchestra and the Philadelphia orchestra each appearing once. The first musical artists of the world visiting this winter are to given recitals. Popular prices are to be continued, 1000 seats being offered at $1, as last year, for all but two concerts, at which the scale will be somewhat raised.

Jan Kubelik, the violinist, opens the series Oct. 12, playing the following works: Concerto in B minor, Saint-Saens; chaconne, Bach; "Legende," mazurka and Russian Carnival," Wieniawski; caprice, Paganini; czardas, Hubay.

Among the bookings definitely made are the following: Oct. 19, Mme. Melba, soprano, and Edmond Burke, baritone; Oct. 26, Josef Hofmann, pianist; Nov. 2, Philharmonic orchestra, Mr. Stransky, conductor, with Fritz Kreisler as soloist; Nov. 9, Mme. Frieda Hempel, soprano; Nov. 16, Boston Symphony orchestra, Dr. Muck, conductor; Nov. 30, Mme. Gadski, soprano; Dec. 7, Fritz Kreisler, violinist; Dec. 28, Harold Bauer, pianist.

January bookings include Mmes. Gluck, Carreno and Culp and Mr. Ysaye. In February Mmes. Schumann-Heink, Rappold and Matzenauer and Franz Egenieff, baritone, are to sing; and the Philadelphia orchestra, Mr. Stowkowski, conductor, with Mischa Elman as soloist, is to play. Artists engaged for March are Mmes. van Endert and Butt and Mr. McCormack.

Three of the Sundays of the season will be taken up with concerts by the Handel and Haydn Society.

* * *

Beethoven's seventh symphony will be the chief work on the program of the opening rehearsal and of the Boston Symphony orchestra Oct. 10 and 11. The other numbers will be the "Tragic" overture of Brahms, the "Preludes" symphonic poem of Liszt and the "Flying Dutchman" overture of Wagner.

* * *

Concerts are to be given by the Boston Symphony orchestra at Sanders theater, Cambridge, on Thursday evenings during the winter as follows: Oct. 16, Nov. 12, Dec. 11, Jan. 15, Feb. 5, Feb. 26, March 26 and April 23. The soloists are Mmes. van Endert, Deyo, Sundelius and Carreno, and Messrs. Kreisler and Proctor.

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Reduced prices on season tickets for the Boston opera performances of the coming season last until Nov. 1, according to announcements of the box office managers. The house is said to be s[illegible] to just about the same extent as was last year at this time. The [illegible]scription for the cheapest [illegible] second balcony has been [illegible] the most expensive [illegible] and at the front of [illegible] been excellent. Th[illegible] [illegible]rted in the $2 [illegible] in the first balco[illegible]

INFORMATION OBSCURED

on account of the cost of the attraction, to change the scale slightly.

TREMONT TEMPLE CONCERTS

Miss Evelyn Parnell, a Boston coloratura soprano, who has just returned after four years in European opera houses, will be heard for the first time since she left the Boston Opera House at the opening concert of the Tremont Temple Concert Course, with Michael J. Dwyer, tenor, on Thursday evening, Nov. 6. Miss Parnell had a signal success in Dublin with the Quinlan Opera Company last season, and will return to Ireland this winter to fill operatic and concert engagements, after which she will go to La Scala, Milan. The Tremont Temple Course this season will consist of six concerts. The first will be Irish in its general character, the second Scotch, and the third an evening of Home Songs of America and England. The fourth concert will be patriotic, the fifth a Request night and the final concert an operatic night. Miss Evelyn Scotney and Howard White of the Boston Opera Company will be heard at the second concert with Miss Ellen Keller, violinist, Thanksgiving night, Nov. 27. The sale of course tickets will begin Monday, Oct. 13.

BANKERS' CONCERT

For the first time since the dedicatory concert in Symphony Hall in 1900 the Symphony Orchestra will give a concert before the opening of its regular season. This will be on Thursday evening, Oct. 9, and is given by the bankers of Boston as a compliment to the delegates present at the convention of the Bankers' Association of America. The entire Symphony Orchestra will be used, with Dr. Muck as its conductor. He will play the program with which he opens the Symphony season on the following afternoon: Beethoven's 7th Symphony; Brahms's "Tragic" Overture; Liszt's "Preludes" and Wagner's Overture to "The Flying Dutchman."

CAMBRIDGE CONCERTS

The Symphony Orchestra will this season give eight concerts in Sanders Theatre, Cambridge, under the auspices of Harvard University. The concerts will come on Thursday evenings and the dates are Oct. 16, Nov. 12, Dec. 11, Jan. 15, Feb. 5, Feb. 26, March 26 and April 23.

Six soloists of high rank have been engaged for the series. There will be no soloists at the first and last concerts. The artists will be Mme. Teresa Carreno, pianist; Mme. Boehn van Endert, soprano; Fritz Kreisler, violinist; Miss Ruth Deyo, pianist; Mme. Marie Sundelius, soprano, and George Proctor, pianist. Mme. Carreno, Mme. van Endert and Mr. Kreisler are included in the soloists who will appear with the Symphony Orchestra at its Boston concerts. Miss Ruth Deyo is a brilliant American pianist of whom much is expected. Mr. Proctor has many friends in Cambridge. Mme. Marie Sundelius is regarded as one of the foremost of Boston sopranos. She will sing several times this season with the Symphony Orchestra.

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MR. MUDGETT'S CONCERTS.

An interesting list of midweek concerts is announced by L. H. Mudgett for this season. The Kneisel and Flonzaley quartets will give their usual series. The former will give four concerts on Thursday evenings beginning Nov. 4; the latter on Thursday evenings; beginning Dec. 4. The list of singers will include Maggie Teyte, Julia Culp, Mme. Sundelius, Helen Allen Hunt, Emilio Gorgorza, H. Evan Williams and John Chipman. Mr. Chipman is new to this city. The pianists will comprise Miss Katherine Goodson, Miss Ruth Deyo, and Messrs. Backhaus, Harold Henry (new) and Leopold Godowsky. Miss Parlow will give a violin recital. Miss Beatrice Harrison, an English 'cellist, will make her first appearance here, and Jean Gerardy will give a recital. The Schroeder Trio will also be heard. As usual, Mr. Elmendorf and Mr. Newman will deliver a series of illustrated lectures. More detailed announcement of these concerts will be made later.

TRAVELER

OCTOBER 4,

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Reduced prices on season tickets for the Boston opera performances of the coming season last until Nov. 1, according to announcements of the box office managers. The house is said to be to just about the same extent as was last year at this time. The scription for the cheapes second balcony has been the most expensive and at the front of been excellent. Th rted in the $2 in the first balc

TRANSCRIPT

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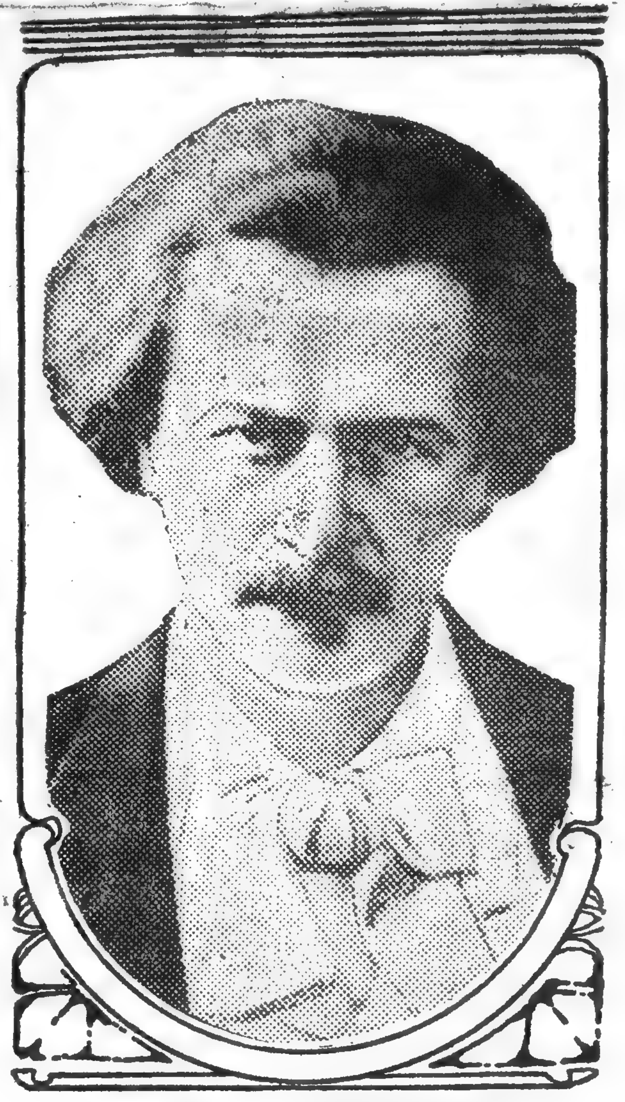

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From EVG. NEWS
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Date OCT 4 1913

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QUIRER
Philadelphia, Pa.
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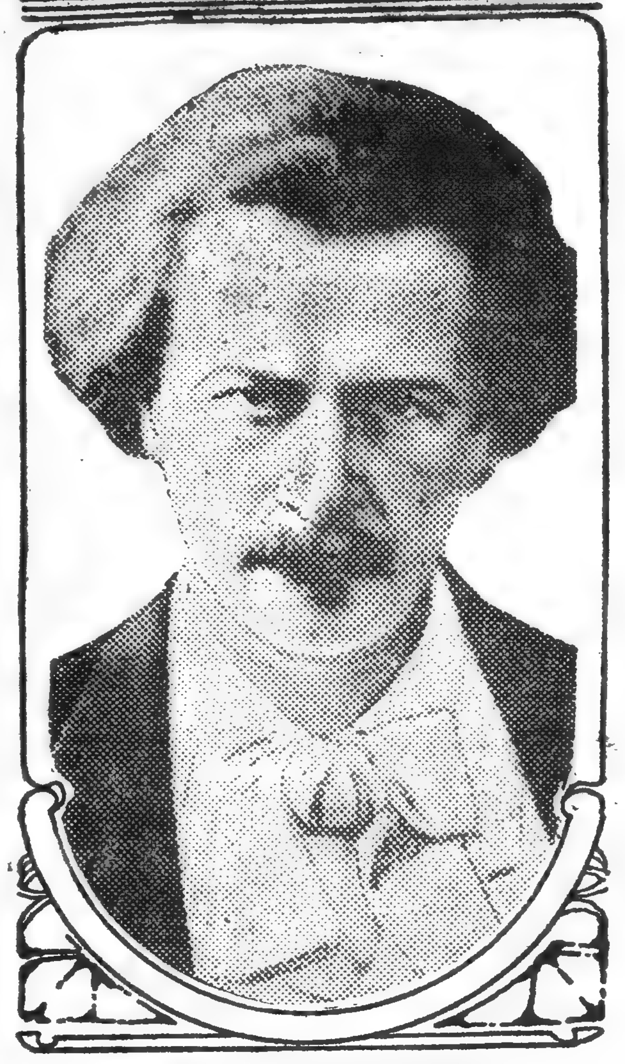

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Dr. Karl Muck, conductor of the Boston Symphony, who arrived in America from Europe last Tuesday, was decidedly less optimistic about new music abroad than Mr. Stokowski is reported to have been. Nevertheless, the New England orchestra's director did bring back with him a number of works which may prove attractive.

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He has two pieces by Max Schillings, "Meergruss" and "Seemorgen," and he will do some new short piece by Fritz Delius. He purposes reviving this year Rachmaninoff's symphony in E minor, No. 2, and it is likely that he will play outside of Boston, as well as in Boston, Mahler's Fifth Symphony, which had such a sensational success in Boston last spring.

From EVG. NEWS
Address: Baltimore, Md.
Date OCT 4 - 1913

TO HAVE NO NOVELTIES

Boston Symphony Found Them Unsuccessful Last Year And Will Omit Them.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, on his return from Europe last Tuesday said that he did not have a brilliant list of novelties to offer to the patrons of the orchestra this winter, as last year had been most unfruitful in this direction. He has brought back with him the score of the new symphony by Heinrich Noren of Dresden, best known in this country as the composer of the theme and set of variations which he called "kaleidoscope." The new symphony is entitled "Vita."

He has a symphonic poem by Reznicek, composer of the opera "Donna Diana," which is called "Peter Schlemihl," the source of its inspiration of course being the famous story of the man who lost his shadow. He has two pieces by Max Shillings, "Meergruss" and "Seemorgen," and he will do some new short pieces by Fritz Delius. He purposes reviving this year Rachmaninoff's Fifth Symphony in E minor, No. 2, and it is likely that he will play outside of Boston as well as in Boston Mahler's Fifth Symphony, which had such an extraordinarily sensational success in Boston last spring.

From EVG. STAR
Address: Baltimore, Md.
Date OCT 4 - 1913

Boston Symphony Orchestra.

Dr. Karl Muck, conductor of the Boston Symphouy Orchestra, on his return from Europe last Tuesday said that he did not have a brilliant list of novelties to offer to the patrons of the orchestra the coming winter, as the past year has been most unfruitful in this direction. He has brought back with him the score of the new symphony by Heinrich Noren, of Dresden, best known in this country as the composer of the theme and set of variations which he called Kaleidoscope.

From AMERICAN
Address: Baltimore, Md.
Date OCT 5 - 1913

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From Providence, R. I.
Address OCT 4 - 1913
Date

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BOSTON SYMPHONY ORCHESTRA.

Dr. Karl Muck, the conductor of the Boston Symphony orchestra, arrived in Boston last Monday where he has been making final preparations for his season's work. On the same ship with him were several new members of the orchestra. Altogether there will be seven new members in the orchestra. These comprise Alfred Holy, the new first harp, who succeeds the late Heinrich Schuecker; Bruno Jaenicke, a new first horn; two new first violins, to take the places of Messrs. Strube and Mullaly; two new second violins, and a new viola. Mr. Gustav Strube, so well known in Providence and for many years in the orchestra, has become the professor of harmony and counterpoint in the Peabody Institute at Baltimore. Mr. Mullaly has retired on a pension; likewise Mr. Akroyd and Mr. Marble of the second violins. Mr. Jaenicke, the new horn, is regarded as one of the most celebrated horns in Europe and comes from the celebrated Royal Opera House in Weisbaden. The orchestra will start the season in superb condition and greater results than ever are expected from it. As already announced, the general sale of season tickets for the Providence series will open at Seddon's newsstand, Butler's Exchange, 123 Westminster street, Monday morning, Oct. 13.

From TIMES
Address: Brooklyn, N. Y.
Date OCT 4 1913

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, on his return from Europe last Tuesday, said that he did not have a brilliant list of novelties to offer to the patrons of the orchestra the coming winter, as the past year had been most unfruitful in this direction. He has brought back with him the score of the new symphony by Heinrich Noren, of Dresden, best known in this country as the composer of the theme and set of variations which he called "Kaleidoscope." The new symphony is entitled "Vita." He has a symphonic poem by Rexnicek, composer of the opera, "Donna Diana," which is called "Peter Schlemihl," the source of its inspiration, of course, being the famous story of the man who lost his shadow. He has two pieces by Max Schillings, "Meergruss" and "Seemorgen," and he will do some new short pieces by Fritz Delius. He purposes reviving this year Rachmaninoff's Symphony in E minor, No. 2, and it is likely that he will play outside of Boston as well as in Boston Mahler's Fifth Symphony, which had such an extraordinarily sensational success in Boston last spring.

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From RECORD
Address: Philadelphia, Pa.
Date OCT 5 1913

Boston Symphony Orchestra.

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ork, 1884

BRINGS MANY NOVELTIES

GLOBE

OCTOBER 13,

KUBELIK GIVEN A ROUSING RECEPTION

Delighted Audience Makes Him Play Overtime.

Symphony Hall Crowded at First of Sunday Concerts.

Jan Kubelik's magnetic personality and splendid playing have always made him exceedingly popular in Boston, but it is doubtful if the brilliant Bohemian violinist was ever accorded such a demonstrative reception as he was yesterday afternoon in Symphony Hall. To begin with, the hall was filled beyond its seating room, and when Mr Kubelik played the last selection on his program every person in the audience insisted, by applause, that he play again. This he did, giving Sarasate's "Spanish Dance." But instead of letting him off with that, the audience demanded more, and Mr Kubelik finally responded with Rubinstein's "Romance."

So exquisitely did Mr Kubelik handle this beautiful melody that, far from satiated, his listeners became even more vociferous in showing their appreciation than before. There was nothing to do but respond, and this time Mr Kubelik played "Abendlied," one of the lesser known, and too infrequently heard compositions by Robert Schumann.

This time, Mr Kubelik felt sure, his audience had had enough, and after several acknowledgements of the applause, he retired to his room, out of hearing range of the auditorium, packed away his violin, and prepared to depart. It was perhaps four or five minutes later that word was brought to him that his audience was still at it applauding more earnestly than ever. Whereupon he unpacked his violin again took the stage, and played Wieniawski's "Carneval Russe," and this time his listeners relented and let him retire.

Mr Kubelik's appearance marked the opening of the Fall and Winter Sunday afternoon concerts at Symphony Hall, and if yesterday's attendance means anything, the success of the season is already assured.

Mr Kubelik opened with Saint-Saens' Concerto in B Minor, No. 3, in three movements, allegro non troppo, andante quasi allegretto and molto moderato e maestoso: allegro non troppo. This opening number was perhaps as much enjoyed as anything he played. His next selection, Bach's "Chaconne," he played without accompaniment, George Falkenstein adding much to the enjoyment of all the other numbers by his excellent work at the piano.

Then followed a suite from Henri Wieniawski, "Legende," "Mazurka" and "Polonaise in A Major." These were all played with the perfect execution that has placed Mr Kubelik among the world's greatest violinists, and so delighted were his hearers that this time they insisted on more, Mr Kubelik responding with "Poem Fibich," arranged by himself.

Next on the program was "Caprice," by Paganini, and Mr Kubelik closed his regular program with Hubay's "Scene de la Czardas." But by now his wonderful playing had put his audience in a mood for more, and more they did have until he had played four other selections, enumerated above.

Next Sunday afternoon Mme Melba is to sing at Symphony Hall, and assisting her will be Edmund Burke, baritone, from the Covent Garden Opera, London; Gabriel Lapierre, pianist, and Marcel Moyse, flutist. The third concert in the series will be given Oct 26, when Josef Hofmann will be the attraction.

OCTOBER 13
JOURNAL

Great Crowd Hears Kubelik in Concert In Symphony Hal

By E. F. Harkins

KUBELIK, perhaps the most brilliant exponent of the bravura school of violinists, opened the Sunday afternoon concert season at Symphony Hall yesterday before an audience that lacked only a small number to equal the largest ever crowded into that well-known home of music. The few seats vacant were among the best in the house.

The young Bohemian violinist—he is now 33—has not changed materially in appearance or performance. His form is still youthful, his physiognomy impassive and inscrutable, his dress remains made up of the old-fashioned frock coat, with stand-up collar and plain black tie; his temperament is still cool and his technique retains its unique brilliancy. The sobriquet of "20th century Paganini" seems to fit him better every time he comes. He is a singular personality and an equally singular virtuoso. The cognoscenti may proclaim that he is not a great artist, yet they flock to hear him just the same. They were there in Symphony Hall yesterday. The public likes him frankly for his spectacular style.

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[illegible] commentary on Kubelik's art that not until the program had been two-thirds played was there anything like an imperative call for an encore. That was after his performance of Wieniawski's fireworks piece, the Polonaise in A major; and in response to the applause he gave his own arrangement of the "Poem" by Fibich, originally a piano piece. Then, as if to justify the opinion that classifies him with the sensational virtuosos of long ago, he gave a wonderful performance of the Paganini "Caprice." It was enough to take the violin student's breath away. There was something uncanny about it, which is what the commentators of long-gone days used to say of Paganini's playing, for it seemed as if unseen hands were sweeping the strings with feathery lightness.

There was lttle to evoke applause in the uninspired performance of the Saint-Saens Concerto in B minor, No. 3, which opened the recital, for not until the last movement was there any evidence of the brilliant tone that has always distinguished Kubelik's playing. In this movement, too, the audience heard the flalgeolet tone—the harmonics—that the extraordinary Bohemian has cultivated more effectively, perhaps, than any of his contemporaries. The Bach Chaconne gave him an opportunity to display his superb technical power. Only a master of the violin can compass the difficulties of that work and make them at once clear and harmonious. This Kubelik did without any show of effort, in his own cool, confident, almost enigmatic manner.

But the first number that unmistakably appealed to the audience in general was the Wieniawski "Legende," a melody that Kubelik played with unwonted feeling and with generally beautiful tone. The last number on the program was Hubay's "Scene de la Czardas."

It was a holiday for Kubelik, even though his tone and technique showed flaws now and then.

Next Sunday the soloist at Symphony Hall will be Mme. Melba, who will have as her assistants Edmund Burke, barytone; Gabriel LaPierre, pianist, and Marcel Moyse, flute.

BOSTON POST,
OCTOBER 13,

KUBELIK THE MASTER HEARD

Big Audience Hears Unusually Sweet Violin Tone

BY OLIN DOWNES

The first of the Sunday concerts which will be given throughout this season, under the direction of Mr. Mudgett, took place yesterday afternoon in Symphony Hall. The audience was a very large one, with many standing, for Jan Kubelik, violinist, returned, and in his manner Mr. Kubelik has changed little since he was last in Boston. In performance he is not less modest and sincere than of yore. He is even a somewhat "retiring" personage, dignified, deprecating in the face of applause. And always, it appears to some of us, a trifle stiff, a trifle ill at ease. The head of hair is with some artists a professional affectation going out of fashion. It is part of Mr. Kubelik, with his dark, Slavic features. And always he looks as if he did not belong in a concert hall. He is genuinely a "personality," and requires no gallery plays to prove it.

Mr. Kubelik has never had so beautiful a tone, and his instrument appeared to be an unusually fine one. From the low G to the highest harmonic this tone is uncommonly sweet, pure and expressive. Under ordinary circumstance, too. Mr. Kubelik's intonation is uncommonly sure. Yesterday momentary conditions caused a string to slip now and then, but this was a passing matter. The curious part of it all was the musicianship, the well-thought-out character of each passage, the unaffected simplicity and expressiveness of the playing, yet the comparative listlessness of it all.

Mr. Kubelik has surely, on previous occasions in Boston, been in better vein. Even in a technical sense he has played more boldly and brilliantly. The Saint-Saens B-minor concerto, with the circus tunes of the finale, the Bach Chaconneall was dutifully, musically played, without exaggeration, with entire and comprehending subservience of the conceptions of the individual to the intentions of the composer—and nearly all the playing was of a piece. The old "Legende" of Wieniawski was for once a pleasure, for it was played so simply. The other pieces, also old and out-worn, lacked the compelling fire that causes even old war-horses to prance again.

Mr. Kubelik should be heard again soon. He is far more than a technician, which adjective was applied to him in a rather exclusive manner when he first visited America. With him there is always seriousness, sincerity. The tone is lacking neither in quality, warmth nor refinement. But the question arises whether the fault is not in the prescribed formula of violin recital programmes and in much music that the concert violinist studies which may not be congenial to Mr. Kubelik. We might find that small pieces by Dvorak, or the showy and emotional music of a Hungarian rhapsody, or even the little "Poeme" of Fibich which he played as an encore yesterday after the last Wieniawski piece, were more to him than a chaconne of Bach, a concerto of Saint-Saens, a sonata, say, of Beetho- [illegible]

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om SUN
ddress: Baltimore, Md.
Date OCT 12 1913

With Five Soloists, Boston Symphony Promis

FOR some days now the straws of musical advertising have been indicating the direction of the zephers of the musical season which we are actually approaching very rapidly. In a week or two we will doubtless be overrun with announcements of concerts, recitals and operas. In the meantime, however, the word goes forth that Geraldine Farrar, the popular prima donna, is to be the soloist at the first of the season's Boston Symphony concerts and that other musicians of equal fame and importance in their several walks of musical life will either play or sing at the series.

The first of the winter's grand operas is to be "Mme Butterfly," and this will be heard in the first week of November, as will the first of the Peabody artist recitals, the particular artist, however, not having been announced at this writing. Before long we are to have the first of the winter's concerts of this Philharmonic Society of New York, which announces two noted singers and its own concert master as its season's soloists. All of which will serve to plunge Baltimore into the very midst of the harmonic maelstrom in short order.

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IT is as yet quite impossible to learn from reading the three of closely-typed pages of laudatory effusions concerning the forthcoming Boston Orchestra season, just what the policy of the organization will be here in regard to its programs. Much space is devote to commenting on the fact that the orchestra last season was criticized for presenting so much modern music—though how we are to hear new music if the visiting orchestras do not play it is not apparent, as we certainly have no organization in Baltimore to play it for us—but whether Dr. Muck, the interesting conductor of the famous band proposes to give us more classic than modern music this season is not stated.

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A SOMEWHAT remarkable list of soloists for the five Boston concerts is presented. At the November concert Geraldine Farrar will sing, the date being November 5. On December 3 Fritz Kreisler, the noted violinist, will play with the orchestra. On January 7 that most interesting of musical figures, Teresa Carreno, will play. At the February concert a newcomer will be heard in Baltimore, Mme. Van Endert, of the Royal Berlin Opera. February 18 is the date of this concert. At the final Boston concert of the present series, which takes place on March 18, Paderewski will play, although some little of the value will be taken from the importance of this announcement by the fact that Paderewski is scheduled for a recital at the Lyric at a much earlier date.

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OF all these artists none except the German singer is unknown here, but as they are all musicians of the very highest distinction they should, if our local music lovers are at all interested in celebrities, draw even larger houses than usual. Farrar is regarded by many persons as the most beautiful prima donna in the world She is a singer of rare gifts, although her operatic performances certainly have uneven values. She seems so essentially an opera singer that it will be somewhat strange to be listening to her in concert, but this will have a special interest in that she will be "herself," rather than some character, and it is to be remembered that she is passing fair to look upon!

KREISLER is one of the truly great violinists, Carreno a pianist of splendid individualism and power. Paderewski, naturally, must be regarded as the most importan acquisition of the series, because he is the greater celebrity of all, and it is not every day that one can hear the most talked-of pianist in the world with the most famous orchestra that plays in our American concert halls.

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SPEAKING of the Boston Orchestra, Reginald de Koven, who was in town last week assisting at the early performances of his new opera, "Her Little Highness," said that he regarded it as one of the finest organizations in the world, if not the very finest, for this season; that the instruments had been so long in each other's company that they had become mysteriously affiliated, and that—he was speaking of the violins in particular, pointing out that two violins being played for a number of years at the same desk seemed to become amalgamated—they actually vibrated together and that this amalgamation was more apparent in the Boston Orchestra than in any that he had heard, except possibly one in Berlin.

This is a thing that one does not often consider, this affiliation of instruments, but it is a thing that probably accounts for much, because the personnel of the Boston Orchestra has changed comparatively little for many years and it is very evident that this close relationship between the players and the instruments on which they play would in the natural course of events make fo. tonal unity that would not be apparent in a younger or less perfectly developed band. Other orchestras may have more appealing choirs, but none is more perfectly balanced, so that the Boston concerts this season will rightly attract the greatest amount of attention as they recur from month to month.

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MME. VAN ENDERT, who is the only unfamiliar soloist of the group, is called the successor, at the Royal Opera in Berlin, of Geraldine Farrar, whose roles she now sings there. It is said that until three years ago the management of the Berlin Opera was unable to find a singer that it regarded as being of sufficient height in the stellar horizon to fill Miss Farrar's place. Then one day Count von Huelson, the intendent of the opera house, happened to hear Mme. Van Endert sing at the Royal Opera in Dresden. He immediately secured her release and placed her under a long contract with the Berlin house. She is described as being young, comely and magnetic, as well as the possessor of a warm, rich soprano voice, which she uses with the greatest skill in singing Mozart and the music of the eighteenth century. She will only be heard in America with the Boston Orchestra.

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MME. ROSA RAISA, the Polish soprano who is to make her American debut in Baltimore on the evening of Friday, November 7, when she will appear as Cho Cho San in Puccini's "Madame Butterfly," is heralded as a singer of very unusual equipment, quite as much at home in dramatic as in lyric roles. She also is described as young and handsome. For several years she has been singing with pronounced success in Europe. She was engaged for the Chicago Grand Opera Company by Campanini himself, who is said to have been deeply impressed with her beautiful voice and with the enthusiastic manner in which she was received at the Parma Verdi Centennial celebration. Giovanni Martinelli, who is to sing the role of Pinkerton, will also make his American debut on this occasion. He is the Italian tenor who for several seasons has been the "first" tenor of La Scala in Milan and who last summer alternated with Caruso at Covent Garden.

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From NORTH AMERICAN
Address: Philadelphia, Pa.
Date OCT 12 1913

Boston Orchestra Season Here

In a few weeks the Boston Symphony Orchestra will begin its Philadelphia season. The first concert in the series of five is scheduled for the Academy of Music on the evening of November 3. Philadelphia has always evinced a deep interest in the highly artistic contributions of the Boston organization. This was the first of the large eastern cities to be included in a tour of the orchestra. The first concert was given here in 1886, and Philadelphia has thus heard these fine players under all of its conductors, since the days of Henschel. Dr. Karl Muck continues as the director this year. After November 3 the dates for the concerts are December 1, January 5, February 16 and March 16.

The soloist at the opening concert will be Geraldine Farrar. Then will come Teresa Careno, the Venezuelan pianist; Elisabeth Boehm Van Endert, a new soprano, and Paderewski, in the order named.

Mme. Van Endert will make her first appearance in America under the exclusive auspices of the Boston Symphony. She is the successor of Geraldine Farrar at the Royal Opera, Berlin. After Miss Farrar left, many were tried in her position in Berlin, but all were found wanting until the "Intendant," Count Von Huelson, went to Dresden and heard Mme. Van Endert singing in the opera there. He secured her release from the Dresden contract, and is now strongly intrenched in the popular favor of the German capital.

She is said to be young and comely, possessed of much personal charm and vocal gifts of unwonted beauty. She has been before the public for only seven years. For the last three Mme. Van Endert has been in Berlin. Her greatest triumph came with the production of Richard Strauss' opera, "Der Rosenkavalier," in which she had the principal soprano role. She sang the part under Doctor Muck's direction fifty-seven times during the first season of the music drama.

From RECORD
Address: Philadelphia, Pa.
Date OCT 12 1913

The announcements for Philadelphia's musical season the coming winter are now practically completed with the arrival of the prospectus for the five concerts to be given here by the Boston Symphony Orchestra. The orchestra has never been in better physical condition, and, under the leadership of Dr. Karl Muck, is reaching a higher point of perfection in performance than ever in its history. The concerts will be given in the Academy of Music Monday evenings, November 3, December 1, January 5, February 16 and March 16. The general sale of season tickets will open tomorrow morning at Miss Harris' ticket office in Heppe's piano rooms, No. 1119 Chestnut street.

The soloist at the first concert will be Geraldine Farrar, of the Metropolitan Opera Company; at the second concert, Fritz Kreisler; at the third concert, Teresa Carreno; at the fourth concert, Elizabeth Boehn Van Endert, and at the fifth concert Paderewski.

Mme. Van Endert is a newcomer who is making her first appearance in America under the auspices of the Boston Symphony Orchestra. She is the successor in the Royal Opera House, Berlin, of Miss Farrar. When Miss Farrar left many were tried, but all were found wanting to fill her place until Count von Huelson, intendant, heard Mme. Van Endert singing in Dresden, where she was the principal lyric soprano. He secured her release from her Dresden contract and took her to Berlin. Mme. Van Endert, from all accounts, is young, comely and with much charm of manner. She is said to possess a voice of great beauty and to sing with unusual skill. She has been singing in public but seven years. Her first was devoted to concert work. Then for three years she was in Dresden and for the past three years she has been in Berlin. In Berlin among other things she created the name part in Richard Strauss' "Der Rosenkavalier," and under Dr. Muck's direction sang it 56 times during its first season there.

From POST
Address: Washington, D. C.
Date

Boston Symphony Orchestra.

The general sale of season tickets for the five concerts which the Boston Symphony Orchestra is to give in Washington this season will open at Droop's music store next Wednesday morning, October 15. There is but a limited number of such tickets to be disposed of this year. As has been the case for several years, nearly the whole house has been taken by subscription before the opening of the sale. The concerts will be given at the New National Theater on Tuesday afternoons at 4:30 o'clock. The dates are November 4, December 2, January 6, February 17, and March 17. Mme. Teresa Carreno, Mme. Boehm Van Endert, Kreisler, and Paderewski will be the soloists this season.

Symphony Promises A Rare Season

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IT HAS BEEN a number of years now since "Madame Butterfly" has been given a really worthy presentment in Baltimore with a great orchestra, which must always be the leading factor in a Puccini opera, and with a big chorus and elaborate settings for the first act. The forthcoming production will be entirely new and we are promised a number of "novel effects" never before attempted. "Madame Butterfly," on its own merits, entirely apart from any interest that may be taken in the American debut of singers who have been making successful appearances in Europe, should attract large crowds to the Lyric on this first opera night, and it seems especially good news that it has been chosen for the season's premiere.

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THE Philadelphia opera season opens a few days before our local one, with Mary Garden in her wonderful impersonation of Tosca, and this we are to have in Baltimore on our second opera night, November 14, when Giorgini will sing the tenor role and Polese that of the sardonic Scarpia. Following closely the prospectus of the Philadelphia season, the third Baltimore opera, scheduled for November 21, will be "Die Walkuere," when Julia Claussen, the famous German soprano, will sing the role of Bruenhilde, others in the cast being Mme. Saltzman-Stevens, Mme. Osborn-Hannah and Dalmores, Whitehill and Scott.

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THE concerts of the Philharmonic Society of New York, under the direction of Josef Stransky, will take place, as usual, on three Monday evenings, the dates being November 24, when Leopold Kramer, the new concertmeister, will play; Feb-ruary 9, when Julia Culp will sing, and March 9, when the soloist will be Alma Gluck.

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ON Tuesday next, at the Florestan Club, there will be an "Evening of French Songs," presented by Lucien Odend'hal, barytone, assisted by Felice Lula, harpist, who was formerly associated with the Savage Opera Company and who is now residing in Baltimore. Howard R. Thatcher will be at the piano.

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ON November 10, Emmanuel Wad, pianist, and Bart Wirtz, violoncellist, both of the Peabody Conservatory, will start on a recital tour of the South. They will be absent from Baltimore from time to time to meet the demands of their itinerary.

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ON the afternoon of Monday, October 27, Harold Randolph, the director of the Peabody Conservatory, will give a piano recital at the new Æolian Hall, in New York. It was stated at the Conservatory yesterday that this concert was not to be regarded as indicating that Mr. Randolph was entering the concert field, but that it was in line with the somewhat general movement agitating the musical centres of the country at this time, a movement intended to demonstrate the theory that it is not necessary to study in Europe in order to become a musician of the first rank. As every one in Baltimore knows, Mr. Randolph's pianistic achievement is entirely the result of work done in this country, so that his recital in New York should be a practical demonstration of the doctrine of "America for Americans," of which we are hearing so much.

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THE musical journals are full of "musical America for musical Americans" just now, and the feeling that there are as skillful, if not more skillful, teachers of music in its many branches on this side of the ocean as ever lived "abroad" is taking a very firm root here. Hence this movement, if movement it may be called, or perhaps it had best be described as "co-operation," among the dwellers in the realms of harmony who are interesting themselves in American musical things in general and in musical pedagogy in particular. Hence, also this recital in New York, at which Mr. Randolph will "demonstrate."

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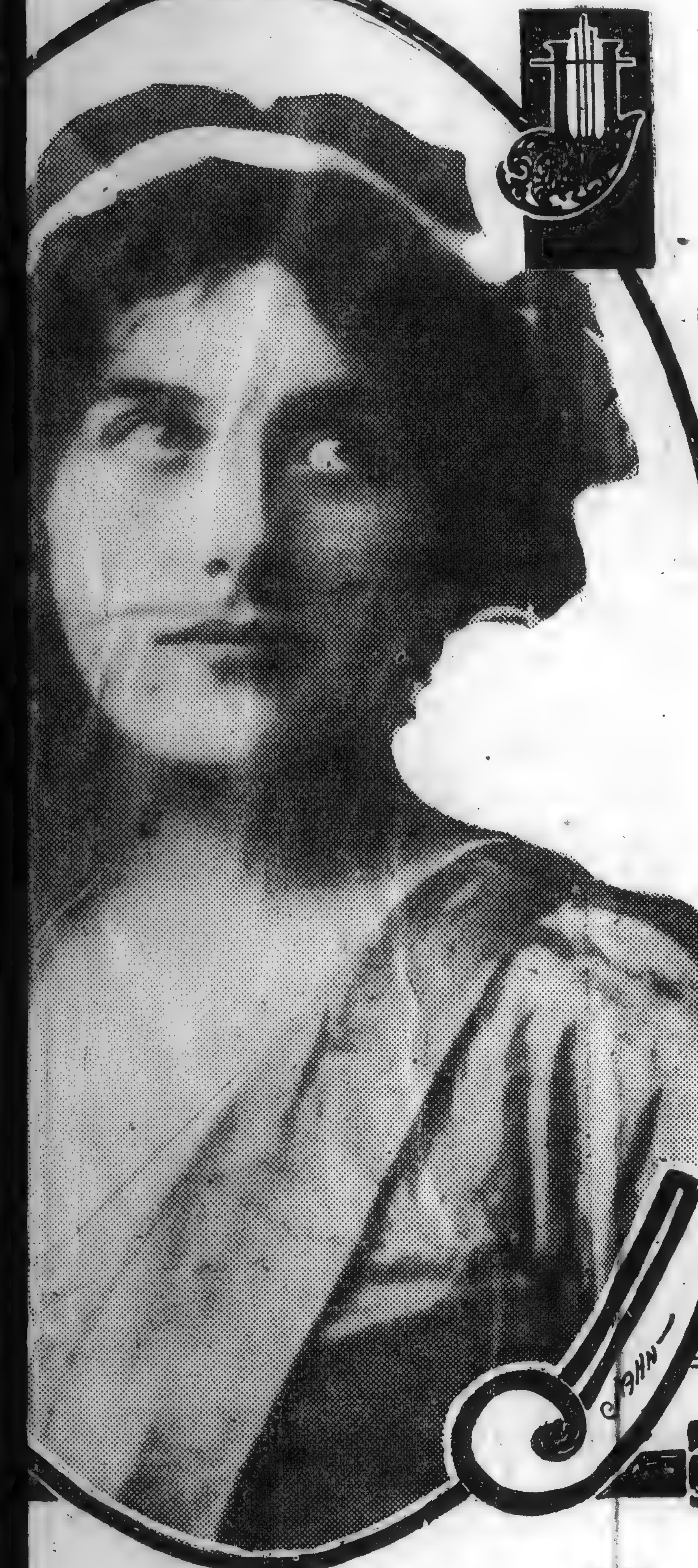
I DO not think that anyone who knows questions for a moment the ability of teachers in America to teach, nor does anyone doubt that absolute technical perfection can be attained in this part of the world. Particularly is this so of instrumental music. For example, beautiful pianists, technically regarded, are constantly being turned out of our conservatories, as why should they not be?

But the general public who does the supporting of musicians has, up to this time, been somewhat slow to recognize art that has not the cachet of European approval. Fortunately this same public is becoming a bit more sprightly in this respect. American artists no longer sing or play to empty benches merely because they have not been "made in Europe." If they fail to attract audiences, it is because they do not measure up to the standard of perfection demanded, whether they gained their schooling at home or in Europe.

J. O. L.



FRITZ KREISLER

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MME VAN ENDERT

From ENQUIRER

Address: Philadelphia, Pa.

Date OCT 12 1913

Est 1884

Boston Symphony Orchestra

The announcements for Philadelphia's musical season the coming winter are now practically completed with the arrival of the prospectus for the five concerts to be given here by the Boston Symphony Orchestra. These promise to be the most successful in the history of the orchestra. The subscription for the series which now consists almost entirely of renewals by last year's subscribers is already very large. The orchestra has never been in better physical condition and under the skilled leadership of Dr. Karl Muck, a giant among the conductors of today, it is reaching a higher point of perfection in performance than ever in its history. Moreover, the list of soloists engaged for this year is extraordinarily attractive. A soloist for each concert, each of the artists is of supreme excellence.

The concerts as usual will be five in number and will be given in the Academy of Music Monday evenings. The dates are November 3, December 1, January 5, February 16 and March 16. The general sale of season tickets will

young, comely and with much charm of manner. She is said to possess a voice of great beauty and to sing with unusual skill. She has been singing in public only seven years.

DR. KARL MUCK

From CITIZEN

Address: Brooklyn, N. Y.

Date OCT 1 - 1913

The Boston Symphony Orchestra, which is to give its regular series of five Philharmonic concerts at the Academy of Music this winter announces three soloists,—Fritz Kreisler, Mme. Boehn van Endert and Paderewski. The concerts will be given on Friday evenings; the dates being Nov. 7, Dec. 5, Jan. 9, Feb. 20 and March 20.

Holders of season tickets of the year 1912-13 who have not already renewed their subscription for the coming concerts may do so and secure seats occupied by them last year respectively at any time on or before next Saturday, Oct. 18, at 6 o'clock in the afternoon. Old subscribers of 1912-13 who renew their subscription or or before that date may exchange their sittings for others that may not at that time be taken by making request in writing at the time of renewal of the old subscription. Applications for changes will be considered in the order in which they are received.

The opening general sale of season tickets for all will be on Friday, Oct. 24, at 4:00 p. m., at the Brooklyn Academy of Music Building and will continue daily thereafter at the hour when the ticket offices of the institute are open.

Lecture recitals on the programme at these concerts will be given as in recent years on Thursday afternoons just preceding the concerts.

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m POST

dress: Washington, D. C.

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Boston Symphony Orchestra.

The general sale of season tickets for the five concerts which the Boston Symphony Orchestra is to give in Washington this season will open at Droop's music store next Wednesday morning, October 15. There is but a limited number of such tickets to be disposed of this year. As has been the case for several years, nearly the whole house has been taken by subscription before the opening of the sale. The concerts will be given at the New National Theater on Tuesday afternoons at 4:30 o'clock. The dates are November 4, December 2, January 6, February 17, and March 17. Mme. Teresa Carreno, Mme. Boehm Van Endert, Kreisler, and Paderewski will be the soloists this season.

From TIMES

Address: Brooklyn, N. Y.

Date OCT 11 1913

Estal 4

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From

Address Ph

Date OCT 4 - 1913

Est 1884

NEW SYMPHONY BY HEINRICH NOREN IS TO BE HEARD HERE

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, on his return from Europe last Tuesday said that he did not have a brilliant list of novelties to offer to the patrons of the orchestra the coming winter, as the past year had been most unfruitful in this direction. He has brought back with him the score of the new symphony by Heinrich Noren, of Dresden, best known in this country as the composer of the theme and set of variations, which he called "Kaleidoscope." The new symphony is entitled "Vita." He has a symphonic poem by Renecik, composer of the opera "Donna Diana," which is called "Peter Schlemihl," the source of its inspiration, of course, being the famous story of the man who lost his shadow. He has two pieces by Max Schillings, "Meergruss" and "Seemorgen," and he will do some new short pieces by Fritz Delius. He purposes reviving this year Rachmaninoff's symphony in E minor No. 2, and it is likely that he will play outside of Boston as well as in Boston Mahler's fifth symphony, which had [illegible]

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rom STANDARD UNION

Address Brooklyn, N. Y. OCT 1 1913

Date

Esta 1884

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From PRESS
Address: Philadelphia, Pa.
OCT 12 1913

Three B

GERALDINE F
MLLE PAVLOWA
MME BOEHM VAN E

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* * *

From EVENING SUN
Address Baltimore, Md.
Date T 19

SOLOIST AT THE SYMPHONY OPENING

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SHE is one of the most popular members of the Metropolitan Opera Company in New York, and has been called "the most beautifud woman in opera." She will sing at the Lyric on November 5, when the Boston orchestra, under the direction of Dr. Muck, gives its first concert in this season.

From HERALD
Address: Washington, D. C.
Date

ork, 1884

The general sale of season tickets for the five concerts which the Boston Symphony Orchestra is to give in Washington the coming season will open at Droop's Music Store next Wednesday morning, October 15. There is but a limited number of such tickets to be disposed of for this year, as in several years past, nearly the whole house has been taken by subscription before the opening of the sale. The concerts will be given, as in the past, in the New National Theater on Tuesday afternoons at 4:30. The dates are November 5, December 2, January 6, February 17 and March 17.

The Washington concerts of the famous orchestra are not only the most important musical afternoons of the season, but they have come to be social functions of the first quality. It is quite the thing for people of social importance to be subscribers to the concerts and consequently the Washington audiences are always of unusual distinction. This year the series from an artistic point of view promise to be exceptionally brilliant. The orchestra itself is in the best of physical condition and its discipline and perfection of ensemble have been brought to the highest point of its history by the skill and inspired leadership of its conductor, Dr. Karl Muck. Thirty-two years of arduous and conscientious endeavor to maintain the orchestra at the highest point of artistic and technical proficiency are now reaping their just reward. Recognition of its orchestral performance is universal. Its position as leader is accepted without dispute. Its patronage is limited only by the capacity of the hall in which it plays and its audiences everywhere are marked in their keenness of musical discernment and justness of appreciation. If it is a pleasure to listen to the Boston Symphony Orchestra, it is an honor to the orchestra to play to such a public as it attracts.

The orchestra itself must always be, so to say, the principal soloist at its concerts, but the public demands, and rightly so, that there be assisting artists in order that it may observe celebrated personalities in music and likewise listen to music which demands a soloist. To secure soloists of a rank fitted to appear with the orchestra is not an easy task, but for Washington this year the management believes that it has been exceptionally fortunate in its soloists.

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Mme. Elizabeth Boehm van Endert is a newcomer. The principal lyric soprano of Royal Opera, Berlin, where she is the successor of Geraldine Farrar, she comes America for a few weeks this winter special arrangement with the Boston Symphony Orchestra, which has exclusive command of her services in the East. She is young, comely, and charming of manner, and is the possessor of a warm, rich soprano, which she is said to use with great skill. She is particularly adept in the music of Mozart and the other classis masters of the Eighteenth century.

Dr. Muck has arranged an interesting scheme of programs for the Washington concerts, of which more will be said later. The regular season of the orchestra opened last Friday in Boston with great success.

Carl Muck

From PUBLIC LEDGER
Address Philadelphia
Date 12 1913

Establi

Geraldine Farrar, the fascinating prima donna of the Metropolitan Opera Company; at the second concert, Fritz Kreisler; at the third onncert, Teresa Carreno; at the fourth concert, Mme. Elisabeth Boehn van Endert, and at the fifth concert, Paderewski. It would be supererogatory to discuss the merits of such artists as Miss Farrar, Mme. Carreno, Mr. Kreisler and Mr. Paderewski. All of them are known and affectionately admired here. Each stands at the topmost rung of the ladder of fame. Each represents supreme excellence in a particular branch of the art of music.

Mme. van Endert is a newcomer, who is making her first appearance in America next winter, under the auspices of the Boston Symphony Orchestra. With this large number of important concerts in the principal cities of the East, the Boston Symphony Orchestra is able to offer to artists such inducements as to enable it to command their services exclusively for a short tour. Last year it brought to America under such conditions Fritz Kreisler, and the year before Josef Hofmann. This year it has the honor to introduce the principal lyric soprano of Germany.

Mme. van Endert is the successor in the Royal Opera House, Berlin, of Miss Farfar. When Miss Farrar left many were tried, but all were found wanting to fill her place until Count von Huelson, Intendant, heard Mme. van Endert singing in Dresden where she was the principal lyric soprano. He secured her release from her Dresden contract and took her to Berlin where she now is. Mme. van Endert, from all acounts, is young, comely and with much charm of manner. She is said to possess a voice of great beauty and to sing with unusual skill. She has been singing in public but seven years. Her first was devoted to concert work. Then for three years she was in Dresden and for the last three years she has been in Berlin. In Berlin, among other things, she created the name part in Richard Strauss' most successful opera, "Der Rosenkavalier," and under Dr. Muck's direction sang it 66 times during its first season there. Dr. Muck has planned for Philadelphia an unusually interesting series of programmes. There

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OCT 12 1913

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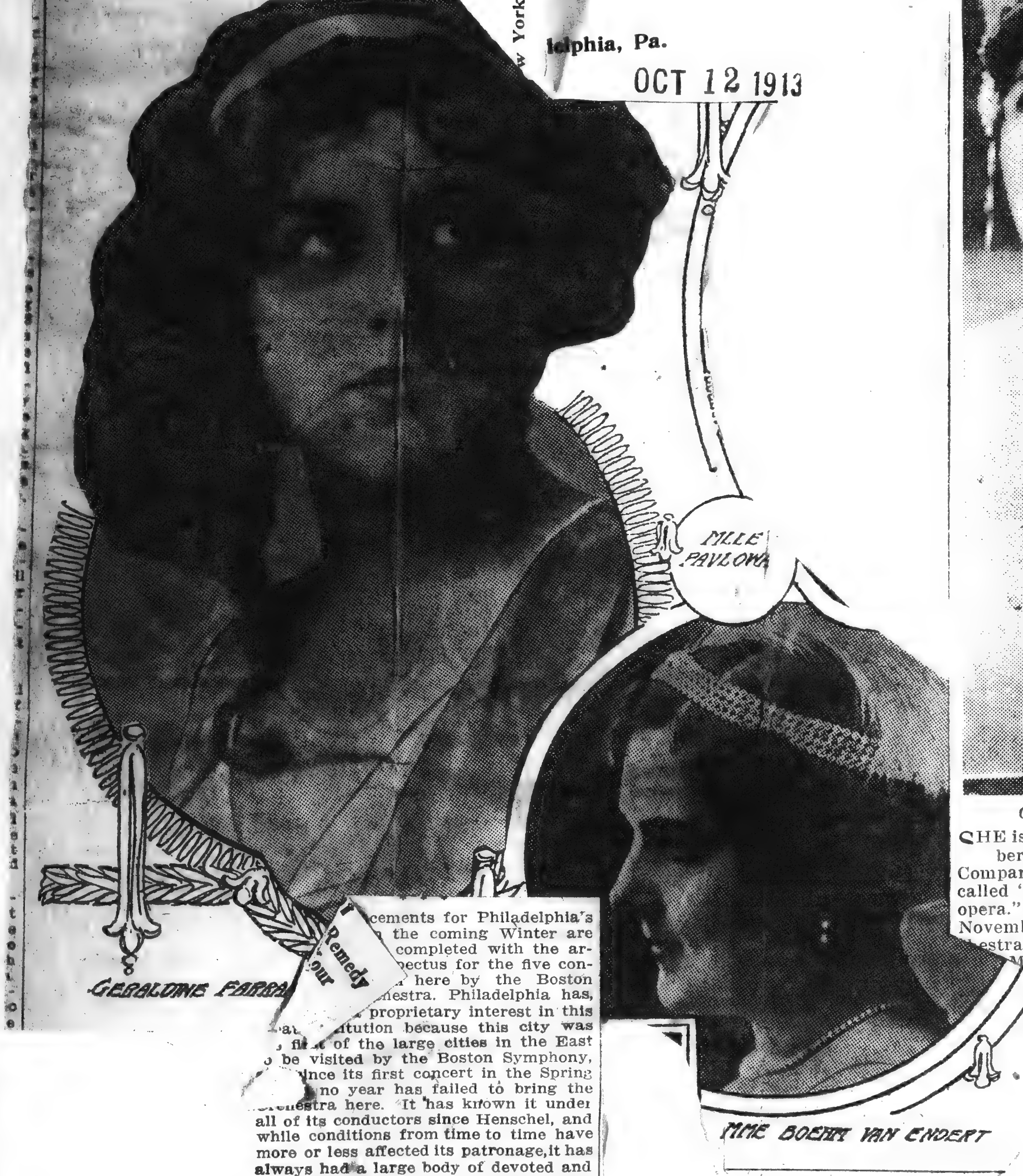

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Carl Muck

From JOURNAL

Address: Providence, R. I.

Date OCT 12 1913

The sale of season tickets for the six concerts the Boston Symphony Orchestra is to give in this city the coming winter will open to-morrow morning. A considerable part of the house has already been taken by subscription, and with the brilliant list of soloists the orchestra announces, the series is expected to be the most successful the orchestra has ever given in this city. The increase in number of concerts from five to six was in deference to the expressed wishes of a large number of the regular subscribers. They will be given in Infantry Hall on Tuesday evenings, Oct. 21, Nov. 18, Dec. 30, Feb. 3, March 24 and April 14.

It was considered at the close of last season that Dr. Muck had brought the orchestra up to the highest point of virtuosity it had ever attained since its organization. He starts in this fall practically where he left off and it may be assumed that he will secure even more brilliant results during the coming winter since the Boston Symphony Orchestra is undoubtedly one of the most perfect ensemble instrument in the world.

The six soloists that have been engaged are Mme. Gadski, Ruth Deyo, Fritz Kreisler, Teresa Carreno, Paderewski and Florence Hinkle. Two of these are brilliantly successful American women. Ruth Deyo is a pianist who has already had a remarkable career which promises still greater things in the future, and Florence Hinkle, who has twice sung here with the University Glee Club, is the possessor of a soprano voice of more than usual beauty which she uses with most uncommon skill.

Their appearances with the Boston Symphony Orchestra will be the only occasion on which Paderewski and Kreisler will be heard in this city. To Mme. Gadski, the dramatic soprano with the Metropolitan Opera, New York, who is known and admired in this city, will fall the honor of opening the season.

* * *

From

Address Providence, R. I.

Date OCT 11 1913

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony orchestra has already announced that it will give six concerts in Providence the coming season and the general sale of season tickets for these will open at Seddon's news stand, Butler Exchange, 123 Westminster street, Monday morning, Oct. 13. The concerts will be given on Tuesday evenings in Infantry hall. The dates are Oct. 21, Nov. 18, Dec. 30, Feb. 3, March 24 and April 14. A considerable part of the hall has been taken by last year's subscribers, and with the brilliant array of artists the management announces the season should altogether be the most successful the orchestra has ever had in this city. The soloist at the first concert will be Mme. Gadsk, principal dramatic soprano of the Metropolitan Opera House, New York. This remarkable artist is unquestionably the foremost dramatic soprano of our time. She has risen gradually but surely in her art until today her services are in demand, not merely for the great opera produced in New York, but all her spare time must be given to concert work. Practically her whole career has been in America for it was America who discovered and first appreciated her and who has given her the greatest rewards.

At the second concert the soloist will be Miss Ruth Deyo. Miss Deyo belongs to that constantly increasing group of American women who are making fame for themselves in music. She is a pianist of unusually brilliant attainments and while she has accomplished much, a still more brilliant future awaits her.

The great violinist, Fritz Kreisler, has been engaged for the third concert. This will be his only appearance in Providence. His performance a year ago of the Beethoven concert with the orchestra was one of the memorable events of the season. A supreme artist he stands today without rival amongst the violinists of our time.

For the fourth concert that most remarkable woman, Teresa Carreon, has been engaged. Still youthful in figure, still beautiful in face, only her snow-white hair betrays the fact that she is nearly 60 and for 38 years has been playing from time to time in America. She is the last of that generation of great women pianists that glorified the end of the 19th century. Her two contemporaries, Essipoff and Menter, have retired but Mme. Carreno still retains the fire and skill of her youth.

The March concert will bring as soloist Paderewski, the greatest pianist probably the world has ever known and, by all odds, the most fascinating and interesting figure among contemporary musicians. He is in this country for a long tour but this is his only appearance in Providence with the Boston Symphony orchestra. Now at the height of his mature poweds, his art is said to be more compelling than ever. The soloist engaged for the last concert is Florence Hinkle, a most delightful singer who has come forward in recent years, and has attained a richly deserved popularity. A beautiful voice, she uses it with uncommon skill and is one of the most popular of the American singers now before the public. The orchestra is in magnificent condition. Its achivements under Dr. Muck last season were remarkable but even more may be expected this year.

From TRIBUNE

Address: Providence, R.

Date OCT

Established: Lond

Musical Circle Have Busy

Attractive Programmes Arranged for Steinert Series and Boston Symphony Concerts. — Other Musical Events in Prospect.

MUSIC lovers, throughout this city and State are looking forward with keen anticipation to the opening of the musical season here with the opening concerts of the Boston Sympnony Orchestra and the Steinert series. Meanwhile the various musical clubs are beginning the season with notably attractive programmes. The Chopin Club, of which Mrs. C. L. Harris is President, opened its season at Churchill House on Thursday morning with an audience of members and guests which taxed the capacity of the ball room.

The Chaminade Club, of which Mrs. George Hall is President, will open its season in Froebel Hall on Thursday morning. The programme will be devoted to folk songs and dances of the world.

The Scotney Concert Trio will give a concert in Pawtucket on the evening of Nov. 4, when Mr. Howard White, Mme. Scotney White and Mr. Waller, violinist, will appear.

In arranging his second series of Steinert concerts for the coming season, Mr. Albert Steinert of Providence is pursuing further the project which he inaugurated successfully last season and which bids fair to have a revolutionary influence in the future management of concerts. Mr. Steinert, it will be remembered, desired to arrange a series of concerts by means of which the public at the lowest possible prices might find itself in a position to profit by the talent of the greatest concert artists of the day. "Good music," he said, "should become as popular as the 'movies.'".

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EVENING NEWS

Address: Baltimore, Md.

Date OCT 11 1913

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Address: Baltimore, Md.

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BOSTON HERALD.

OCTOBER 20.

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Performance Marked by Habitual Respect for Composer, Hearers and Art.

By PHILIP HALE.

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It was over 19 years ago that Mme. Melba began to delight thousands in this city by the splendor and beauty of her voice and by the perfection of her art. Three years ago next December she sang at a Symphony Concert and appeared in "La Boheme" at the Boston Opera House. During these years the great public has been faithful to her. She deserved and deserves this admiration. In opera and on the concert stage she has never displayed the airs and graces of the spoiled prima donna. She was never kittenish, after the manner of certain stout sopranos. She did not run impatiently toward the footlights to greet effusively the dear public. She did not take liberties with her hearers and give them pinchbeck for gold, relying on her reputation and their good nature. She has always respected her audiences the composer and her art.

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Yesterday while the work of Time was noticeable—thus the extreme upper notes did not always have the pure, full quality that long distinguished them, the trill was not the wondrous feat of former years, and in the air from "Louise" there was apparent effort—Mme. Melba nevertheless was again the accomplished artist and richly deserved the enthusiastic applause to which she generously responded with songs—French, Italian and also in English—the inevitable "Comin' thro' the Rye" which some unknown Scot long ago composed for the use of prima donnas, as Mortimer Collins said of the poet Horace that he wrote to be quoted in the House of Commons. There was the beautiful attack of a phrase, there was the admirable sustaining and ending of a melodic line, there was the careful phrasing, the adorable simplicity in expression, the peculiar tonal quality in the middle and lower registers that is in itself emotional. Witness her singing of Mimi's "Farewell."

Mr. Burke has a virile, resonant voice. He is a sturdy singer, inclined to force tone and he has his moments of sentimentalism. When he sang in English, as in other languages, his enunciation was not always distinct.

Mr. Moyse has an unusually large tone and facile execution, he phrases as a musician. Mr. Lapierre was a sympathetic accompanist.

The concert next Sunday will be a piano recital by Josef Hofmann.

[30]

From JOURNAL
Address: Providence, R. I.
Date OCT 12 1913

Es 1884

The sale of season tickets for the six concerts the Boston Symphony Orchestra is to give in this city the coming winter will open to-morrow morning. A considerable part of the house has already been taken by subscription, and with the brilliant list of soloists the orchestra announces, the series is expected to be the most successful the orchestra has ever given in this city. The increase in number of concerts from five to six was in deference to the expressed wishes of a large number of the regular subscribers. They will be given in Infantry Hall on Tuesday evenings, Oct. 21, Nov. 18, Dec. 30, Feb. 3, March 24 and April 14.

It was considered at the close of last season that Dr. Muck had brought the orchestra up to the highest point of virtuosity it had ever attained since its organization. He starts in this fall practically where he left off and it may be assumed that he will secure even more brilliant results during the coming winter since the Boston Symphony Orchestra is undoubtedly one of the most perfect ensemble instrument in the world.

The six soloists that have been engaged are Mme. Gadski, Ruth Deyo, Fritz Kreisler, Teresa Carreno, Paderewski and Florence Hinkle. Two of these are brilliantly successful American women. Ruth Deyo is a pianist who has already had a remarkable career which promises still greater things in the future, and Florence Hinkle, who has twice sung here with the University Glee Club, is the possessor of a soprano voice of more than usual beauty which she uses with most uncommon skill.

Their appearances with the Boston Symphony Orchestra will be the only occasion on which Paderewski and Kreisler will be heard in this city. To Mme. Gadski, the dramatic soprano with the Metropolitan Opera, New York, who is known and admired in this city, will fall the honor of opening the season.

* * *

From
Address Providence, R. I.
Date OCT 11 1913

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony orchestra has already announced that it will give six concerts in Providence the coming season and the general sale of season tickets for these will open at Seddon's news stand, Butler Exchange, 123 Westminster street, Monday morning, Oct. 13. The concerts will be given on Tuesday evenings in Infantry hall. The dates are Oct. 21, Nov. 18, Dec. 30, Feb. 3, March 24 and April 14. A considerable part of the hall has been taken by last year's subscribers, and with the brilliant array of artists the management announces the season should altogether be the most successful the orchestra has ever had in this city. The soloist at the first concert will be Mme. Gadsk, principal dramatic soprano of the Metropolitan Opera House, New York. This remarkable artist is unquestionably the foremost dramatic soprano of our time. She has risen gradually but surely in her art until today her services are in demand, not merely for the great opera produced in New York, but all her spare time must be given to concert work. Practically her whole career has been in America for it was America who discovered and first appreciated her and who has given her the greatest rewards.

Es 1884

At the second concert the soloist will be Miss Ruth Deyo. Miss Deyo belongs to that constantly increasing group of American women who are making fame for themselves in music. She is a pianist of unusually brilliant attainments and while she has accomplished much, a still more brilliant future awaits her.

The great violinist, Fritz Kreisler, has been engaged for the third concert. This will be his only appearance in Providence. His performance a year ago of the Beethoven concert with the orchestra was one of the memorable events of the season. A supreme artist he stands today without rival amongst the violinists of our time.

For the fourth concert that most remarkable woman, Teresa Carreon, has been engaged. Still youthful in figure, still beautiful in face, only her snow-white hair betrays the fact that she is nearly 60 and for 38 years has been playing from time to time in America. She is the last of that generation of great women pianists that glorified the end of the 19th century. Her two contemporaries, Essipoff and Menter, have retired but Mme. Carreno still retains the fire and skill of her youth.

The March concert will bring as soloist Paderewski, the greatest pianist probably the world has ever known and, by all odds, the most fascinating and interesting figure among contemporary musicians. He is in this country for a long tour but this is his only appearance in Providence with the Boston Symphony orchestra. Now at the height of his mature poweds, his art is said to be more compelling than ever. The soloist engaged for the last concert is Florence Hinkle, a most delightful singer who has come forward in recent years, and has attained a richly deserved popularity. A beautiful voice, she uses it with uncommon skill and is one of the most popular of the American singers now before the public. The orchestra is in magnificent condition. Its achivements under Dr. Muck last season were remarkable but even more may be expected this year.

From TRIBUNE
Address: Providence, R.
Date OCT

Musical Circles t Have Busy Seas

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Attractive Programmes Arranged for Steinert Series and Boston Symphony Concerts. — Other Musical Events in Prospect.

MUSIC lovers throughout this city and State are looking forward with keen anticipation to the opening of the musical season here with the opening concerts of the Boston Symphony Orchestra and the Steinert series. Meanwhile the various musical clubs are beginning the season with notably attractive programmes. The Chopin Club, of which Mrs. C. L. Harris is President, opened its season at Churchill House on Thursday morning with an audience of members and guests which taxed the capacity of the ball room.

The Chaminade Club, of which Mrs. George Hall is President, will open its season in Froebel Hall on Thursday morning. The programme will be devoted to folk songs and dances of the world.

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BOSTON GLOBE

OCTOBER 20,

MELBA'S CONCERT.

Great Soprano Recalls the Days of Her Prime.

Edmund Burke, Baritone, and Marcel Moyse, Flautist, Assist.

Mme Melba returned to Symphony Hall yesterday afternoon and gave a concert in which excerpts from the operas had a considerable place, a concert of the type which appears to have been more common 25 or 30 years ago. There was a baritone, Edmund Burke, who is a Canadian by birth, has sung at Covent Garden, and was appearing for the first time in this city, and there was a flautist, Marcel Moyse.

Symphony Hall had been entirely sold out as early as Friday. The audience overflowed to the outer aisle on the floor and to all available space to be found on the platform. The welcome which these hundreds gave Mme Melba was a demonstrative and affectionate one, and after "John Anderson My Jo," "Comin' Through the Rye" and Tosti's "Goodby," the applause was tumultous. The last had followed the final number, Bishop's "Lo! Hear the Gentle Lark" (with flute). When the demand insistently continued, Mme Melba appeared in her traveling coat, said she was hurrying to catch a train to New York and bade her audience "Goodby."

It is not necessary at this time to say how many years it is since Mme Melba came to dwell in this world of song. There are dictionaries that name the year and month and day. Not more than a season ago a once great singer, who first saw the light in America, just seven days [illegible]fore Mme Melba first set foot in Australia, gave a similar concert here, which was a source more of regret and disappointment than of pleasure.

There were moments in yesterday's program that recalled Mme Melba in the glory of her prime and others which gave the warning that even this rare and perfect voice must pay the toll [illegible] time which her sisters already have paid in greater measure. The mellow, golden color that made the voice a unique and precious instrument is still to be heard, particularly in the middle tones, and as yesterday in the old familiar songs when the singer found an ardor, an intensity of feeling and even a hint at characterization which has not always been associated with her.

While singing such as this contains cause for regretful comparison and memories of other days, as in the unsteady coloratura and trills, and the lack of superb authority as of old, it also makes one consider how kind a mistress is nature to those who treat a young voice according to her bidding rather than with contempt or disregard for it.

Mme Melba has adhered to the music which suited her through these years, and by her singing yesterday proved that she has not neglected the fundamental principles of vocal art. Many of her younger sisters in the noonday of their careers as lyric declamationists would be fortunate to sustain a melodic ine with the economy and even flow of the breath, and the searching, illuminating poise of tone that Mme Melba in more than one instance yesterday proved to be still at her command.

The best singing was not in the "Depuis le jour" from "Louise" nor the wo songs of Debussy in the first part, or in Desdemona's piteous prayer rom "Otello," an excerpt which fares adly when taken out of the opera, for e piano is a poor substitute for the chestra, and the recitative, even when hortened as it was yesterday, is rupt and incongruous without the eceding scene.

Mimi's pathetic song of farewell to odolfo from the third act of "La Bome" gave Mme Melba music which is teful to her and which always has peal. With the exception of a florid itz in which Mme Melba toiled lariously, it was the pieces not on the ogram that found her best disposed d that pleased her audience most.

Mr Burke sings with great energy. ere are times when more vocal art uld serve him to better purpose. His nner of singing is a present impedint, for he finds it necessary to push tones into place to the injury of ir quality and of his effectiveness as interpreter. The audience was genus and induced him to add to the gram.

Mr Moyse played flute solos in which exhibited considerable dexterity in gering. His tone and style were lly of exemplary purity, but he evily gave his hearers pleasure. Mr pierre accompanied faithfully.

osef Hofmann will give a piano real next Sunday afternoon at the third ncert of the series.

ADVERTISER,

OCTOBER 20

MME. MELBA AT SYMPHONY HALL

TALENTED VOCALIST DRAWS GREAT THRONG

Assisting Artists Far Above Average Usually Presented With First Magnitude Stars.

At her concert in Symphony Hall yesterday afternoon Mme. Melba was assisted by Edmund Burke, baritone; Marcel Moyse, flutist, and Gabriel Lapierre, accompanist. The programme was:—

1. Flute Solos: (a) Romance.........Saint-Saens
   (b) Allegro (Third Sonata)..........Handel
   Mr. Moyse.
2. Aria: "Benvenuto Cellini"................Diaz
   Mr. Burke.
3. Aria: "Depuis le jour" ("Louise"). Charpentier
   Mme. Melba.
4. Songs: (a) "When dull care" (Old English). Leveridge
   (b) "To Anthea"....................Hatton
   Mr. Burke.
5. Songs: (a) "Romance"...............Debussy
   (b) "Mandoline"..................Debussy
   Mme. Melba.
6. Flute Solo: Andante et Scherzo.........Ganne
   Mr. Moyse.
7. Arias: (a) "Addio" from "La Boheme" Puccini
   (b) "Ave Maria" from "Otello"......Verdi
   Mme. Melba.
8. Song: "Vague et la cloche"...........Duparc
   Mr. Burke.
9. Song: "Lo! here the gentle lark"......Bishop
   Mme. Melba.
   (Flute obbligato, Mr. Moyse.)
10. Songs: (a) "Com e raggio di sol".....Caldari
    (b) "Nina Nanna"................Tirandelli
    Mr. Burke.

Usually at a concert of this character the prima donna is the center of interest. This was no less so yesterday, but apparently Mme. Melba in her choice of assisting artists has exercised more generosity in the matter than is usual. The artists on the programme were far above the standard of the average performer classed as "assisting artists," who, as a rule, simply shine by whatever reflected light may be shed by the one bright star. Both Mr. Burke and Mr. Moyse and in no less degree, Mr. Lapierre, acquitted themselves creditably, winning favor and applause on their own account for really commendable artistry.

The hall was taxed to capacity with an extremely enthusiastic audience. This fact not only attested to the admiration of the great artist and as a fine tribute to her consummate artistry and splendid achievements, but also proves the popularity of the Sunday concerts. The programme was one of unusual interest and variety. Mme. Melba seemed to be in good vocal condition. Her voice and artistry are familiar and need no further comment. The great beauty and purity of her remarkable voice was again greatly enjoyed. Her singing of the "Aria from Louise" was marked by fine finish in phasing and nuance. The moods of the Debussy songs were differentiated with expressive and appropriate color. Of the two songs, "Mandoline" was sung with extreme delicacy and gave the most pleasure. For excellent legato, great breadth and warm brilliancy of tone the "Ave Maria" was an example of rare artistry and to us was the climax of the concert. The song by Bishop gave Mme. Melba an opportunity to display a wealth of light high and extremely delicate tones. The florid passages and roulades were splendidly sung in her inimitable style with agility and flexibility. The flute obbligato so well played by Mr. Moyse added to the charm of the song. It was a case of the human voice versus the flute and the voice won. As a last encore Mme. Melba sang Tosti's "Good Bye." We have so often heard this "classic" sung in mutilated English by all sorts and conditions of foreign singers that it was refreshing to hear the clear, distinct and unbroken language in which the song was written. Mme. Melba graciously added several songs to the programme in response to insistent applause.

Mr. Burke, whom we believe is new to Boston, possesses a voice of much beauty and power. This voice lends itself to strong dramatic utterance rather than to songs that are lyric in character. In the former style his vigorous vocalism was effective as in the song by Duparc, which, by the way, was his best effort. When Mr. Burke essayed a song in the lighter vein his diction lacked clarity. He is to be commended for his fine legato and sincerity.

The playing of Mr. Moyse was highly enjoyed. His tone is pure, rich and warm and his technique fluent. His selections were attractive and were of a nature calculated to reach and be comprehended by the so-called popular ear. The innate charm of the Handel "Allegro" and Mr. Moyse's exquisite tone combined to make this piece the favorite. The fine ensemble in the obbligato in the song by Bishop likewise deserves praise.

The accompaniments played by Mr. Lapierre gave evidence of rare skill in this art.

F. M. W.

DAY GLOBE—OCTOBER 19.

Mme Melba's Concert Today at Symphony Hall

Mme Melba will return this afternoon to Symphony Hall for a concert in which she will sing various arias from the operas. She will be assisted by Edmund Burke, the Canadian baritone, who has appeared at Covent Garden, and by Marcel Moyse, flutist. The concert will begin at 3:30. The following is the program:

Flute solos:
(a) Andalouse..............................Pessard
(b) Sixth Solo....................Demersseman
Mr Moyse.
Aria, Benvenuto Cellini......................Diaz
Mr Burke.
Aria, Mad Scene (Lucia di Lammermoor) Donizetti
Mme Melba.
(Flute obbligato by Mr Moyse.)
Songs:
(a) To Anthea..............................Hatton
(b) Trottin' to the Fair.................Stanford
Mr Burke.
Aria, Depuis le Jour (Louise)......Charpentier
Mme Melba.
Flute solo, Andante et Scherzo..........Ganne
Mr Moyse.
Song, Magdalen at Michael's Gate, Liza Lehmann
(Specially composed for Mme Melba's American tour.)
Mme Melba.
Mephistopheles' Song in Auerbach's Cellar Moussorgsky
Mr Burke.
Aria:
(a) Addio from La Boheme...........Puccini
(b) Aubade du Roi d'Ys..................Lalo
Mme Melba.
Song, Rolling Down to Rio....Edward German
Mr Burke.

Dr Muck Will Play Fourth Symphony of Sibelius

The first novelty of the Symphony season will occur at the concerts this week, when Dr Muck promises to bring forward the fourth symphony of Jean Sibelius. The opening movement of the first, which Dr Muck played here last year, will be recalled for its fine seriousness and grave beauty. The second was played by Mr Fiedler, and its austerity is remembered. The third was accounted a failure when played in London.

When the fourth was heard in New York last Spring (March 2) the reviews indicated that Sibeluis had lost none of the aloof, stern, bleak individuality in musical expression which has characterized him. Produced first at Helsingfors, Finland, where Sibelius teaches in the Institute and Orchestral School, this symphony has been played in Vienna by Mr Weingartner, and was heard for the first time in England a year ago early this month at the Birmingham festival.

The second half of the program will be purely classical. It will comprise a concerto for two wind choirs by Handel, three charming pieces by Gluck—Tambourin, Gavotte and Chaconne, which were arranged by the Belgian Geveart, and finally Haydn's Symphony in D Major, No. 2.

BOSTON POST,

OCTOBER 20,

MELBA SINGS TO FULL HOUSE

Voice Heard Again in All Its Beauty

BY OLIN DOWNES

Mme. Melba's concert in Symphony Hall yesterday afternoon brought an audience which filled the auditorium to its capacity She was assisted by Edmund Burke, baritone; Marcel Moise, flutist, and Gabrielle Lapierre, accompanist. The demand for seats was such that many were placed on the platform about the piano and the aisles were packed with standees.

A week before this concert took place the celebrated singer had changed the programme originally announced, so that in place of accustomed "numbers" of her repertory there were two songs by Debussy, the "Romance" and "Mandoline," and there was also the air "Pepuis le jour," from "Louise." Other music was the "Addio' of Mimi from the last act of "La Boheme," and the "Ave Maria" from "Otello," which Mme. Melba again sang with a purity of style and a simple eloquence and tonal **beauty that made her interpretation of the passage far finer than any performance of it by any singer who has recently appeared in Boston in the opera.**

Mme. Melba's final song was Bishop's "Lo! Hear the Gentle Lark," with the flute obligato.

From Covent Garden

Mr. Burke, whose reputation at Covent Garden is of the highest, sang a conventional Gounodish fragment from an opera by the composer Diaz, who is a son of the painter; also the songs in English, "When Dull Care," of Leveridge, and Hatton's "To Anthea"; Dupare's effective song, "Vague et la Cloche"; the noble air by Caldara, "Com e raggio di sol," and Tirandelli's "Nina Nanna."

It fell to the lot of Mr. Moise not only to play Mme. Melba's obligato, but to entertain her audience, more than once, with his solo performances. His pieces were a romance of Saint-Saens, the allegro movement from Handel's third sonata for the flute, and Andante and Scherzo by Ganne. Mr. Moise, too, was warmly applauded for his musicianly performances, and was later obliged to add to the programme

Mme. Melba's singing was uneven in its quality. The final lines of the air of Louise were interpreted with memorable sentiment. The phrasing was notable, not merely for the treatment of each phrase, but for the manner in which each phrase, even after a pause was related to that which followed. In other words, continuity of thought as well as continuity of line was there, and in addition Mme. Melba colored her tones with rare richness and a variety of nuance, so that for the moment [illegible] spring time in [illegible]

Lacking in Atmosphere

The songs of Debussy are comparatively new departures for this singer, and estimable as their performance was from certain standpoints they lacked atmosphere and true conviction on the part of the interpreter. There is a more elusive quality, even in the "Mandoline," than was felt yesterday. It was in the music of Puccini and Verdi that Mme. Melba especially excelled, and that her voice showed again in all its beauty. The naivete of Mimi's simple and pathetic leave-taking was exactly the right touch, and in the music from Otello Mme. Melba is, as has been said, the one great artist who has been heard of Boston of late years. It is unnecessary to describe the audience's enjoyment of the lilting song of Bishop with the brilliant passages for the flute and the voice.

Old Songs fro Encores

As for the singing of "Se saran Rose," which was added as an encore—the famous waltz song that was Melba's own—it is unnecessary to dwell upon it. The song is no longer the best medium for Mme. Melba's voice, nor are affected and exaggerated mannerisms most fitting for an old familiar friend such as "Comin' Through the Rye," even when a famous prima donna is the singer. Other encores were "John Anderson My Joe" and Tosti's "Goodbye." The latter song was an earnest of Mme. Melba's next move. She appeared on the stage in a heavy fur overcoat and announced to an audience that would not have enough that she was compelled to leave for a train. Nor was this the only kittenish thing that Mme. Melba did that afternoon.

Mr. Burke has a sonorous baritone voice which he often employs to excellent advantage, whereas in his earlier performances his delivery was marred by some technical shortcomings and also, in the English songs, by a lack of simplicity, of unaffected sincerity. In the songs by Duparc and in the fine old melody of Caldara he was fortunate, sustaining an admirable legato in the latter song and interpreting it with feeling for its classic beauty and emotion, and treating the song by Duparc in a dramatic manner. Mr. Burke, too, added to the programme.

SUNDAY HERALD.

OCTOBER 19.

MR. HOFMANN'S RECITAL

Josef Hofmann will give his only recital in Boston in Symphony Hall next Sunday afternoon, Oct. 26. He is in America for a comparatively short stay; that is to say, while he will be here until the late winter, he plans to spend the most of his time in North Carolina, and will not give very many concerts.

PROGRAM.

Variations.............................Handel
Bagatellen, E flat major, G major, Beethoven
Sonate, Op. 106...................Beethoven
Two Nocturnes......................Chopin
Two Mazurkas.......................Chopin
Two Waltzes.........................Chopin
Sonata...................................Liszt
Preludes A minor, B minor..Rachmaninoff
Polichinelle..................Rachmaninoff
Barcarolle ....Dvorsky
Poeme.................................Scriabin
Etude, D sharp minor.............Scriabin

MISS FARRAR'S RECITAL

Miss Geraldine Farrar will give her only recital here this season in Symphony Hall Tuesday afternoon, Oct. 28. Aside from her appearances with the Symphony orchestra this will be the only opportunity to hear her. Miss Farrar will bear the whole burden of the concert. In the past she has had an assistant but this will be a song recital pure and simple. The program was made largely with the advice of Lilli Lehmann, who coached Miss Farrar in many of the songs.

Wonnevoller Mai...........................Gluck
Le Partenza.................. }
Mit einem gemalten Bande........ } Beethoven
Oh! had I Jubal's Lyre.................Handel
Alleluja.....................................Mozart
Non t' accostar all' Urna............ }
Heidenroslein .... } Schubert
Ach! wenn ich doch ein Immchen war.. }
Der Schmetterling.......................... } Franz
Gute Nacht.................................. }
Der Edelfalk.......................... }
Walpurgisnacht...................... } Loewe
Sternlein..............................Mussorgsky
Die Lerche.......................... }
Sprodes Kind........................ } Rubinstein
Er liebte mich.....................Tschaikowsky
Sylvelin...................................Sinding
Zueignung...............................R. Strauss
Paix du Soir........................Grechaninoff
Le Train des Amours........................Grieg
Ouvre tes yeux bleus (request).......Massenet
I'm Not as Other Lassies..........Hugo Wolf
The Maiden and the Butterfly.......Chadwick
The Bluebell...........................MacDowell
Arthur Rosenstein will be the accompanist.

SYMPHONY PROGRAM

Dr. Muck has placed the first novelty of the season in the program of the concerts of Oct. 24 and 25. This is the fourth symphony of Sibelius, whose music has created a profound impression here. This fourth symphony, which has had its first performance abroad within a year and half, is said to show a wide divergence from his former style. The second half of the program will comprise a Concerto for two wind choirs by Handel, three charming pieces by

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Gluck—Tambourin, Gavotte and Chaconne, arranged in suite form by Gevaert, and Haydn's Symphony in D major No. 2.

MME. MELBA'S CONCERT

Mme. Melba has made some rather important changes in the program of her concert in Symphony Hall this afternoon, and so has Mr. Burke. The concert will begin at 3:30 o'clock. The revised program is as follows:

Flute Solos:
(a) Romance........................Saint-Saens
(b) Allegro (Third Sonata)..........Handel
Aria, "Benvenuto Cellini"................Diaz
Mr. Burke.
"Depuis le jour" from "Louise"........ Charpentier
Mme. Melba.
Songs:
(a) "When Dull Care" (Old English) Leveridge
(b) "To Anthea"......................Hatton
Mr. Burke.
Songs:
(a) "Romance".......................Debussy
(b) "Mandoline"......................Debussy
Mme. Melba.
Flute Solo, Andante et Scherzo.........Ganne
Mr. Moyse.
Arias:
(a) "Addio" (from "La Boheme")........Puccini
(b) "Ave Maria" (from "Otello")........Verdi
Mme. Melba.
Song, "Vague et la Cloche"..........Duparc
Mr. Burke.
Song, "Lo, Here the Gentle Lark".Bishop
Mme. Melba.
Flute Obbligato, Mr. Moyse.
Songs:
(a) "Come Raggio di Sol"..........Caldari
(b) "Nina Nanna"...................Tirandelli
Mr. Burke.

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SUNDAY POST, OCTOBER 19

Sibelius' 4th Symphony

New and Strange Work from North to Be Played at Symphony Concert of This Week—Some Prominent Characteristics of Latest Symphony of a Leading Modern Composer.

The time is coming—and it is not far off—when Jean Sibelius, present head of the Finnish school of composition, will be generally recognized as one of the most original and significant composers of this period. It is thus with special interest that the Sibelius following in this city look forward to the performance of the Fourth Symphony, for the first time in Boston, at the Symphony concerts of next Friday afternoon and Saturday evening. Since the Fourth Symphony was published, two years ago, its fortunes have been various. In England the reviewers were for the most part frankly antagonistic, while others were as evidently at a loss for a definite opinion after hearing for the first time a new and strange piece of music. Last season in New York, in a city that had not extended a particularly warm welcome to the new Finnish music, the symphony fared better. It was discovered that at least the composer wrote with intense conviction and clearness of purpose; that he had at his command a masterly technic and highly individual conception of harmony and orchestration. And the mood of the music made itself felt, even if there was not complete understanding or acceptance of its idioms.

The Fourth Symphony, certainly one of the most singular compositions that has come out of the North, might well puzzle even experienced musicians and sympathetic admirers of Sibelius—at least on paper.

An examination of the printed score will show this. It would take an accomplished score-reader, indeed, to "hear" with the "inner ear" as he reads this music, and it would be rash to attempt to describe the impression that the symphony will make. But in advance of the work there should be mentioned some of the most obvious features of the score.

The orchestra is rather less in its proportions than that employed by the average composer of today, lacking the tuba, asking only the ordinary proportion of "wood" and "strings," and employing, for a single exceptional demand, bells in the last movement. The four movements may be said to follow generally established forms of musical composition, but more than once in a manner that will be outrageous to some and puzzling to others. The scoring is very clear and compact. This in spite of passages of genuine complexity—a complexity not dependent upon the simultaneous employment of great numbers of instruments, but the result of logical and extremely skilful combinations of themes, harmonies, rhythms.

The musical ideas are often of a singular physiognomy, but they are simple, powerful and basic. There is no ornamentation in this symphony, any more than in earlier works of Sibelius. There is always the strength and directness of style consequent upon conviction, clear thinking and the inborn talent for great effects brought about by the smallest expenditure of material. And it is not going too far to say that in this work Sibelius is more of an impressionist than ever before, experimenting with the utmost daring and apparent mastery with mixed harmonies, clashing tonalities and instrumental "timbres," and resulting color effects; that he has here achieved a new and highly individual advance in style, whether for better or worse, remains to be heard.

Of the four movements of this symphony the first is freest in its form. There is a sombre, lowering introduction. Bold, harsh progressions for the brass lead from an opening that has hovered about from E minor through various minor keys to the key of F-sharp major. This place might be called the opening of the movement proper. The mood is gentle and melancholy. The passage leads in turn to a very curious, shifting background in counterpoint for the strings, against which various wood-wind instruments call strangely. Later there is a return to the gentle mood of the F-sharp major section, and this brief movement, the first movement of a symphony described as in "A minor," comes to an end in the lovely and pastoral key of A major.

The scherzo is not less singular, although its form is clear enough. It is wild and restless. The extraordinary juxtapositions of certain instruments and tonalities remain to be heard before the effect can be described. After a curious climax, built chiefly on two notes of one of the themes, a motive shouted repeatedly by many instruments, this movement ends softly and suddenly.

The slow movement has more sheer beauty than any of the others. It commences with dialogue of the wind instruments and the free preluding of various choirs. Then, under a shimmering accompaniment of the upper strings, the 'celli intone the real theme of the movement, a broad and noble song, almost Bruckner-like in these qualities, which, with some episodic interruptions, is repeatedly proclaimed by the orchestra and always more impressively. The movement ends mysteriously, C-sharp held by violas and muted horns, with wood and stringed instruments echoing fragments from an earlier passage.

But of the four movements the last is, perhaps, the most brusque and fantastical. The first phrase of the theme, at once given out by the violins is

ation, and a brief motive taken from it is the predominant thought of the movement. This motive consists, first of four notes composed of a triplet and a quarter, followed by a sort of rejoinder of three quarter notes, often sounded on the bells, or stopped horns. Then there is the passage when the strings, tremolo, ascend gradually over a vibrating bass, and the flutes and oboes, practically in another key, call eerily. After the clashings of reiterated successive chords of the dominant seven and tonic of A flat, a curious chant in three-part harmony and in march-like ryhthm is developed by the woodwind.

Very curious and interesting should this effect be, although not more so than many other passages of the symphony. With a theme and an accompaniment presumably in the key of F minor, certain of the strings insist on the fifth and the tonic of G major, and this is repeated in sequence, and later in the movement. Farther on occurs a passage where the horns and woodwind instruments sustain the chord of C major in its second position, while the strings whirr up and down the scale, the bells ring exultantly and a trumpet swelling the initial tone of its figure from "P P P" to "F F F" throws out the fragment of the opening theme previously mentioned. The march-like theme is resumed and developed. The string passage with the off-key cries of the woodwind recurs, rondo fashion, and finally this remarkable movement comes to an end in a most gray and arid manner—a complaint of the oboe—the skip of a seventh—and soft despondent chords from the strings—always softer—always more gray, in the key of A minor. Very singular, at the least, very moody and introspective, is this most recent symphony of Sibelius.

FARRAR'S RECITAL

The coming of Geraldine Farrar will mean the mustering of the numerous clans of her devoted admirers at Symphony Hall, Tuesday afternoon, Oct. 28. This will be her only concert in Boston this season and aside from her appearances with the Symphony Orchestra will be the only opportunity to hear her. Here, as in New York, Miss Farrar will bear the whole burden of the concert. In the past she has always had an assistant, but this will be a song recital pure and simple. She will sing altogether 24 songs, divided into four groups, and a most attractive list it is. The programme was made largely with the valuable advice of Lilli Lehmann, who personally coached Miss Farrar in many of the songs. The programme is as follows:

"Wonnevoller Mai"	Gluck
"La Partenza"	Beethoven
"Mit Einem Gemalten Bande"	Beethoven
"Oh! Had I Jubal's Lyre"	Handel
"Alleluja"	Mozart
"Non t' Accostar all' Urna"	Schubert
"Heidenroslein"	Schubert
"Ach! wenn ich doch ein Immchen war'"	Franz
"Der Schmetterling"	Franz
"Gute Nacht"	Franz
"Der Edelfalk"	Loewe
"Walpurgisnacht"	Loewe
"Sternlein"	Mussorgsky
"Die Lerche"	Rubinstein
"Sprodes Kind"	Rubinstein
"Er Liebte Mich"	Tschaikowsky
"Sylvelin"	Sinding
"Zueignung"	R. Strauss
"Paix du Soir"	Gretschaninoff
"Le Train des Amours"	Grieg
"Ouvre tes Yeux Bleus" (request)	Massenet
"I'm Not as Other Lassies"	Hugo Wolf
"The Maiden and the Butterfly"	Chadwick

MADAME MELBA'S CONCERT

Mme. Melba has made some important changes in the programme of the concert which she is giving in Symphony Hall this afternoon at 3:30. She has taken off the mad scene from "Lucia" and put in its stead two Debussy songs, "Mandoline" and "Romance." She has taken off the Liza Lehmann number and put in its stead Bishop's "Lo, Here the Gentle Lark." Mr. Burke has made some changes in his numbers also. The revised programme of the concert is as follows:

Allegro (third sonata)	Handel
Mr. Moyse.	
Aria, "Benvenuto Cellini"	Diaz
Mr. Burke.	
Aria, "Depuis le jour," from "Louise"	Charpentier
Mme. Melba.	
Songs: (a) "When Dull Care" (old English)	Leveridge
(b) "To Anthea"	Hatton
Mr. Burke.	
Songs: (a) "Romance"	Debussy
(b) "Mandoline"	Debussy
Mme. Melba.	
Flute solo, "Andante et Scherzo"	Ganne
Mr. Moyse.	
Arias: (b) "Addio" from "La Boheme"	Puccini
(b) "Ave Maria" from "Othello"	Verdi
Mme. Melba.	
Song, "Vague et la Cloche"	Duparc
Mr. Burke.	
Song, "Lo, Here the Gentle Lark"	Bishop
Mme. Melba.	
Flute obligato, Mr. Moyse.	
Songs: (a) "Come Raggio di Sol"	Caldari
(b) "Nina Nanna"	Tirandelli
Mr. Burke.	

THIRD BOSTON PROGRAMME

Dr. Muck has placed the first novelty of the season in next week's programme, which will be played on Oct. 24 and 25. This is the fourth symphony of Sibelius, described in another column. The music of Sibelius, what of it that has been played here, has created a profound impression, particularly his first and second symphonies.

The second half of the programme will be purely classical. It will comprise a concerto for two wind choirs, by Handel, three charming pieces by Gluck—"Tambourin," "Gavotte" and "Chaconne"—which were arranged by [illegible]

PADE[illegible]

Paderewski, who has begun [illegible] tour of America, will give a recital in Symphony Hall on Friday afternoon, Nov. 7. The principal numbers on the programme will be Beethoven's sonata in E-major, opus 109, and Schumann's "Carnaval." All accounts have it that he is playing as magnificently as ever, and his return to Boston after an absence of four and a half years will be warmly welcomed.

PHILHARMONIC SOCIETY

Fritz Kreisler, the eminent violinist, will make his first appearance of the season in Boston in Symphony Hall Sunday afternoon, Nov. 2, at 3:30 as soloist with the Philharmonic Society of New York. He will play Bruch minor concerto. The principal item on the programme of the orchestra will be the fifth symphony of Tschaikowsky. Tickets for this concert will go on sale at Symphony Hall next Friday, Oct. 24.

MAY KEON'S CONCERT

The programme of May Keon's concert in Steinert Hall, on the 21st of the month, when Miss Keon will be assisted by Andrea de Segurola, George Harris and Virginio Capelloni, will include the following songs and operatic excerpts: "Vissi d'Arte," from Puccini's "La Tosca"; Micaela's romanza from third act of "Carmen," "Ah, fors è lui," and "Che l'anima," from "La Traviata," sung by Miss Keon; duet from the first act of "La Boheme," sung by Miss Keon and Mr. Harris; tenor aria from third act of Massenet's "Werther"; "An einem Bach," Grieg, "Fussreise," Hugo Wolf; "Song of the Nile," Countland Palmer; "When Celia Sings," Moir, sung by Mr. Harris. Mr. Capelloni's numbers will soon be announced. They will complete a well-arranged programme.

HOFMANN'S RECITAL

Josef Hofmann, the most admired of the younger pianists, will give his only recital in Boston in Symphony Hall next Sunday afternoon, Oct. 26. Mr. Hofmann is in America for a comparatively brief stay; that is to say, while he will be here until the late winter he plans to spend the most of his time on his estate in North Carolina, and is not going to give very many concerts. His last recital here was one of the most successful of the season, and it was sufficient to establish him firmly in the favor of the public.

He has arranged a programme of very great interest, especially the last group, which will be devoted to Russian composers. Hofmann is very popular in Russia. Last season he spent the greater part of the winter in that country, and gave 10 recitals in St. Petersburg alone. Such unfamiliar names as Dvorsky and Scriabine appear in this group. The programme in its entirety is as follows:

Variations	Handel
Bagatellen, E flat major; G major	Beethoven
Two nocturnes	Chopin
Two mazurkas	Chopin
Two waltzes	Chopin
Sonate	Chopin
Prelude, A minor; D minor	Rachmaninoff
Polichinelle	Dvorsky
Barcarolle	Dvorsky
Poeme	Scriabine
Etude, D sharp minor	Scriabine

MONITOR,

OCTOBER 18,

PIANO muisc will make a high b this season for the interest the popular audience that patro ize the Symphony hall concert offering at the outset two of its grea est interpreters in Ignace Paderews and Josef Hofmann. Later in the sea son it will seek to win the public ear i the work of Harold Bauer and Mme. Te resa Carreno.

Through these players, four distin styles of performance, four characteris tic ways of looking at art, four plain differentiated studies of life will enri the experience of Boston listeners. B individual though the visitors are, the are all moderate in their interpreti views. The most progressive of them unquestionably Mr. Bauer, but even is more of an adjuster of new scho of expression to old than an essential i novator. Mme. Carreno is doubtless t most unwilling of the four to yield t modern tendencies, and next to h comes Mr. Paderewski.

Thus, putting radicalism at the t of the scale and conservatism at the bottom, Mr. Bauer sounds the highest note and Mme. Carreno the lowest, but all of them are within the middle register, in the comfortable, easily-understood range of sentiment where applause and popularity are found. And so we may say of the audience that enjoys their playing, that it accepts inherited artistic dividends, it clips the coupons of a nineteenth century investment, it lives on an esthetic system which listeners of the past 50 years have built up. Such an audience cannot claim, as can the one that enjoys the playing of a radical like Ferrucio Busoni, to be venturing capital for the pleasure of its musical descendants.

Qualities Indicated

Contemplating the two artists who are to appear first, Mr. Hofmann and Mr. Paderewski, we find individual qualities strikingly indicated in the leading numbers of their programs. Each is to present a sonata of the late period of Beethoven, Mr. Hofmann the long and impressive twenty-[illegible] Mr. Pade [illegible]

Of course these renowned players might easily be be imagined as exchanging roles. Mr. Hofmann could conceivably present himself as interpreter of the variations of the thirtieth sonata, the F major, with their sudden shifts of mood, with their delicate comedy, their romantic glow. Mr. Paderewski could be imagined mounting a warhouse and leading the tonal squadrons that Beethoven marshals for him in the twenty-ninth, the B flat major. But the choice which the two men have made from the works of the master sonata writer agrees better with their temperaments as revealed in former concerts. Let us have Mr. Hofmann in the piece which the composer himself designates as in the grand style, in the one which tells of big numbers of people in common action, that demands a large stage whereon to unfold its tragedy. Let us, on the other hand, have Mr. Paderewski in the piece which talks of intimate social experience.

Mr. Hofmann in order to express himself completely must tell us a story of epic dimensions. He must have sparkling episode, with brave or humorous adventure. He must have a large scheme of action. But Mr. Paderewski prefers a small frame. One definite point that he can hold our attention too without a chance of distraction better suits him. Mr. Hofmann likes to appeal to the world in its organized character. Mr. Pederewski likes to get hold of each listener separately. When we are at a Hofmann concert we are always conscious of the rest of the house. At a Paderewski recital we think of only the player and ourselves.

Neither man commands all that there is in expression through piano interpretation. After they have had their turns there will be plenty left for Mr. Bauer and Mme. Carreno to say at the Symphony hall concerts. And their work by no means exhaust their principal composer, Beethoven. There will still be much opportunity for pianists in the opus 106 after Mr. Hofmann has exercised his skill in octaves on it and there will remain much opportunity in the opus 109 after Mr. Paderewski has executed its passage for double trill and has given its right and left hand melodies and harmonies contrast through his crystalline tone. But both these players coming together within one week can arouse our appreciation of the piano in a way that should make the autumn of 1913 an important time in our emotional record.

JOURNAL—

OCTOBER 20,

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Incidentally this absolute capacity audience—a record-breaking $5600 audience—witnessed the Boston debut of Edmund Burke, the Canadian barytone; of Marcel Moyse, flutist, and Gabriel Lapierre, accompanist, two newcomers from France.

Enthusiasm ruled all through the concert, for the program, on the whole, was well chosen and well performed. Not only the star of the concert, but her assistants, Mr. Burke and Mr. Moyse, were applauded until they responded to encores.

Mr. Burke, a tall, fine-looking young man with a robust, expressive voice and a sympathetic manner of singing, was happiest in the English ballads that he chose to give. His French and Italian selections were not so popular, but undoubtedly they would have been more enjoyable to the majority in the audience if the program had thrown a little light on them.

Mr. Moyse, another young stranger, played his flute solos artistically. Naturally the more brilliant ones were the most pleasing to the popular taste, just as Mme. Melba excited the greatest outburst of applause with her rather labored delivery of the blithesome, sparkling song by Bishop, "Lo! hear the gentle lark." She was at her best in less showy selections.

Mme. Melba looked handsome. So far as appearances go, time is dealing kindly with her. As when she was here in 1911, she sang with variable effectiveness. The middle register of her voice retains much of its pristine beauty, and when she does not force her upper tones they, too, still have a haunting charm. In one respect she is now more impressive than she was when her voice was matchless; she sings with new expressiveness. In former days her voice would have caressed the old tune of "Coming thro' the Rye," but yesterday there was more sentiment than silver in her singing of this ever popular ditty.

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GLAZOUNOFF SYMPHONY PLAYED

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Nobility, not the pompous kind that we stand off and admire, but the kind we all intimately feel as a part of our civic and national inheritance, is the emotion that stirs us as we listen to the first movement of this symphony. We may think we have heard at the Wagnerian opera the determined main theme which violins announce and which brasses reply to; but we have never heard it say just what it says under these circumstances. For unmistakably we are in symphonic surroundings, removed a long way from drama. Here is meditation, not action. The guiding melody of Glazounoff's opus 55 has one harmonic quality, the sword motive of "Siegfried" another.

Academic music many call it; but that does not argue its grandeur of style out of it. Doubtless it is the work of a composer who found his inspiration at fashionable concerts rather than at folk gatherings. It is a professional product. The maker of it, instead of going to fundamental human sources, like a municipal pageant and a rustic dance, for his leading sentiments, went to the pages of other music writers.

Just as he studied dignity for his first movement from the orchestra of Wagner, so he studied cheerfulness for his second from the orchestra of Beethoven. And he found what he sought in Beethoven with even more certainty than he did in Wagner. He could conceivably have intended the second movement as his real message and he might pardonably have confessed in a preface that he composed the first, third and fourth movements to go with the second in order to fill out the requirements of the form of a classic symphony.

But whether the composer could have done this or not, the conductor might in good countenance admit that he put the work on the program just because of its admirable scherzo. Humorous in theme, witty in instrumentation, saucy in rhythm, this portion of the symphony brought out all that is piquant in the beat of Dr. Muck, all that is bewitching in his phrasing. The close attention with which the house is wont to prepare itself for applause began when the orchestra set into the passage for harp bells and plucked strings. Here Glazounoff gets out of the manner of his [illegible]

INFORMATION OBSCURED

[32]

SUNDAY POST, OCTOBER 19,

Sibelius' 4th Symphony

New and Strange Work from North to Be Played at Symphony Concert of This Week—Some Prominent Characteristics of Latest Symphony of a Leading Modern Composer.

The time is coming—and it is not far off—when Jean Sibelius, present head of the Finnish school of composition, will be generally recognized as one of the most original and significant composers of this period. It is thus with special interest that the Sibelius following in this city look forward to the performance of the Fourth Symphony, for the first time in Boston, at the Symphony concerts of next Friday afternoon and Saturday evening. Since the Fourth Symphony was published, two years ago, its fortunes have been various. In England the reviewers were for the most part frankly antagonistic, while others were as evidently at a loss for a definite opinion after hearing for the first time a new and strange piece of music. Last season in New York, in a city that had not extended a particularly warm welcome to the new Finnish music, the symphony fared better. It was discovered that at least the composer wrote with intense conviction and clearness of purpose; that he had at his command a masterly technic and highly individual conception of harmony and orchestration. And the mood of the music made itself felt, even if there was not complete understanding or acceptance of its idioms.

The Fourth Symphony, certainly one of the most singular compositions that has come out of the North, might well puzzle even experienced musicians and sympathetic admirers of Sibelius—at least on paper.

An examination of the printed score will show this. It would take an accomplished score-reader, indeed, to "hear" with the "inner ear" as he reads this music, and it would be rash to attempt to describe the impression that the symphony will make. But in advance of the work there should be mentioned some of the most obvious features of the score.

The orchestra is rather less in its proportions than that employed by the average composer of today, lacking the tuba, asking only the ordinary proportion of "wood" and "strings," and employing, for a single exceptional demand, bells in the last movement. The four movements may be said to follow generally established forms of musical composition, but more than once in a manner that will be outrageous to some and puzzling to others. The scoring is very clear and compact. This in spite of passages of genuine complexity—a complexity not dependent upon the simultaneous employment of great numbers of instruments, but the result of logical and extremely skilful combinations of themes, harmonies, rhythms.

The musical ideas are often of a singular physiognomy, but they are simple, powerful and basic. There is no ornamentation in this symphony, any more than in earlier works of Sibelius. There is always the strength and directness of style consequent upon conviction, clear thinking and the inborn talent for great effects brought about by the smallest expenditure of material. And it is not going too far to say that in this work Sibelius is more of an impressionist than ever before, experimenting with the utmost daring and apparent mastery with mixed harmonies, clashing tonalities and instrumental "timbres," and resulting color effects; that he has here achieved a new and highly individual advance in style, whether for better or worse, remains to be heard.

Of the four movements of this symphony the first is freest in its form. There is a sombre, lowering introduction. Bold, harsh progressions for the brass lead from an opening that has hovered about from E minor through various minor keys to the key of F-sharp major. This place might be called the opening of the movement proper. The mood is gentle and melancholy. The passage leads in turn to a very curious, shifting background in counterpoint for the strings, against which various wood-wind instruments call strangely. Later there is a return to the gentle mood of the F-sharp major section, and this brief movement, the first movement of a symphony described as in "A minor," comes to an end in the lovely and pastoral key of A major.

The scherzo is not less singular, although its form is clear enough. It is wild and restless. The extraordinary juxtapositions of certain instruments and tonalities remain to be heard before the effect can be described. After a curious climax, built chiefly on two notes of one of the themes, a motive shouted repeatedly by many instruments, this movement ends softly and suddenly.

The slow movement has more sheer beauty than any of the others. It commences with dialogue of the wind instruments and the free preluding of various choirs. Then, under a shimmering accompaniment of the upper strings, the 'celli intone the real theme of the movement, a broad and noble song, almost Bruckner-like in these qualities, which, with some episodic interruptions, is repeatedly proclaimed by the orchestra and always more impressively. The movement ends mysteriously, a C-sharp held by violas and muted horns, with wood and stringed instruments echoing fragments from an earlier passage.

But of the four movements the last is, perhaps, the most brusque and fantastical. The first phrase of the theme, at once given out by the violins, is ation, and a brief motive taken from it is the predominant thought of the movement. This motive consists, first of four notes composed of a triplet and a quarter, followed by a sort of rejoinder of three quarter notes, often sounded on the bells, or stopped horns. Then there is the passage when the strings, tremolo, ascend gradually over a vibrating bass, and the flutes and oboes, practically in another key, call eerily. After the clashings of reiterated successive chords of the dominant seven and tonic of A flat, a curious chant in three-part harmony and in march-like ryhthm is developed by the woodwind.

Very curious and interesting should this effect be, although not more so than many other passages of the symphony. With a theme and an accompaniment presumably in the key of F minor, certain of the strings insist on the fifth and the tonic of G major, and this is repeated in sequence, and later in the movement. Farther on occurs a passage where the horns and woodwind instruments sustain the chord of C major in its second position, while the strings whirr up and down the scale, the bells ring exultantly and a trumpet swelling the initial tone of its figure from "P P P" to "F F F" throws out the fragment of the opening theme previously mentioned. The march-like theme is resumed and developed. The string passage with the off-key cries of the woodwind recurs, rondo fashion, and finally this remarkable movement comes to an end in a most gray and arid manner—a complaint of the oboe—the skip of a seventh—and soft despondent chords from the strings—always softer—always more gray, in the key of A minor. Very singular, at the least, very moody and introspective, is this most recent symphony of Sibelius.

FARRAR'S RECITAL

The coming of Geraldine Farrar will mean the mustering of the numerous clans of her devoted admirers at Symphony Hall, Tuesday afternoon, Oct. 28. This will be her only concert in Boston this season and aside from her appearances with the Symphony Orchestra will be the only opportunity to hear her. Here, as in New York, Miss Farrar will bear the whole burden of the concert. In the past she has always had an assistant, but this will be a song recital pure and simple. She will sing altogether 24 songs, divided into four groups, and a most attractive list it is. The programme was made largely with the valuable advice of Lilli Lehmann, who personally coached Miss Farrar in many of the songs. The programme is as follows:

"Wonnevoller Mai" ....Gluck
"La Partenza" ....Beethoven
"Mit Einem Gemalten Bande"......Beethoven
"Oh! Had I Jubal's Lyre"..........Handel
"Alleluja" ....Mozart
"Non t' Accostar all' Urna"........Schubert

"Heidenroslein" ....Schubert
"Ach! wenn ich doch ein Immchen war'"
Franz
"Der Schmetterling" ....Franz
"Gute Nacht" ....Franz
"Der Edelfalk" ....Loewe
"Walpurgisnacht" ....Loewe
"Sternlein" ....Mussorgsky
"Die Lerche" ....Rubinstein
"Sprodes Kind" ....Rubinstein
"Er Liebte Mich" ....Tschaikowsky
"Sylvelin" ....Sinding
"Zueignung" ....R. Strauss
"Paix du Soir"................Gretschaninoff
"Le Train des Amours"..................Grieg
"Ouvre tes Yeux Bleus" (request)..Massenet
"I'm Not as Other Lassies"......Hugo Wolf
"The Maiden and the Butterfly"..Chadwick

MADAME MELBA'S CONCERT

Mme. Melba has made some important changes in the programme of the concert which she is giving in Symphony Hall this afternoon at 3:30. She has taken off the mad scene from "Lucia" and put in its stead two Debussy songs, "Mandoline" and "Romance." She has taken off the Liza Lehmann number and put in its stead Bishop's "Lo, Here the Gentle Lark." Mr. Burke has made some changes in his numbers also. The revised programme of the concert is as follows:

Allegro (third sonata) ....Handel
Mr. Moyse.
Aria, "Benvenuto Cellini" ....Diaz
Mr. Burke.
Aria, "Depuis le jour," from "Louise"..
Charpentier
Mme. Melba.
Songs: (a) "When Dull Care" (old English) ....Leveridge
(b) "To Anthea" ....Hatton
Mr. Burke.
Songs: (a) "Romance" ....Debussy
(b) "Mandoline" ....Debussy
Mme. Melba.
Flute solo, "Andante et Scherzo"......Ganne
Mr. Moyse.
Arias: (b) "Addio" from "La Boheme"..
Puccini
(b) "Ave Maria" from "Othello"....Verdi
Mme. Melba.
Song, "Vague et la Cloche" ....Duparc
Mr. Burke.
Song, "Lo, Here the Gentle Lark"....Bishop
Mme. Melba.
Flute obligato, Mr. Moyse.
Songs: (a) "Come Raggio di Sol"....Caldari
(b) "Nina Nanna" ....Tirandelli
Mr. Burke.

THIRD BOSTON PROGRAMME

Dr. Muck has placed the first novelty of the season in next week's programme, which will be played on Oct. 24 and 25. This is the fourth symphony of Sibelius, described in another column. The music of Sibelius, what of it that has been played here, has created a profound impression, particularly his first and second symphonies.

The second half of the programme will be purely classical. It will comprise a concerto for two wind choirs, by Handel, three charming pieces by Gluck—"Tambourin," "Gavotte" and "Chaconne"—which were arranged by [illegible] interweavings [illegible]

Paderewski, who has begun [illegible] tour of America, will give a recital in Symphony Hall on Friday afternoon Nov. 7. The principal numbers on the programme will be Beethoven's sonata in E-major, opus 109, and Schumann's "Carnaval." All accounts have it that he is playing as magnificently as ever, and his return to Boston after an absence of four and a half years will be warmly welcomed.

PHILHARMONIC SOCIETY

Fritz Kreisler, the eminent violinist, will make his first appearance of the season in Boston in Symphony Hall Sunday afternoon, Nov. 2, at 3:30 as soloist with the Philharmonic Society of New York. He will play Bruch minor concerto. The principal item on the programme of the orchestra will be the fifth symphony of Tschaikowsky. Tickets for this concert will go on sale at Symphony Hall next Friday, Oct. 24.

MAY KEON'S CONCERT

The programme of May Keon's concert in Steinert Hall, on the 21st of the month, when Miss Keon will be assisted by Andrea de Segurola, George Harris and Virginio Capelloni, will include the following songs and operatic excerpts: "Vissi d'Arte," from Puccini's "La Tosca"; Micaela's romanza from third act of "Carmen," "Ah, fors è lui," and "Che l'anima," from "La Traviata," sung by Miss Keon; duet from the first act of "La Boheme," sung by Miss Keon and Mr. Harris; tenor aria from third act of Massenet's "Werther"; "An einem Bach," Grieg; "Fussreise," Hugo Wolf; "Song of the Nile," Courtland Palmer; "When Celia Sings," Moir, sung by Mr. Harris. Mr. Capelloni's numbers will soon be announced. They will complete a well-arranged programme.

HOFMANN'S RECITAL

Josef Hofmann, the most admired of the younger pianists, will give his only recital in Boston in Symphony Hall next Sunday afternoon, Oct. 26. Mr. Hofmann is in America for a comparatively brief stay; that is to say, while he will be here until the late winter he plans to spend the most of his time on his estate in North Carolina, and is not going to give very many concerts. His last recital here was one of the most successful of the season, and it was sufficient to establish him firmly in the favor of the public.

He has arranged a programme of very great interest, especially the last group, which will be devoted to Russian composers. Hofmann is very popular in Russia. Last season he spent the greater part of the winter in that country, and gave 10 recitals in St. Petersburg alone. Such unfamiliar names as Dvorsky and Scriabine appear in this group. The programme in its entirety is as follows:

Variations ....Handel
Bagatellen, E flat major; G major.......
Beethoven
Two nocturnes ....Chopin
Two mazurkas ....Chopin
Two waltzes ....Chopin
Sonate ....Liszt
Prelude, A-minor; D minor....Rachmaninoff
Polichinelle ....Dvorsky
Barcarolle ....Dvorsky
Poeme ....Scriabine
Etude, D sharp minor..............Scriabine

MONITOR,

OCTOBER 18,

PIANO muisc will make a high b this season for the interest the popular audience that patro ize the Symphony hall concert offering at the outset two of its grea est interpreters in Ignace Paderewsl and Josef Hofmann. Later in the sea son it will seek to win the public ear i the work of Harold Bauer and Mme. Te resa Carreno.

Through these players, four distinc styles of performance, four characteris tic ways of looking at art, four plainl differentiated studies of life will enric the experience of Boston listeners. Bu individual though the visitors are, they are all moderate in their interpretive views. The most progressive of them is unquestionably Mr. Bauer, but even he is more of an adjuster of new schools of expression to old than an essential innovator. Mme. Carreno is doubtless the most unwilling of the four to yield to modern tendencies, and next to her comes Mr. Paderewski.

Thus, putting radicalism at the top of the scale and conservatism at the bottom, Mr. Bauer sounds the highest note and Mme. Carreno the lowest, but all of them are within the middle register, in the comfortable, easily-understood range of sentiment where applause and popularity are found. And so we may say of the audience that enjoys their playing, that it accepts inherited artistic dividends, it clips the coupons of a nineteenth century investment, it lives on an esthetic system which listeners of the past 50 years have built up. Such an audience cannot claim, as can the one that enjoys the playing of a radical like Ferrucio Busoni, to be venturing capital for the pleasure of its musical descendants.

Qualities Indicated

Contemplating the two artists who are to appear first, Mr. Hofmann and Mr. Paderewski, we find individual qualities strikingly indicated in the leading numbers of their programs. Each is to present a sonata of the late period of Beethoven, Mr. Hofmann the long and impressive twenty-[illegible] and Mr. Pade

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But whether the composer could have done this or not, the conductor might in good countenance admit that he put the work on the program just because of its admirable scherzo. Humorous in theme, witty in instrumentation, saucy in rhythm, this portion of the symphony brought out all that is piquant in the beat of Dr. Muck, all that is bewitching in his phrasing. The close attention with which the house is wont to prepare itself for applause began when the orchestra set into the passage for harp bells and plucked strings. Here Glazounoff gets out of the [illegible] in which the Russian orchestral novelist wrote.

In the third movement Glazounoff returns to the respectable methods of the first, giving a professionally proper treatment to his romantic and sentimental song theme. Dr. Muck phrased the repetitions of the melody with Teutonic earnestness, and his French wood-wind players entered into the tone color ideas of the composer with the ardor of true Russophiles. In the last movement, toward the end of it, the symphonist gets back into the inspiration of his scherzo, and he sets forth some strong pages of instrumentation which almost makes us regret that the work must go back to the shelf for another lustrum. Most of the music might have been composed in Berlin as well as in St. Petersburg, but not the outburst of tone with which Glazounoff says his farewell. That is a genuine moment of national eloquence.

And from this point onward in the concert nationalism was turned loose. Russian in the final word of Glazounoff, it became Norwegian in the "Autumn" overture, French in the symphonic poem and Bohemian in the Hussite hymn, with all the meaning that composers belonging to the decades just past knew how to put into the word. Handsomely wrought tapestries Grieg, Franck and Dvorak made of these small works. Such pieces are sure of their places in the repertory because of the clearness of their descriptive purpose, their perfect adaptation of pattern to space and their faultless blending and contrast of colors.

HERALD, SATURDAY,

OCTOBER 18, 1913.

GLAZOUNOFF HAS CHANGED

When He Was Young He Composed with Individuality—Now Is Decorative.

HIS 5TH SYMPHONY HEARD

Franck's Exquisite "Aeolidae" Given at Second Public Rehearsal.

By PHILIP HALE.

The second public rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony, B flat major, No. 5........ Glazounoff
Overture, "In Autumn"..............Grieg
Symphonic poem, "The Aeolidae"..Franck
Dramatic overture, "Husitska".....Dvorak

Alexander Glazounoff was a young man of unusual promise. He is now in his 48th year and this promise has not been fulfilled. We have heard one of his compositions that revealed what he might have been: the symphonic poem "Stenka Razine." It was not well played in Chickering Hall nearly 10 years ago, yet the wild, barbaric music with passages of singular beauty and gorgeous coloring made an impression that still remains. If this music is at times crude in workmanship, a pardonably youthful failing, when there is a show of imagination, it possesses the ine quality of youth, enthusiasm. There s the melancholy song of the bargemen on the Volga; there is the savage theme that typifies the savage hero; there is the enchanting oriental melody that pictures the captive Persian Princess; and in this music there is the constant flow of the Volga; the mighty river is personified.

"Stenka Razine," written in memory Borodin, who died in 1887, was a thful work. No doubt, Glazounoff regrets it and blushes at the recoltion of his imprudence. He would not easily agree to the statement of con that "there is no excellent beauty at hath not some strangeness in the oportion." For many years he has itten formal, sonorous compositions. the Kremlin, which he chose for sical expression, did not lift him ove empty routine. He has composed e after page of decorative music, phonies, ballets, overtures, concertos the utmost glibness. He is a Rus professor and the great majority is later compositions might bear the "Made in Germany."

ke this fifth symphony, which by of superficial and obvious qualiand the excellence of the perance, evidently pleased the large ice. Glazounoff is here as elsere a master of his trade: The workship is solid; there are no rough s; the corners are carefully pol; there is technical dexterity; the zo has the piquancy that we exof a modern scherzo; but only n ast movement is there a sugges of the Russian character.

the most part the themes are comlace and in the first movement they stand excessive repetition in the ent. The Andante is the weakest four movements; it is sonorous entalism. And Glazounoff has of euphony; even his most platistatements are plausible, as soul

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The musical feature of the program was Cesar Franck's symphonic poem, inspired by verses of Leconte de Lisle. It is not to be ranked with Franck's symphony, the string quartet, piano quintet, violin sonata and the chorals for organ; but "The Aeolidae" displays an exquisite fancy and a most skilful employment of a short generative theme, a theme that is like unto Leconte de Lisle's opening line: "O floating breezes of the skies." There is no foolish attempt at a literal translation into music of the poem which is stuffed with geographical and mythological allusions. There is a poetic impression made on a sensitive musician by a poet whose body was in France while his soul wandered delighted in ancient Greece and venerable India. Nor is there any thought of the composer's labor in the infinite variation of the chief phrase—the music comes and rises and dies as the "sweet breaths of the fair spring that caress the hills and plains with freakish kisses."

Grieg's overture should be put away. Let us remember him by songs and piano pieces, cameos and miniatures, by the music for Anitra's dance, and certain pages of the piano concerto. "In Autumn" is based on one of his songs. Let the song itself be sung; the overture is episodic, disjointed, badly orchestrated and often ineffectively ugly.

Dvorak's overture was written for an occasion, and he thought it his duty to celebrate the wars of the Hussites by using a phrase of a Hussite hymn and composing battle music. It should be arranged for a brass band, if this has not already been done, and then played out of doors. The Hussites were, indeed, terrible fellows, unwholesome companions in a concert hall.

The program of the concerts next week will be as follows: Sibelius, Symphony No. 4 (first time here), Handel, Concerto for strings and two wind choirs; Gluck—Gevaert, Tambourin, Gavotte and Chaconne; Haydn, Symphony in D major (B. & H. No. 2.)

BOSTON GLOBE—

OCTOBER 18.

SYMPHONY REHEARSAL

Glazounoff's Fifth Is Chief Number.

Other Pieces by Grieg, Cesar Franck and Dvorak

The program of the second orchestra rehearsal was as follows: Dr Muck conducted.

Glazounoff......Symphony No. 5, B flat major
Grieg ....Overture, "In Autumn"
Franck......Symphonic poem, "The Aeolidae"
Dvorak ....Overture, "Husitska"

Glazounoff's predisposition as a composer and his intent were strangely opposed one to the other. Notwithstanding his later allegiance to classical form, his imagination was pictorial and answered to life as his inspiration. He needed the impetus of a scene: personage, event, to enkindle an originality within him, which, if not always of high distinction, often had spontaneity and a glow and variety of color.

When he remembered the ballet or, in his tone poems, bethought him, for example of Stenka Razine, the Cossack rebel and outlaw who added to the terrors of the 17th century, or when he pondered upon that grim and historic citadel at Moscow known as the Kremlin and heard its bells, he recalled Moussorgsky at times in his pictorial realism, although he far surpassed his predecessor in technic and polish of style.

His success in symphonic was more variable. Despite his alleged devotion to Brahms and to the "absolute form" in the seven symphonies, the sustained loftiness, seriousness and vital concreteness of thought is not there. It is music of the surface, decorative, facile, usually graceful and in good taste, reflective of a complacent and well-groomed prosperity, even as Glazounoff himself yas favored in life by pleasant and gracious fortune. He knew neither the deep and goading melancholy of his friend Tschaikowsky nor the cosmopolitanism which Rimsky-Korsakoff, as a young Naval officer, had acquired in his world journeys.

There are moments in this symphony, as in the exclamatory passage of chords for trombones and tuba in the third movement, which is impressively echoed in horns and bassoons, when the composer seems about to drop his pleasantries and commonplaces and expose a deeper, more serious mood, but the temptation passes and he remains noncommittal of more than the obvious.

The themes themselves are not of striking character. They reflect Glazounoff's usual fluency in the writing of melody, but a fluency that leaves the conclusion of a phrase or figure with little that convinces the ear or haunts the memory.

His allusions to Wagner's "sword" motive and the opening phrase of Radame's air, "Celeste Aida," are not difficult to identify. More apparent than these is the quotation from "Il Trovatore" in the second theme of the first movement, where flute and clarinet give out an even dozen of notes wholly identical in interval and rhythm with as many in the furious octave passage heard early in the overture to Verdi's opera.

Dr Muck gave a performance of the symphony that would have given charm and even significance to far more mediocre music than this. The superb proportion in the approach and treatment of climaxes, the vivid contrasts, the variety and plasticity of nuance, and beside these, the searching and electrifying sense of rhythm and accentuation that not only kept the last movement from vulgarity, but made it a song of triumph. The scherzo, which is as tenuous in ideas as at times it is in tones, was played with the utmost grace and imagination. The opening figure as done by the vertuosi of the wood wind choir was as light as the dancing of butterflies.

In his aim at clearness Glazounoff fell into repetition in his treatment of themes. He could have noted to his advantage the variety and elasticity with which Grieg molded his. The sketch of Autumn shows delightful freshness in of ideas. It not put

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Cesar Frank's poem to the daughte of the ruler of the winds has a class serenity and beauty in its freedom form. A clear radiance illumines eac page. How abrupt the contrast Dvorak's bombastic overture, whic even the recreating performance it r ceived yesterday could not save.

The program next week, the fourt symphony of Sibelius, will be playe for the first time in Boston, and with a concerto for two wind choirs by Handel, three dances by Gluck and a symphony in D major by Haydn.

JOURNAL—

OCTOBER 18, 191

BRILLIANCY MARKS SYMPHONY CONCERT

Brief Program Includes Numbers Outside of "Familiar" Class.

By E. F. Harkins

With the exception of Dvorak's "Husitska" overture, the numbers on this week's Symphony program are outside of the "familiar" class. This exceptionally interesting program, representing Modern Russian, Norwegian, French and Bohemian music, could hardly be shorter and contain a symphony, for it runs less than an hour and a half; but if there is brevity, there is also much brilliancy.

Dr. Muck has given the place of honor to Glazounoff's fifth symphony, a generaly melodious and richly colored work, introduced here seven years ago by Dr. Muck himself. Many music-lovers prefer the romantic Russian's sixth symphony, which has not been played at these concerts for more than a decade; but the fifth has many admirers, nevertheless, especially because of the individuality and the splendor o much of the orchestration. Best o all, it is work that, under a magneti baton like Dr. Muck's, brings out th peculiar brilliancy of the Symphon Orchestra.

Yesterday afternoon the second movement, a scherzo suggesting a ballet and the third movement, an andante i the style of a romance, were particularly enjoyed by the audience.

Grieg's "In Autumn" overture, which followed, was added to the repertoire of the Boston orchestra by Dr. Muck in 1907. Like the Glazounoff work, it is dramatic as well as tuneful. This number, too, had a brilliant performance. Then came the ethereal beauties of Cesar Franck's symphonic poem, "The Aeolidae," last heard here in 1902, to which Dr. Muck gave a poetical reading; and the matinee closed impressively with a spirited performance of the dramatic overture, "Husitska," which Dvorak composed for the dedication of the Bohemian Theater in Prague twenty years ago.

The same program will be given again tonight.

Next week Dr. Muck will present the first novelty of the season, the fourth symphony by Sibelius, the famous Finnish composer, which was first heard of last year. Haydn's second symphony, the Handel concerto for wind choir, and three dance pieces by Gluck will complete the program.

THE EVENING TIMES

PAWTUCKET, R. I.,

OCTOBER 22, 1913.

SYMPHONY CONCERT SEASON IS OPENED

Mme. Gadski is Soloist at First of Series in Infantry Hall.

Returning to Providence to open its 33d concert season, the Boston Symphony Orchestra, with Dr. Karl Muck, conductor, and Mme. Johanna Gadski, soloist, was greeted last evening by an audience that tested the seating capacity of Infantry Hall, Providence. Providence and Pawtucket musicians and music lovers who rarely miss a Symphony concert, with hundreds of others who make it a particular point to be present at the opening of a season, combined to make an inspiring assemblage, well calculated to bring out the best efforts of the Symphony players if any outside influence were needed by this remarkable company.

It was a happy opening of the musical season—for the first Symphony concert is and must be accepted as the season's opening. After days and days of dreary drizzle or torrential downpour the night was cool and clear, a most enjoyable condition for the first concert. The programme, including a most popular Beethoven symphony and solo numbers by one of the most charming and undoubtedly one of the greatest dramatic sopranos of the time, was happily chosen. What more could be desired by the most captious of musical enthusiasts?

The programme follows:

Beethoven..Symphony in A major, No. op. 92.

Poco sostenuto, Vivace.
2. Allegretto.
3. Presto; Presto meno assai.
4. Allegro con brio.

Weber..Scene and aria "Ocean! Thou Mighty Monster," from "Oberon" (act 3, No. 13.)
Franck..Symphonic poem, "Les Eolides." ("The Aeolidae.")
Wagner..Three poems, "Im Treibhaus," "Traume," "Schmerzen."
Grieg ...."Im Herbst" ("In Autumn"), op. 11

Many beautiful things have been said and written of the Beethoven Seventh, undoubtedly one of the most charming symphonies ever written. It is 100 years old, first played on Dec. 8, 1813, and a century of change in the world of music has made no change in the power of this piece, nor has its hold on the lover of music loosened. The charm of its melodic beauty, so compellingly portrayed in the opening movement, is carried through to the stormy finish without halt or faltering. It is a wonderful work, and played by a wonderful body of players such as the Boston Symphony Orchestra it made a most profound impression on the audience. Dr. Muck and his players were greeted with round after round of applause at the close of the symphony, and the conductor was obliged to return to the desk several times and bow his acknowledgments.

The other two orchestral numbers were undoubtedly dwarfed by the symphony, but they were splendidly played, particularly the familiar Grieg overture, "Im Herbst," which closed the concert.

Mme. Gadski, dramatic soprano of the Metropolitan Orchestra, made her second visit to Providence in two years, and it is a cause for profound thankfulness to know that she is to come again in a few weeks. It is not only the splendid art of this woman, her powerfully colorful soprano tones or her undoubted dramatic ability that captivates. She has a personal charm entirely outside and above her individuality as an artist, a compelling unobtrusiveness which attracts and would go far to sustain the popularity of an artist with less ability than this gifted singer. Her rendition of the great Oberon aria, "Ocean! Thou Mighty Monster," was a splendid performance which was equalled by her singing of the three Wagner songs on her second appearance. Mme. Gadski, it is pleasing to note, is to sing in the Steinert course of concerts, and no doubt she will at that time repeat her triumph of last evening, when she was recalled several times.

The next Symphony concert will be given Tuesday evening, Nov. 18, and Miss Ruth Deyo, pianist, will be the soloist. There will be six concerts this season, one more than last year.

BOSTON POST,

OCTOBER 18,

OLD FRIENDS AT SYMPHONY

Glazounoff, Grieg and Dvorak on Programme

Glazounoff's Symphony No. 5, which has not been heard here since Dr. Muck introduced it to Boston in 1906, was the first number of the programme given at the second public rehearsal of the Boston Symphony Orchestra yesterday afternoon.

The other numbers were: Grieg's overture, "Im Herbst"; Franck's symphononic poem, "Les Eolides," and Dvorak's dramatic overture, "Husitka."

Glazounoff's symphony is unfamiliar to many American music-lovers, and there were doubtless many in the audience yesterday afternoon who heard it for the first time. It was first produced in St. Petersburg in 1896, and it was 10 years later when patrons of the symphony concerts in Boston were given their first opportunity to hear it.

Two Reminiscences

The first theme which has been likened to the sword movement in the "Ring" is announced by bassoon and violoncellos, while the clarinets sustain chords. The second theme is developed to a mighty fortissimo, and the final movement begins at once with the full orchestra with a martial theme. The third movement is one of the most beautiful. Here, the chief and expressive theme bears a marked resemblance to the opening measures of Radames' famous air "Celeste Aida."

Grieg's beautiful overture "In Autumn" was received with marked favor. Here again, Dr. Muck, while adhering to his policy of giving the preference to the old favorites rather than extensively advertised novelties, repeated an overture that was introduced by him in Boston April 20, 1897.

Franck Uses Chromatic Idea

In marked contrast to the third number on the programme, Franck's symphonic poem, "Les Eolides," which is free in form, with the chief theme a short chromatic phrase, from which other melodic phrases are derived, was the closing number, Dvorak's dramatic overture "Husitka."

This overture, with its stirring battle cry, was written by Dvorak to celebrate in music the wars of the Hessians. The theme is solemn, defiant and of almost fanatical spirit, with the war cry ringing through all the passages.

Solemn Opening

The overture, which was beautifully played yesterday, begins with a theme,

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solemn in its tone, played by wo wind instruments with horns add later. The melody is played by t English horn and is later augment by the flute and clarinet, with the fu orchestra heard in its later movements.

An agitated first theme, played by the violas, begins the main body o the overture. The movement is the taken up by the violins, and later e ergetically developed by the wood-win instruments. A subsidiary theme wi the dominant note a war-tone, is ploye by the brass. The solemn theme of t introduction returns at the end.

TRAVELER

OCTOBER 18, 1913.

RUSSIAN WORK CONCERT FEATURE

Dr. Muck and Orchestra Impart Interest to Familiar Compositions.

By FRANK BERTWALL

One came away from the second public rehearsal of the Symphony orchestra yesterday afternoon with the feeling that Dr. Muck and his players had by their skill imparted interest to compositions that in themselves were not of the first order. True there was Glazounoff's fifth symphony, ever interesting, but falling short of being a grand symphony, and yet as played yesterday afternoon holding the closest attention and arousing noticeable enthusiasm. It's Russian music that could well smack considerably more of the Russian school with profit.

The Grieg "In Autumn" overture evidently depicts another season than what New England knows as the finest part of the year. Dvorak's "Husitska" overture gains nothing on rehearsing.

THIRD SYMPHONY PROGRAM

Dr. Muck has placed the first novelty of the season in next week's program, which will be played Oct. 24 and 25. This is the fourth symphony of the Finnish composer, Sibelius. The music of Sibelius, what of it has been played here, has created a profound impression, particularly his first and second symphonies. His third symphony, never played in Boston, was generally admitted a failure. This fourth symphony, which has had its first performance abroad within a year and a half, is said to show a wide divergence from his former style.

The second half of the program will be purely classical. It will comprise a concerto for two wind choirs by Handel, three pieces by Gluck—Tambourin, Gavotte and Chaconne, which were arranged by the Belgian Geveart—and, finally, Haydn's Symphony in D major No. 2.

TRANSCRIPT,

OCTOBER 18,

THE SYMPHONY CONCERT

GLAZOUNOFF'S POMPS AND FRANCK'S FANCIES

Between Whiles, Dvorak and Grieg—The Russian's Empty Symphony—Two Contrasting Overtures—Franck's Tone-Poem of the Bodiless Breezes

WHAT a pity that Dr. Muck did not put Liszt's tone-poem, "The Preludes" on the programme for the second pair of Symphony Concerts, instead of the first! A week ago Liszt had, perforce, to keep company with Beethoven, Brahms and Wagner. Yesterday he would have had no more than Glazounoff, Grieg, Franck and Dvoràk beside him. Last Saturday some were saying in their haste that "The Preludes" was only glow and glitter, sonority and show. Instrumental, harmonic, even melodic rhetoric filled the music, but beyond that Liszt had taken no grave thought and experienced no deep emotion. His imagination lay all on the surface; it worked only in effects. So to some seemed romantic, sensuous, striving Liszt in the company of Beethoven and Brahms, while he could no more than hold up his head against the Wagner of the overture to "The Flying Dutchman"—a Wagner, by the way, who had not yet discovered how many happy inventions he could borrow from his prospective father-in-law.

Per contra set the Liszt of "The Preludes" or of any of his surviving orchestral music beside the Glazounoff of the symphony in B-flat that began the concert yesterday and in the comparison his shortcomings become almost virtues beside the greater and often similar shortcomings of the Russian. Glazounoff's symphony is "absolute" music. No programme explains its substance and its course; no hint of any suggestion from without accompanies it. None the less it might have been written with deep and ardent emotion releasing its voice in the tones. From the first measures of the introduction to the last measures of the finale there is hardly a hint of such feeling. Glazounoff is songful and melancholy through the slow movement, as countless composers have been and countless will be in that division of a symphony. Glazounoff imagines his scherzo lightly and fantastically. To do so is the prescription for scherzi in a contemporary symphony. The finale is sonorous, tumultuous, vigorously rhythmed and colored—all in the expected and becoming Russian way. The first movement makes play with contrasts of timbres and tonal masses, with orotund or suave progressions.

Throughout the symphony the melodies are transparent, but not one of them arrests the ear or the imagination. Glazounoff manipulates them harmonically, instrumentally and rhythmically [illegible] many process is [illegible] hand played over and over again; but neither head nor heart [illegible] it. Some of the strokes are wholly conventional, like the songful horns at the beginning of the slow movement. Some of them are ingeniously fanciful, like the liquid tones of the scherzo and the recurring flicker and flutter of light phrases in them. Some of them are only stout music-making like the pompous sonorities of the brass choir in the first allegro. Some yet again are only empty sound and fury like the reiterated tumults of the finale. It is an old saying that a symphony should be a "musical action," in the play and the interplay—the battle even—of its melodies and the thought and emotion behind. Glazounoff makes an insistent show of such action, but neither in the music nor in the listening imagination does anything ever happen.

Instead, Glazounoff outpours his tonal pomp as though he were a master of musical ceremonies; makes play with his harmonies and progressions as though he were a master of tonal revels; and luxuriates in his instrumental colors as though he were hanging tapestries for all this show. But first, last and all the time it is show and little else. Perhaps the symphony deserved to be taken from the shelves as a "vehicle" for the tonal magnificence and brilliance of the orchestra; but there are other and better media for those glories. Anyhow Glazounoff owed much to the orchestra and the conductor. Time and again they persuaded the listeners that there were more than pomps and fancies of sound in the symphony, as no doubt Glazounoff, when he was writing it, believed himself. The Liszt of "The Preludes" had weighty thoughts and deep emotions beside the Russian. He also imagined as well as repeated.

The Dvoràk of the "Husitzkà Overture," at the other end of the concert, wrote at least with kindled emotion. The devotion, the exaltation, the battles, the hymns, the sufferings of the Hussites thrilled him. They were bone of his bone, flesh of his flesh and his Bohemia was also theirs. So enkindled and commanding the speech of music, he found tones in which to express the emotions of the Hussites and his own as he contemplated them. Being rich in harmonic and instrumental resource he made these tones an ample and deep-hued vesture. Stirred emotion summoned eloquence and power. The "Husitzka Overture" is no masterpiece, but it seemed almost such in the puissant and expanding voice that Dr. Muck gave to it, with his mastery of the long progression and the sweeping climax. It seemed yet more a masterpiece in contrast with the empty pomps and the fictitious brilliance of Glazounoff's symphony. Dvoràk's overture is orotund enough; but emotion makes the oratory eloquence. Dvoràk's music glows brightly or darkly, expands, gathers, cumulates, recedes, according to the imaginings behind. Very seldom is it merely manipulated. And Hussite hymns or no hymns Dvoràk's could invent melodies that quicken responsive feeling.

Moreover, what Dvoràk would say in tones in these years of his prime, he could say freely and fully. In contrast, the moment in which Grieg attempts to use the larger forms and resources of music, then does a sense of his helplessness with them begin to steal upon the hearer. Time and again in the course of the overture, "In Autumn," that Dr. Muck first made known in Boston and rediscovered yesterday, ten or twenty or fifty measures quicken the ear and stir the answering fancy. They bear the wistful voice of Norwegian folk-song; or they move in pungent harmonies to sharp-set rhythms; or some clear and stirring mood plays through them. Then the mood dwindles; the harmonies lose their tang, the rhythms their zest; the melodies wither in dry pale phrases. Invention, imagination, even manipulation halt before a form that is too big and too exacting for Grieg to fill. The music goes in gasps. He becomes almost inarticulate. Then up spring melodies, harmonies, rhythms and mood again, and Grieg is sufficient and more to his task. In turn breath fails him and so on in the fitfulness that is half the charm of his pieces in the smaller forms but that leaves him nervously helpless when he essays the larger. Not until he leads in his sturdy folk-tune does he go forward with a sure hand. Grieg is a water-colorist in tones and in the overture he is trying to make a fresco of autumn. Grieg's imagination and the tones in which he released it almost always flutter—unless he braces himself nervously to a momentary show of force—and a concert overture asks sustained flight. His own song, from which he drew the overture excels it. Grieg could be safely short-breathed, fitful and moody there.

Into the concert, between the reverberating emptiness of Glazounoff, the eloquence of Dvoràk and the restless strivings of Grieg, crept the finely imaginative, the finely expressive, the delicately and subtly attuned Franck of the symphonic poem, "The Daughters of Æolus." It is the custom to say that music is not half itself until it is heard in actual performance, and yet on the engraved page this music of Franck seemed more lovely and fanciful than it did as Dr. Muck and the orchestra gave it, so to say, speaking voice. And through no fault of theirs. Read, these phrases of Franck often seem as zephyr-like as the breezes that were Æolus's daughters. They twine and intertwine like those breezes in the lightest play. They touch the ear of the imagination as tenderly and flittingly as they touched youth and maiden, leaf and flower in the poetry of Leconte de Lisle that was the spark to Franck's fancy. The harmonic and the instrumental shadings are the soft iridescent, quivering light in which these airs should blow. Read, the symphonic poem seems the very lightest tracery of imagination and of tones. Even when the phrases coalesce and the breezes are winds, the tones have only a little deepened.

Yet a big orchestra must play "The Daughters of Æolus" in a big hall before a big audience. Even when the conductor is Dr. Muck and the orchestra the Boston Symphony Orchestra there is no subduing it to the gossamer lightness of some of Franck's phrases, and no making his interweavings seem as whispers interlaced [illegible]. Besides, it is the fashion nowadays to give Franck's [illegible] body as is possible. We that listen must understand that he was man as well as mystic; that he could be largely eloquent as well as exquisitely fanciful. He must speak out, even where his music seems only to whisper. Out of the diaphanous world of his imagination in "The Daughters Æolus" he was writing for the ears of an actual world that he must persuade to his music. Yet even that music seems sometimes too stout-bodied for the fancies, the motions, the images it would bear. The breezes are bodiless; light is bodiless; bodiless almost was Franck's imagining of the touch of these breezes and the play of this light. But music must have form and body or else be not music that men can hear. The choir of Ariel in "The Tempest" that filled the isle with strange and lovely sounds, with the voices of the air, ought to be the orchestra since all things are possible to such beings—for Franck's tone-poem.

H. T. P.

ADVERTISER,

OCTOBER 18,

SECOND CONCERT IN SYMPHONY SERIES

AGAIN A PURELY ORCHESTRAL PROGRAMME

Intellectual Flavor to Week's Offering Given by Franck's Symphonic Poem,

By Louis C. Elson.

PROGRAMME.

Glazounoff. Symphony in B-flat. No. 5.
Grieg. Overture "In Autumn."
Franck. Symphonic Poem. "Les Eolides."
Dvorak. "Husitska" overture.

Again a purely orchestral programme without a soloist. And like the programme of a week ago it gave a display of the moderate moderns, composers of our time who have not tried to evolve Cubist music, but have held to form, coherency and melody.

Dr. Muck was the first to introduce Glazounoff's fifth symphony to Boston during his previous regime. It has several of the characteristics of the true Russian school. Powerful orchestration, folk music effects, some touches of ferocious hilarity, and melody too. It belongs to the best modern school.

In the introduction there is a foreshadowing of the resolute chief theme, and this study theme with its heavy unison passage is impressively worked up in the first movement, and also well-contrasted with the beginning of the subordinate theme on the wood-wind. The two themes are strongly developed, sometimes perhaps with a little too much of fortissimo brass, but interestingly nevertheless.

But the popular movement is the Scherzo. The wood-wind has plenty to do here, and flutes and clarinettes deserve praise for the manner in which it was done. There is a march movement here which is about as popular in style as anything that we have had in symphony since Raff. It is sugared up with tinklings on the Glockenspiel (tiny bars of steel struck with a mallet), and is as rhythmic as if it had been made by Sousa himself. Naturally this pleasant-tasting number was much applauded. It was, however, somewhat too sweet to be entirely symphonic, and we believe that the first and third movements will wear better. Consider the fate of Raff's "Lenore" symphony with its excessively popular march. Musical confectionery grows stale very rapidly.

The third movement (Andante), is better, even while popular in its vein. It is a Romance which begins with a phrase somewhat like the first tenor song in "Aida," but neither the resemblance to "Celeste Aida," nor the more remote kinship of the theme of the first movement to the Swordmotif of the Trilogy, are sufficient to base the remotest charge of plagiarism upon, for when it comes to treating these phrases Glazounoff is most sincere and individual. A sudden change in this romantic movement, from the singing of violins and violoncellos to a portentous and sinister subject upon the trombones suggests that the course of true love is not running quite smoothly. The movement was finely given and this striking contrast strongly brought out.

In Nijni-Novgorod, in Russia, there is an annual fair. There is in that city a district called Kunavina; which during the Fair-time is the most dissipated place on earth, a condensation of the vices of a dozen different countries. We would suggest "Kunavina" as a title for the last movement of this symphony. It is Russian revelry at its worst. But the very frankness of the orgie has its peculiar charm. One may readily believe that Dr. Muck did not make a Sunday School picnic out of this. Its savage carousing gave an excellent picture of a Muscovite alcoholiday. It is fortunate that this is the last movement of the work. If there were another movement it would need to picture cracked ice, soda water, and a headachy repentance. But, all in all, the Glazounoff symphony is a virile and sterling work, and we have too few like it in the modern symphonic repertoire.

"In Autumn," is scarcely the true title for Grieg's striking overture, for it is founded upon his song entitled "Autumn Storm," which pictures the premonitions of Winter, and has one sombre re-echoing upon a single note—"Summer is over! Summer is over!" To New Englanders, to whom Autumn is the loveliest season of the year and Indian Summer its climax, the title would be especially misleading. The song ends with a promise of Spring, a suggestion of the joy with which one will find—

"Den forste Blomst i den sidste Sne,"—

the first of the flowers in the last of the snow. But Grieg ends his overture with a real Norwegian Harvest song, easily recognizable with its drone bass, and giving a characteristic Coda to a very worthy overture, a work, by the way, which Gade, who could [illegible] write anything half as

Cesar Franck gave the intellectual flavor to the programme. He was like Saul among the prophets, among this dramatic company, for in spite of his "Chasseur Maudit," and a few other attempts at intensity, Franck was by nature intellectual rather than dramatic. Take for example the simple chromatic theme which is the foundation of "Les Eolides," and which is so often repeated; it is not nearly as graphic as the themes used by the other three composers in this programme. But when it comes to the working of it, that is quite another story, and not one of the three shows such resource and skill in repeated presentation of the same melody. There was more violin work in this than we had anticipated, for the Eolides were the daughters of the wind, and not of the strings. One would have liked Debussy to have set this ethereal subject. It is the least among Franck's large orchestral works.

Dvorak's "Husitska" overture has not been lately heard in Boston. It does not wear well. Of course our conductor and orchestra did all that was possible with its clangor and intensity, but some of Dvorak's works are fading. He may have had the "fatal facility" which has caused the works of Raff to gradually disappear from the orchestral repertoire. Dvorak's teacher, Smetana, was deeper, more intensely patriotic, and also a greater sufferer, which may make it possible that his works may yet take precedence of his celebrated pupil.

Nevertheless form and time and coherency were there, and military ardor and roughness too. The Chorale was thundered out grandly in the centre and in the Coda of the work, and the reading was grand enough to make one believe that "Husitska" is a masterpiece—which it is not.

Next week we have another purely orchestral programme. We have often stated that these are in general the best and most truly artistic of the series. The Boston Symphony Orchestra and Dr. Muck are worthy of standing alone, although some of the rush-seaters may dissent from this; at least the waiting line is larger when there is a famous vocalist on the programme.

From AMERICAN
Address: Baltimore, Md.
Date

ork, 1884

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Newspaper Cutting Bureau

From EVG. STAR
Address: Baltimore, Md.
Date OCT [illegible] 1913

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From STAATSZEITUNG
Address: New York City.
Date

ork, 1884

Symphonie-Orcheſter.

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[34]

TRAVELER

OCTOBER 18, 1913.

RUSSIAN WORK CONCERT FEATURE

Dr. Muck and Orchestra Impart Interest to Familiar Compositions.

By FRANK BERTWALL

One came away from the second public rehearsal of the Symphony orchestra yesterday afternoon with the feeling that Dr. Muck and his players had by their skill imparted interest to compositions that in themselves were not of the first order. True there was Glazounoff's fifth symphony, ever interesting, but falling short of being a grand symphony, and yet as played yesterday afternoon holding the closest attention and arousing noticeable enthusiasm. It's Russian music that could well smack considerably more of the Russian school with profit.

The Grieg "In Autumn" overture evidently depicts another season than what New England knows as the finest part of the year. Dvorak's "Husitska" overture gains nothing on rehearsing.

THIRD SYMPHONY PROGRAM

Dr. Muck has placed the first novelty of the season in next week's program, which will be played Oct. 24 and 25. This is the fourth symphony of the Finnish composer, Sibelius. The music of Sibelius, what of it has been played here, has created a profound impression, particularly his first and second symphonies. His third symphony, never played in Boston, was generally admitted a failure. This fourth symphony, which has had its first performance abroad within a year and a half, is said to show a wide divergence from his former style.

The second half of the program will be purely classical. It will comprise a concerto for two wind choirs by Handel, three pieces by Gluck—Tambourin, Gavotte and Chaconne, which were arranged by the Belgian Geveart—and, finally, Haydn's Symphony in D major No. 2.

TRANSCRIPT,

OCTOBER 18,

THE SYMPHONY CONCERT

GLAZOUNOFF'S POMPS AND FRANCK'S FANCIES

Between Whiles, Dvorak and Grieg—The Russian's Empty Symphony—Two Contrasting Overtures—Franck's Tone-Poem of the Bodiless Breezes

WHAT a pity that Dr. Muck did not put Liszt's tone-poem, "The Preludes" on the programme for the second pair of Symphony Concerts, instead of the first! A week ago Liszt had, perforce, to keep company with Beethoven, Brahms and Wagner. Yesterday he would have had no more than Glazounoff, Grieg, Franck and Dvoràk beside him. Last Saturday some were saying in their haste that "The Preludes" was only glow and glitter, sonority and show. Instrumental, harmonic, even melodic rhetoric filled the music, but beyond that Liszt had taken no grave thought and experienced no deep emotion. His imagination lay all on the surface; it worked only in effects. So to some seemed romantic, sensuous, striving Liszt in the company of Beethoven and Brahms, while he could no more than hold up his head against the Wagner of the overture to "The Flying Dutchman"—a Wagner, by the way, who had not yet discovered how many happy inventions he could borrow from his prospective father-in-law.

Per contra set the Liszt of "The Preludes" or of any of his surviving orchestral music beside the Glazounoff of the symphony in B-flat that began the concert yesterday and in the comparison his shortcomings become almost virtues beside the greater and often similar shortcomings of the Russian. Glazounoff's symphony is "absolute" music. No programme explains its substance and its course; no hint of any suggestion from without accompanies it. None the less it might have been written with deep and ardent emotion releasing its voice in the tones. From the first measures of the introduction to the last measures of the finale there is hardly a hint of such feeling. Glazounoff is songful and melancholy through the slow movement, as countless composers have been and countless will be in that division of a symphony. Glazounoff imagines his scherzo lightly and fantastically. To do so is the prescription for scherzi in a contemporary symphony. The finale is sonorous, tumultuous, vigorously rhythmed and colored—all in the expected and becoming Russian way. The first movement makes play with contrasts of timbres and tonal masses, with orotund or suave progressions.

Throughout the symphony the melodies are transparent, but not one of them arrests the ear or the imagination. Glazounoff manipulates them harmonically, instrumentally, and rhythmically, so [illegible] process is [illegible] hand played over and over again; but neither head nor heart [illegible] it. Some of the strokes are wholly conventional, like the songful horns at the beginning of the slow movement. Some of them are ingeniously fanciful, like the liquid tones of the scherzo and the recurring flicker and flutter of light phrases in them. Some of them are only stout music-making like the pompous sonorities of the brass choir in the first allegro. Some yet again are only empty sound and fury like the reiterated tumults of the finale. It is an old saying that a symphony should be a "musical action," in the play and the interplay—the battle even—of its melodies and the thought and emotion behind. Glazounoff makes an insistent show of such action, but neither in the music nor in the listening imagination does anything ever happen.

Instead, Glazounoff outpours his tonal pomp as though he were a master of musical ceremonies; makes play with his harmonies and progressions as though he were a master of tonal revels; and luxuriates in his instrumental colors as though he were hanging tapestries for all this show. But first, last and all the time it is show and little else. Perhaps the symphony deserved to be taken from the shelves as a "vehicle" for the tonal magnificence and brilliance of the orchestra; but there are other and better media for those glories. Anyhow Glazounoff owed much to the orchestra and the conductor. Time and again they persuaded the listeners that there were more than pomps and fancies of sound in the symphony, as no doubt Glazounoff, when he was writing it, believed himself. The Liszt of "The Preludes" had weighty thoughts and deep emotions beside the Russian. He also imagined as well as repeated.

The Dvoràk of the "Husitzkà Overture," at the other end of the concert, wrote at least with kindled emotion. The devotion, the exaltation, the battles, the hymns, the sufferings of the Hussites thrilled him. They were bone of his bone, flesh of his flesh and his Bohemia was also theirs. So enkindled and commanding the speech of music, he found tones in which to express the emotions of the Hussites and his own as he contemplated them. Being rich in harmonic and instrumental resource he made these tones an ample and deep-hued vesture. Stirred emotion summoned eloquence and power. The "Husitzka Overture" is no masterpiece, but it seemed almost such in the puissant and expanding voice that Dr. Muck gave to it, with his mastery of the long progression and the sweeping climax. It seemed yet more a masterpiece in contrast with the empty pomps and the fictitious brilliance of Glazounoff's symphony. Dvoràk's overture is orotund enough; but emotion makes the oratory eloquence. Dvoràk's music glows brightly or darkly, expands, gathers, cumulates, recedes, according to the imaginings behind. Very seldom is it merely manipulated. And Hussite hymns or no hymns Dvoràk's could invent melodies that quicken responsive feeling.

Moreover, what Dvoràk would say in tones in these years of his prime, he could say freely and fully. In contrast, the moment in which Grieg attempts to use the larger forms and resources of music, then does a sense of his helplessness with them begin to steal upon the hearer. Time and again in the course of the overture, "In Autumn," that Dr. Muck first made known in Boston and rediscovered yesterday, ten or twenty or fifty measures quicken the ear and stir the answering fancy. They bear the wistful voice of Norwegian folk-song; or they move in pungent harmonies to sharp-set rhythms; or some clear and stirring mood plays through them. Then the mood dwindles; the harmonies lose their tang, the rhythms their zest; the melodies wither in dry pale phrases. Invention, imagination, even manipulation halt before a form that is too big and too exacting for Grieg to fill. The music goes in gasps. He becomes almost inarticulate. Then up spring melodies, harmonies, rhythms and mood again, and Grieg is sufficient and more to his task. In turn breath fails him and so on in the fitfulness that is half the charm of his pieces in the smaller forms but that leaves him nervously helpless when he essays the larger. Not until he leads in his sturdy folk-tune does he go forward with a sure hand. Grieg is a water-colorist in tones and in the overture he is trying to make a fresco of autumn. Grieg's imagination and the tones in which he released it almost always flutter—unless he braces himself nervously to a momentary show of force—and a concert overture asks sustained flight. His own song, from which he drew the overture excels it. Grieg could be safely short-breathed, fitful and moody there.

Into the concert, between the reverberating emptiness of Glazounoff, the eloquence of Dvoràk and the restless strivings of Grieg, crept the finely imaginative, the finely expressive, the delicately and subtly attuned Franck of the symphonic poem, "The Daughters of Æolus." It is the custom to say that music is not half itself until it is heard in actual performance, and yet on the engraved page this music of Franck seemed more lovely and fanciful than it did as Dr. Muck and the orchestra gave it, so to say, speaking voice. And through no fault of theirs. Read, these phrases of Franck often seem as zephyr-like as the breezes that were Æolus's daughters. They twine and intertwine like those breezes in the lightest play. They touch the ear of the imagination as tenderly and flittingly as they touched youth and maiden, leaf and flower in the poetry of Leconte de Lisle that was the spark to Franck's fancy. The harmonic and the instrumental shadings are the soft iridescent, quivering light in which these airs should blow. Read, the symphonic poem seems the very lightest tracery of imagination and of tones. Even when the phrases coalesce and the breezes are winds, the tones have only a little deepened.

Yet a big orchestra must play "The Daughters of Æolus" in a big hall before a big audience. Even when the conductor is Dr. Muck and the orchestra the Boston Symphony Orchestra there is no subduing it to the gossamer lightness of some of Franck's phrases, and no making his interweavings seem as whispers interlaced [illegible]. Besides, it is the fashion nowadays to give Franck's [illegible] body as is possible. We that listen must understand that he was man as well as mystic; that he could be largely eloquent as well as exquisitely fanciful. He must speak out, even where his music seems only to whisper. Out of the diaphanous world of his imagination in "The Daughters Æolus" he was writing for the ears of an actual world that he must persuade to his music. Yet even that music seems sometimes too stout-bodied for the fancies, the motions, the images it would bear. The breezes are bodiless; light is bodiless; bodiless almost was Franck's imagining of the touch of these breezes and the play of this light. But music must have form and body or else be not music that men can hear. The choir of Ariel in "The Tempest" that filled the isle with strange and lovely sounds, with the voices of the air, ought to be the orchestra since all things are possible to such beings—for Franck's tone-poem.

H. T. P.

ADVERTISER,

OCTOBER 18,

SECOND CONCERT IN SYMPHONY SERIES

AGAIN A PURELY ORCHESTRAL PROGRAMME

Intellectual Flavor to Week's Offering Given by Franck's Symphonic Poem,

By Louis C. Elson.

PROGRAMME.

Glazounoff. Symphony in B-flat. No. 5.
Grieg. Overture "In Autumn."
Franck. Symphonic Poem. "Les Eolides."
Dvorak. "Husitska" overture.

Again a purely orchestral programme, without a soloist. And like the programme of a week ago it gave a display of the moderate moderns, composers of our time who have not tried to evolve Cubist music, but have held to form, coherency and melody.

Dr. Muck was the first to introduce Glazounoff's fifth symphony to Boston during his previous regime. It has several of the characteristics of the true Russian school. Powerful orchestration, folk music effects, some touches of ferocious hilarity, and melody too. It belongs to the best modern school.

In the introduction there is a foreshadowing of the resolute chief theme, and this study theme with its heavy unison passage is impressively worked up in the first movement, and also well-contrasted with the beginning of the subordinate theme on the wood-wind. The two themes are strongly developed, sometimes perhaps with a little too much of fortissimo brass, but interestingly nevertheless.

But the popular movement is the Scherzo. The wood-wind has plenty to do here, and flutes and clarinettes deserve praise for the manner in which it was done. There is a march movement here which is about as popular in style as anything that we have had in symphony since Raff. It is sugared up with tinklings on the Glockenspiel (tiny bars of steel struck with a mallet), and is as rhythmic as if it had been made by Sousa himself. Naturally this pleasant-tasting number was much applauded. It was, however, somewhat too sweet to be entirely symphonic, and we believe that the first and third movements will wear better. Consider the fate of Raff's "Lenore" symphony with its excessively popular march. Musical confectionery grows stale very rapidly.

The third movement (Andante), is better, even while popular in its vein. It is a Romance which begins with a phrase somewhat like the first tenor song in "Aida," but neither the resemblance to "Celeste Aida," nor the more remote kinship of the theme of the first movement to the Swordmotif of the Trilogy, are sufficient to base the remotest charge of plagiarism upon, for when it comes to treating these phrases Glazounoff is most sincere and individual. A sudden change in this romantic movement, from the singing of violins and violoncellos to a portentous and sinister subject upon the trombones suggests, that the course of true love is not running quite smoothly. The movement was finely given and this striking contrast strongly brought out.

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MERICAN

Baltimore, Md.

ork, 1884

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Newspaper Cutting Bureau

From EVG. STAR
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Date OCT 18 1913

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Address: New York City.
Date

ork, 1884

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[34]

From **AMERICAN**
Address: New York City.
Date OCT 19 1913

BOSTON SYMPHONY ORCHESTRA.

The thirty-third season of the Boston Symphony Orchestra has already begun in its home city. So much praise was tendered its performance of the Beethoven Seventh Symphony that Dr. Muck will probably include that composition in his opening programme at Carnegie Hall on Thursday evening, November 6. On his return from Europe Dr. Muck made a statement deploring the lack of novelties obtainable for [illegible] few dese[illegible] Among the new sy[illegible] is a of Dr[illegible] [illegible]rich Noren, count[illegible] er[illegible] town in this scop[illegible] his "kaleidophon[illegible] tions; the symphon[illegible] ita." The Boston conductor also has secured a symphonic poem, "Peter Schlemihl," by Reznicek, and two new pieces by Max Schillings, called "Meergrus" and "Seemorgan." Rachmaninoff's Symphony No. 2 in E minor will be revived and Mahler's Fifth Symphony may appear upon the out-of-town programmes.

Establi 84

From **PRESS**
Address: Philadelphia, Pa.
Date OCT 19 1913

* * *

The sale of season tickets for the five concerts of the Boston Symphony Orchestra in Philadelphia, which has been in progress at Miss Harris' office, 1119 Chestnut Street, since last Monday, is fully up to expectations. When the sale opens for the first concert there will be very few tickets indeed to offer to the public. The prestige of the orchestra, enhanced by the extraordinary list of soloists provided, means an absolutely sold-out house for every concert. The concerts will, of course, be given on Monday evenings, November 3, December 1, January 5, February 16 and March 16.

Geraldine Farrar, who is the soloist at the first concert, is ending a most successful tour of the Pacific Coast, which she has made under the direction of C. A. Ellis, who is also the manager of the Boston Symphony Orchestra. Kreisler will be the soloist in December; Carreno in January; Mme. van Endert in February, [illegible] in March.

Esta 884

From **EAGLE**
Address: Brooklyn, N. Y.
Date OCT 19 1913

Scriabine.

The season for renewing subscriptions for the Philharmonic concerts to be given in the Academy of Music this winter by the Boston Symphony Orchestra has passed and general sales to new subscribers will open at the box office of the Academy of Music, on Friday afternoon, October 24, at four o'clock. The choice of seats will not be large for a great majority of last year's subscribers have indicated their intention of holding their seats. The concerts will be given on Friday evenings in the Academy of Music, on November 7, December 5, January 9, February 20 and March 20. In December, Fritz Kreisler will be the soloist; in February Mme. van Endert, and in March Paderewski will make his only appearance in Brooklyn with an orchestra. Mme. van Endert is a new-comer. It will be her first appearance in this country. She is the first lyric soprano of the Berlin Opera and is young, comely

and attractive. She has been singing in public but seven years. Her first season was devoted to concert work. The next three years she was the principal lyric soprano of the Royal Opera in Dresden, and has been the most valued member of the Berlin Opera. She is said to have a warm, rich soprano particularly adapted to the suave, placid music of the eighteenth century. She created in Berlin the role of Octavia in Richard Strauss' opera "Der Rosenkavalier," and in its first season sang it fifty-six times under the direction of Dr. Muck.

Estal 84

From **SUN**
Address: New York OCT 19 1913
Date

The thirty-third season of the Boston Symphony Orchestra opened in Boston on Saturday evening, October 11, with its wonted brilliance. The programme comprised the Seventh Symphony of Beethoven, the "Tragic" overture of Brahms, Liszt's "Les Preludes," and "The Flying Dutchman" overture. The comment of the public was that the orchestra had begun this season where it left off last and was playing with that surety and precision that is usually expected only after several weeks of rehearsal. It is probable that Dr. Muck will play the Seventh Symphony at the opening concert in Carnegie Hall, Thursday evening, November 6.

Estab 84

From **STANDARD UNION**
Address: Brooklyn, N. Y.
Date OCT 19 1913

The season for renewing subscriptions for the Philharmonic concerts to be given in the Academy of Music this winter by the Boston Symphony Orchestra has passed and the general sales to new subscribers will open at the box office of the Academy of Music next Friday afternoon, October 2[illegible], at 4 o'clock. With the return of Dr. Muck the orchestra is once more its old time brilliant self. The five concerts will be given on Friday evenings in the Academy of Music. Their dates are November 7, December 5, January 9, February 20 and March 20. Three soloists are announced. In December Fritz Kreisler will be the soloist; in February Mme. Van Endert, and in March Paderewski will make his only appearance in Brooklyn with an orchestra. Mme. Van Endert is a newcomer. Following the custom that has worked out so well of bringing each year to America some distinguished artist who will appear exclusively with the Boston Symphony Orchestra. Mr. Ellis, the manager of the company this year, made arrangements whereby Mme. Van Endert should visit America. It will be her first appearance in this country. She is at present the first lyric soprano of the Berlin Opera where she holds the place left open by Geraldine Farrar when that [illegible] Metropolitan Opera in Manhattan. Mme. Van Endert is young, comely and altogether attractive. She is said to have a warm, rich soprano, particularly adapted to the suave placid music of the eighteenth century. She created in Berlin the role of "Octavia" in Richard Strauss' opera "Der Rosenkavalier." [illegible] Muck is in the best of health and spirits, and he is arranging some interesting programmes for this city.

Est 1884

From **RECORD**
Address: Philadelphia, Pa.
Date [illegible] 1913

Messenger ....John [illegible]omie, Jr.

* * *

The sale of season ticke[illegible] the five concerts of the Boston S[illegible]ony Orchestra in Philadelphia [illegible] been in progress at Miss Harr[illegible] office in Heppe's Piano Rooms sinc[illegible] last Monday, and is fully up to expectation. When the sale opens for the [illegible]rst concert there will be very few tickets indeed to offer to the public. The prestige of the Orchestra, enhanced [illegible] the extraordinary list of soloists provided, is believed to mean an absolutely [illegible]ld-out house for every concert. The concerts will be given on Monday evenings, November 3, December 1, January 5, February 16 and March 16.

Geraldine Farrar, who is the soloist at the first concert, is ending a tour of the Pacific coast, which she has made under the direction of C. A. Ellis, manager of the Boston Symphony Orchestra. Kreisler will be the soloist in December, Carreno in January, Mme. van Endert in February and Paderewski in March.

* * *

Establis

From **HERALD**
Address: New York
Date

THE season for renewing subscriptions for the Philharmonic concerts to be given in the Academy of Music this winter by the Boston Symphony Orchestra has passed and the general sales to new subscribers will open at the box office of the Academy of Music next Friday afternoon, October 24, at four o'clock. The choice of seats open to the general public will not be large, for the great majority of last year's subscribers have indicated their intention of holding their seats. The prosperity of these concerts has never reached such a high point as the last year, and the coming season will at least equal it. With the return of Dr. Muck the orchestra is once more its old-time brilliant self, and the concerts already played in Boston show that it has begun its work of the season of 1913-14 where it left off in the season of 1912-13.

The five concerts will be given on Friday evenings in the Academy of Music. The dates are November 7, December 5, January 9, February 20 and March 20.

Three soloists are announced. In December Fritz Kreisler will be the soloist, in February Mme. van Endert and in March Paderewski will make his only appearance in Brooklyn with an orchestra.

No words need be used in commending Kreisler and Paderewski to the Brooklyn public. Both of them have been coming to this city for years, and each of them has his own loyal, devoted public. Mme. van Endert, however, is a newcomer. Following the custom that has worked out so well of bringing each year to America some distinguished artist who will appear exclusively with the Boston Symphony Orchestra, Mr. Ellis, the manager of the company, this year made arrangements whereby Mme. van Endert should come to America. It will be her first appearance in this country. She is at present the first lyric soprano of the Berlin Opera, where she holds the place left open by Miss Geraldine Farrar when the latter came to the Metropolitan Opera in New York. Mme. van Endert is young, comely and altogether attractive. She has been singing in public but seven years. Her first season was devoted to concert work. The next three years she was the principal lyric soprano of the Royal Opera in Dresden, and since she left Dresden she has been the most valued member of the Berlin Opera. She is said to have a warm, rich soprano particularly adapted to the suave, placid music of the eighteenth century. She created in Berlin the rôle of Octavia in Richard Strauss' opera "Der Rosenkavalier," and in its first season sang it fifty-six times under the direction of Dr. Muck.

E 1884

From **TRIBUNE**
Address: New York City.
Date [illegible] 19 1913

THE BOSTON SYMPHONY.

The thirty-third season of the Boston Symphony Orchestra opened in Boston last Saturday evening, October 11, with its wonted brilliance. The programme comprised the Seventh Symphony of Beethoven, the "Tragic" Overture of Brahms, Liszt's "Les Preludes," and "The Flying Dutchman" Overture. It is probable that Dr. Muck will play the Seventh Symphony at the opening concert, in Carnegie Hall on Thursday evening, November 6.

rk, 1884

From **EVENING NEWS**
Address: Baltimore, Md.
Date OCT 1[illegible] 1913

Boston Symphony

The sale of season tickets for the five concerts of the Boston Symphony Orchestra in Baltimore, which has been in progress at Albaugh's agency since last Monday, is fully up to expectations. The prestige of the orchestra, enhanced by the extraordinary list of soloists provided, means, it is said, an absolutely sold-out house for every concert. The concerts will, of course, be given on Wednesday evenings November 5, December 3, January 7, February 18 and March 18.

Geraldine Farrar, who is the soloist at the first concert, is ending a tour of the Pacific coast.

Kreisler will be the soloist in December; Carreno in January; Mme. van Endert in February, and Paderewski in March.

Establ

From **TRIBUNE**
Address: Providence, R. I.
Date OCT 1[illegible] 1913

At the opening concert of the Boston Symphony Orchestra here next Tuesday Beethoven's Seventh Symphony will be played and Mme. Gadski will be the soloist, singing an aria from Von Weber's Oberons and several German songs.

Est 884

From **JOURNAL**
Address: Providence, R. I.
Date OCT 18 1913

MADAME GADSKI WILL SING AT SYMPHONY

Musical Season to Have Brilliant Opening Tuesday Evening.

Madame Gadski will appear before the music lovers of Providence on Tuesday evening at Infantry Hall, when she will be the soloist at the first of the Boston Symphony's winter concerts. She is known as one of the world's leading soprano soloists.

The increased number of concerts to be given by the orchestra has resulted in a larger number of subscribers than ever before, and, with the brilliant array of soloists arranged, the series promised to be the best ever offered in this city.

Madame Gadski is the possessor of a voice of unusual power and beauty, and is a complete mistress of the mechanics of singing. Although she is German by birth she came to this country before she was 20 and has been here since that time, appearing each year more than 100 times at the Metropolitan Opera House.

At the concert Tuesday night she will sing "Ocean, Thou Mighty Monster," from Weber's opera, "Oberon." This is one of the most difficult arias in the whole range of musical literature. She will follow this with Wagner's three songs, written while in Zurich. "Im Treibhaus," "Traume" and "Schmerzen."

The orchestral numbers are also attractive, including Beethoven's Symphony No. 7, in A-major.

The full programme is as follows: Symphony No. 7, in A-major, Beethoven; solo, "Ocean, Thou Mighty Monster." Weber; orchestra, "Les Eolides," Cesar Franck; solos, "Im Treibhaus," "Traume" and "Schmerzen," Weber; orchestra overture, "Im Herbst," Grieg.

Establ

From **EVENING WORLD**
Address: New York
Date

The Boston Symphony Orchestra, always first and last in the music field, opened its thirty-third season in its home town last Friday afternoon and Saturday evening. Dr. Karl Muck's programme had for its principal number Beethoven's seventh symphony.

Est 1884

From **EVENING SUN**
Address: New York
Date OCT 21 1913

THE thirty-third season of the Boston Symphony recently opened with

From AMERICAN
Address: New York City.
Date OCT 19 1913

BOSTON SYMPHONY ORCHESTRA.

The thirty-third season of the Boston Symphony Orchestra has already begun in its home city. So much praise was tendered its performance of the Beethoven Seventh Symphony that Dr. Muck will probably include that composition in his opening programme at Carnegie Hall on Thursday evening, November 6. On this return from Europe Dr. Muck made a statement deploring the lack of [illegible] novelties obtainable for [illegible] few dese[illegible] Among the new sy[illegible] is a of Dr[illegible] [illegible] rich Noren, count[illegible] er [illegible] town in this scop[illegible] of his "kaleidophon[illegible] tions; the symphon[illegible] ita." The Boston conductor also has secured a symphonic poem, "Peter Schlemihl," by Reznicek, and two new pieces by Max Schillings, called "Meergrus" and "Seemorgan." Rachmaninoff's Symphony No. 2 in E minor will be revived and Mahler's Fifth Symphony may appear upon the out-of-town programmes.

Establi 34

From PRESS
Address: Philadelphia, Pa.
Date OCT 19 1913

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The sale of season tickets for the five concerts of the Boston Symphony Orchestra in Philadelphia, which has been in progress at Miss Harris' office, 1119 Chestnut Street, since last Monday, is fully up to expectations. When the sale opens for the first concert there will be very few tickets indeed to offer to the public. The prestige of the orchestra, enhanced by the extraordinary list of soloists provided, means an absolutely sold-out house for every concert. The concerts will, of course, be given on Monday evenings, November 3, December 1, January 5, February 16 and March 16.

Geraldine Farrar, who is the soloist at the first concert, is ending a most successful tour of the Pacific Coast, which she has made under the direction of C. A. Ellis, who is also the manager of the Boston Symphony Orchestra. Kreisler will be the soloist in December; Carreno in January; Mme. van Endert in February, and Paderewski in March.

Esta 884

AGLE
s: Brooklyn, N. Y.
Date OCT 19 1913

Scriabine.

The season for renewing subscriptions for the Philharmonic concerts to be given in the Academy of Music this winter by the Boston Symphony Orchestra has passed and general sales to new subscribers will open at the box office of the Academy of Music, on Friday afternoon, October 24, at four o'clock. The choice of seats will not be large for a great majority of last year's subscribers have indicated their intention of holding their seats. The concerts will be given on Friday evenings in the Academy of Music, on November 7, December 5, January 9, February 20 and March 20. In December, Fritz Kreisler will be the soloist; in February Mme. van Endert, and in March Paderewski will make his only appearance in Brooklyn with an orchestra. Mme. van Endert is a new-comer. It will be her first appearance in this country. She is the first lyric soprano of the Berlin Opera and is young, comely

and attractive. She has been singing in public but seven years. Her first season was devoted to concert work. The next three years she was the principal lyric soprano of the Royal Opera in Dresden, and has been the most valued member of the Berlin Opera. She is said to have a warm, rich soprano particularly adapted to the suave, placid music of the eighteenth century. She created in Berlin the role of Octavia in Richard Strauss' opera "Der Rosenkavalier," and in its first season sang it fifty-six times under the direction of Dr. Muck.

Esta 34

From SUN
Address: New York OCT 19 1913
Date

The thirty-third season of the Boston Symphony Orchestra opened in Boston on Saturday evening, October 11, with its wonted brilliance. The programme comprised the Seventh Symphony of Beethoven, the "Tragic" overture of Brahms, Liszt's "Les Preludes," and "The Flying Dutchman" overture. The comment of the public was that the orchestra had begun this season where it left off last and was playing with that surety and precision that is usually expected only after several weeks of rehearsal. It is probable that Dr. Muck will play the Seventh Symphony at the opening concert in Carnegie Hall, Thursday evening, November 6.

Estab 84

From STANDARD UNION
Address: Brooklyn, N. Y.
Date OCT 19 1913

The season for renewing subscriptions for the Philharmonic concerts to be given in the Academy of Music this winter by the Boston Symphony Orchestra has passed and the general sales to new subscribers will open at the box office of the Academy of Music next Friday afternoon, October 2[illegible] at 4 o'clock. With the return of Dr. Muck the orchestra is once m[illegible] its old time brilliant self. The fi[illegible] concerts will be given on Friday [illegible]ings in the Academy of Music. [illegible]eir dates are November 7, De[illegible]r 5, January 9, February 20 and March 20. Three soloists are announced. In December Fritz Kreisler will be the soloist; in February Mme. Van Endert, and in March Paderewski will make his only appearance in Brooklyn with an orchestra. Mme. Van Endert is a newcomer. Following the custom that has worked out so well of bringing each year to America some distinguished artist who will appear exclusively with the Boston Symphony Orchestra. Mr. Ellis, the manager of the company this year, made arrangements whereby Mme. Van Endert should visit America. It will be her first appearance in this country. She is at present the first lyric soprano of the Berlin Opera where she holds the place left open by Geraldine Farrar when that [illegible] Metropolitan Opera in Manhattan. Mme. Van Endert is young, comely and altogether attractive. She is said to have a warm, rich sopr[illegible] particularly adapted to the s[illegible] placid music of the eighteenth [illegible]tury. She created in Berlin the r[illegible] of "Octavia" in Richard Str[illegible] opera "Der Rosenkavalier." [illegible] Muck is in the best of health [illegible] spirits, and he is arranging s[illegible] interesting programmes for this city.

Est 1884

From RECORD
Address: Philadelphia, Pa.
Date

Messenger ......John omic, Jr.

* * *

The sale of season ticke[illegible] the five concerts of the Boston S[illegible]ony Orchestra in Philadelphia [illegible] b[illegible]en in progress at Miss Harr[illegible] office in Heppe's Piano Rooms sinc[illegible] last Monday, and is fully up to [illegible]pectation. When the sale opens for the [illegible]rst concert there will be very few tick[illegible]s indeed to offer to the public. The [illegible]restige of the Orchestra, enhanced [illegible] the extraordinary list of soloists provided, is believed to mean an absolutely [illegible]ld-out house for every concert. The [illegible]oncerts will be given on Monday evenings, November 3, December 1, January 5, February 16 and March 16.

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* * *

Establis

From HERALD
Address: New York
Date

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E 1884

From TRIBUNE
Address: New York City.
Date 19 1913

THE BOSTON SYMPHONY.

The thirty-third season of the Boston Symphony Orchestra opened in Boston last Saturday evening, October 11, with its wonted brilliance. The programme comprised the Seventh Symphony of Beethoven, the "Tragic" Overture of Brahms, Liszt's "Les Preludes," and "The Flying Dutchman" Overture. It is probable that Dr. Muck will play the Seventh Symphony at the opening concert, in Carnegie Hall on Thursday evening, November 6.

rk, 1884

From EVENING NEWS
Address: Baltimore, Md.
Date 1 1913

Boston Symphony

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Establ

From TRIBUNE
Address: Providence, R. I.
Date OCT 16 1913

At the opening concert of the Boston Symphony Orchestra here next Tuesday Beethoven's Seventh Symphony will be played and Mme. Gadski will be the soloist, singing an aria from Von Weber's Oberons and several German songs.

Est 884

From JOURNAL
Address: Providence, R. I.
Date OCT 18 1913

MADAME GADSKI WILL SING AT SYMPHONY

Musical Season to Have Brilliant Opening Tuesday Evening.

Madame Gadski will appear before the music lovers of Providence on Tuesday evening at Infantry Hall, when she will be the soloist at the first of the Boston Symphony's winter concerts. She is known as one of the world's leading soprano soloists.

The increased number of concerts to be given by the orchestra has resulted in a larger number of subscribers than ever before, and, with the brilliant array of soloists arranged, the series promised to be the best ever offered in this city.

Madame Gadski is the possessor of a voice of unusual power and beauty, and is a complete mistress of the mechanics of singing. Although she is German by birth she came to this country before she was 20 and has been here since that time, appearing each year more than 100 times at the Metropolitan Opera House.

At the concert Tuesday night she will sing "Ocean, Thou Mighty Monster," from Weber's opera, "Oberon." This is one of the most difficult arias in the whole range of musical literature. She will follow this with Wagner's three songs, written while in Zurich. "Im Treibhaus," "Traume" and "Schmerzen."

The orchestral numbers are also attractive, including Beethoven's Symphony No. 7, in A-major.

The full programme is as follows: Symphony No. 7, in A-major, Beethoven; solo, "Ocean, Thou Mighty Monster," Weber; orchestra, "Les Eolides," Cesar Franck; solos, "Im Treibhaus," "Traume" and "Schmerzen," Weber; orchestra overture, "Im Herbst," Grieg.

Establ

From EVENING WORLD
Address: New York
Date

The Boston Symphony Orchestra, always first and last in the music field, opened its thirty-third season in its home town last Friday afternoon and Saturday evening. Dr. Karl Muck's programme had for its principal number Beethoven's seventh symphony.

Est 1884

From EVENING SUN
Address: New York
Date OCT 21 1913

THE thirty-third season of the Boston Symphony recently opened with

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plausible, as

sketch of Autumn shows freshness in

Capt. Gardner

[35]

From CITIZEN
Address: Brooklyn, N. Y.
Date OCT 19 1913

The time for renewing subscriptions for the Philharmonic concerts to be given in the Academy of Music this winter by the Boston Symphony Orchestra has passed and the general sales to new subscribers will open at the box office of the Academy of Music next Friday afternoon, Oct. 24, at 4 o'clock. The choice of seats open to the general public will not be large, for the great majority of last year's subscribers have indicated their intention of holding their seats.

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Three soloists are announced. In December Fritz Kreisler will be the soloist; in February, Mme. Van Endert, and in March Paderewski will make his only appearance in Brooklyn with an orchestra.

Mme. Van Endert is a new comer. Following the custom that has worked out so well of bringing each year to America some distinguished artist who will appear exclusively with the Boston Symphony Orchestra, Mr. Ellis, the manager, has made arrangements whereby Mme. Van Endert should visit America. She is at present the first lyric soprano of the Berlin Opera, where she holds the place left open by Geraldine Farrar. She is said to have a warm, rich soprano particularly adapted to the suave, placid music of the eighteenth century.

The Philharmonic Society of New York, whose Sunday afternoon concerts in the Academy of Music have grown so strongly in popular favor, is enlarging its educational purposes, and has announced that during the coming concert season it will affiliate itself with the Wage Earners' League in three concerts at Madison Square Garden.

These concerts will be given with an increased orchestra and celebrated artists as assisting soloists, and they are intended to further the educational policy of the Philharmonic Society by placing the highest class of music within reach of wage-earners of limited means.

From PUBLIC LEDGER
Address Philadelphia
Date OCT 19 1913

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The sale of season tickets for the five concerts of the Boston Symphony Orchestra in Philadelphia, which has been in progress at Miss Harris' office since last Monday, is fully up to expectations. When the sale opens for the first concert there will be very few tickets, indeed, to offer to the public. The prestige of the orchestra, enhanced by the extraordinary list of soloists provided, mean a house sold out for every concert. The concerts will be given on Monday evenings, November 3, December 1, January 5, February 16 and March 16. Geraldine Farrar, who is the soloist at the first concert, is ending a most successful tour of the Pacific coast, which she has made under the direction of C. A. Ellis, the manager of the Boston Symphony Orchestra. Kreisler will be the soloist in December, Carreno in January, Mme. van Endert in February and Paderewski in March.

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From CITIZEN
Address: Brooklyn, N. Y.
Date OCT 1913

NO RESERVED SEATS LEFT.

Boston Orchestra Sets Record for the Academy of Music.

Established

The pre-eminent position that is held by the Boston Symphony Orchestra is thoroughly appreciated in Brooklyn. The old subscribers, who have maintained the concerts through the trying period which followed the destruction of the old Academy of Music in Montague street until the new Academy of Music was erected, have subscribed for all of the seats in the new Academy of Music, including all of the boxes, for the entire season of 1913-1914.

This is the first time since the Boston Symphony Orchestra began giving concerts in Brooklyn some twenty-three years ago that the entire house has been sold out to old subscribers. It is the first time that it is impossible to sell tickets to new subscribers. The date that was fixed for new subscribers to purchase tickets was Saturday, Oct. 25, but, unfortunately for those who would be new subscribers, there are no reserved seats which they may purchase. A limited number of admission tickets will be sold for the main floor and the first balcony at $1 and for the second balcony at 75 cents.

All those who were not subscribers last year, and who have made written application for tickets, if any were to be had, may renew their application for the season of 1914-1915, and in case there are any vacant seats another season, the seats will be assigned to them in the order in which the applications are received and at prices that will be fixed by the Brooklyn Philharmonic Society and the management of the orchestra, in due

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While the opera house of the Academy of Music had been large enough for most of the audiences during the first few years, it has been certain from the first that it would not be large enough to accommodate audiences after the people have gotten into the habit of coming to the Academy. It will be desirable in time that another balcony be added to the opera house to accommodate the audiences at the many important concerts given at the Academy.

The increased demand for tickets is a testimonial not only to the position which the Boston Symphony Orchestra has held, but also to Dr. Muck as conductod. He proceeds in a dignified manner, not seeking to acclaim himself or his orchestra from the audience, giving programmes the first year upon which he will be able to improve from year to year. In other words, Dr. Muck did not last year play all of his "trump cards." The programmes for the coming season will be found to be even more interesting than those of last, and the soloists engaged are of the highest standing possible.

POLITICAL AND

From JOURNAL
Address: Providence, R. I.
Date OCT 21 191

adjudication.

GADSKI HERE TO-NIGHT AS SYMPHONY SOLOIST

Operatic Soprano to Sing in First Concert of Season.

1884

The Boston Symphony Orchestra will give the first concert of the season in Infantry Hall at 8:15 to-night, with Madame Johanna Gadski, the leading dramatic soprano of the Metropolitan Opera Company, as soloist.

Madame Gadski will sing as her first number the well-known aria "Ocean Thou Mighty Monster," from Weber's opera "Oberon." Her second selection will be three songs by Wagner, "Im Treibhaus," "Traume," and "Schmerzen."

The orchestral numbers are to be Beethoven's "Seventh Symphony," Desar Franck's symphonic poem "Les Eolides" and Grieg's overture "In Autumn."

From TRIBUNE
Address: Providence, R. I.
Date OCT 191

MUSICAL NOTES.

Boston Symphony Orchestra.

The sale of season tickets for the Boston Symphony Orchestra concerts, which has been in progress since Monday, has quite come up to the highest expectations of the management and shows that there was no mistake made in giving Providence six instead of five concerts. The first concert will come next Tuesday night in Infantry Hall and the seats for this will go on sale at Seddon's news stand, Butler Exchange, 123 Westminster street, next Saturday morning.

The soloist at this concert will be Mme. Johanna Gadski, the greatest dramatic soprano of our time, and the leading singer of the Metropolitan Opera Company. Mme. Gadski will sing twice. Her first number will be the big aria, "Ocean, Thou Mighty Monster," from Weber's opera "Oberon," and her second number will be three songs of Wagner, "Im Treibhaus," "Traume" and "Schmerzen," all of which were studies of parts of "Tristan and Isolde." She will sing these with orchestral accompaniment.

From JOURNAL
Address: Providence, R. I.
Date OCT 19 1913

WITH the first concert of the Boston Symphony Orchestra on Tuesday evening, in Infantry Hall, the musical season here will be fittingly opened. The principal orchestral number will be Beethoven's Seventh Symphony in A-major, with which the programme will begin. It was the last movement of this symphony that Richard Wagner termed the "Apotheosis of the dance." Dr. Muck played it at his opening concert in Boston and won four recalls from the enthusiastic audience. The other numbers will be the symphonic poem, "Les Eolides" of Cesar Franck, one of the finest examples of French music, and the "Autumn" music of the Norwegian, Edvard Greig. The programme in its proper order is as follows: Beethoven, Symphony No. 7 in A-major; Weber, "Ocean, Thou Mighty Monster," from "Oberon"; Cesar Franck, "Les Eolides"; Wagner, three poems, "Im Treibhaus," "Traume," "Schmerzen"; Grieg overture, "Im Herbst."

The soloist will be Madame Gadski, who is a favorite in Providence, where she has sung a number of times in past years. She is the possessor of a voice of unusual power and beauty, and she is a complete mistress of the mechanics of singing. Madame Gadski, although she is a German, might almost be counted

Mme. Gadski.
Soloist with Boston Symphony Orchestra This Week.

among American artists, for her entire career has been spent in this country. Since she first came to America in the spring of 1895, as a young woman of less than 20, she has spent every season here and sings in the neighborhood of one hundred times each winter in the Metropolitan Opera House. On Tuesday night she will sing as her first number the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," and her second number will be the three songs written by Wagner when a resident of Zurich at the time he was at work on his "Tristan and Isolde." These songs, the words of which were written by Madame Wesendonck, are studies for different parts of the opera.

From TRIBUNE
Address: Providence, R. I.
Date OCT 19 1913

Established

THE first important event of the musical season comes this week, when the Boston Symphony Orchestra gives the first Providence concert of its 33d year. In the 32 years of its existence this venerable society has seen two other symphony orchestras rise and take rival positions at the top of the list of American orchestral organizations, falling below the Boston Symphony only slightly, and many believe only in the department of strings. Six or seven other symphony societies have also sprung up in this time to command attention, as well as many other less known and less worthy orchestras in the smaller cities of the country. But still the Boston Symphony rightly holds an impregnable position on the Atlantic coast, and in the estimation of European connoisseurs.

Perhaps never before in the history of the society—certainly not within several years—have the players as a unified body accomplished such marvellous results as last year under the baton of Dr. Muck. The members play with an enthusiasm seldom if ever equalled before, even some of the familiarly stolid faces seeming in the concluding concerts of last year to have taken on an unwonted light of inspiration.

Dr. Muck's policy seems to be to revive many of the pieces long forgotten but deserving a rehearing. He seems particularly fond of producing again some of the works which were given their first hearing during his first term of service several years ago. This policy is to be commended, as it enables interested listeners to hear works partaking somewhat the nature of novelty, which were formerly heard with enjoyment. While Dr. Muck's interpretation does not always pass unchallenged, it at least never fails to be infused with an enthusiasm that is elsewhere lacking.

At the opening concert on Tuesday evening Beethoven's "Seventh Symphony" will be the piece de resistance. This symphony of the dance rhythms has not been heard here in some time and will be welcome.

PADEREWSKI,
Who Will Be Heard in the Concerts of the Boston Symphony Orchestra.

The soloist of the first Boston Symphony concert on Tuesday evening next is to be Mme. Johanna Gadski, the foremost of Wagnerian dramatic sopranos. Announcement has been made that Mme. Gadski will sing an aria from Weber's fairy opera, "Oberon," as well as several other German songs. Mme. Gadski is also scheduled to sing in Providence at the third concert of the Steinert series on Nov. 25, when she will doubtless include some songs from her greater Wagnerian roles.

Mme. Gadski, who was born at Anclam, Prussia, in 1871, made her debut at an early age in Lortzing's opera, "Undine," in Berlin. She first sang in America in 1895 under the direction of Walter Damrosch, appearing under his management for three years. Mme. Gadski has always been a prime favorite at the Metropolitan under the direction of Grau and later of Conried, and is still a most valued member of the Metropolitan forces. She has also won a large clientele of admirers in London, where she has sung at Covent Garden, and wherever she has been on her extensive concert tours. Her beautiful voice possesses strength as well as smoothness and clarity.

advertiser
Oct 26

SYMPHONY NO. 4 BY SIBELIUS

HEARD FOR FIRST TIME IN CITY YESTERDAY

Somewhat Morose Composition Leads Off Weekly Concert by Dr. Muck's Charges.

By Louis C. Elson.

PROGRAMME.

Sibelius. Symphony No. 4. (First time in Boston)
Handel. Concerto for two Wind Choirs.
Gluck. Tambourin, Gavotte, Chaconne. (Arr. by Gevaert.)
Haydn. Symphony in D major.

Dr. Muck has given us three purely orchestral concerts, all in a row. The present writer is supremely contented with this and is glad to have the solo display conspicuous by its absence. Judging by the long waiting line yesterday for second balcony seats, the public are satisfied with it, also. The programme on this occasion was, however, not without its contrasts; in fact the first and second parts were as wide apart as the poles. Before the walk in the corridor the audience had the most modern dissonances and progressions; after their promenade they had plain and undistorted melody and absolutely symmetrical musical form.

Sibelius has, it seems, broken into Debussy's pasture. He is not as delicate as the Frenchman, but he has whole-tone progressions galore. But, after all, these progressions have been in use in at least one Oriental country for lo, these many years, wherefore it is possible that the next composer of the future may come from Siam.

The score of the Sibelius Symphony is not extreme in its instrumental demands. With the exception of bells, introduced in the finale, it is almost the "classical orchestra," but the "classical" ends there: for the treatment is of the 20th, or perhaps the 21st century. The work begins with a passage of great promise, sombre, and with the picturesque and monotonous reiteration that is typical of Scandinavia. Evil is suggested, and the muted horns blow very dismal blasts. There are "sounds and lamentations heard in the air,"—that is if there were any air, which there is not, for mere tune is left out of this mis-called symphony. There were dissonant and doleful mutterings, generally leading nowhere.

One could understand the feelings of the Frenchman who once asked, after a piece of music—"Ce Sonate, que me vent-il?" So we were tempted more than once to ask—"What does this Symphony want?"

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Finding how easy this trick was to do, Sibelius continued the organ-point business (an organ-point is a continuous bass-note against changing harmonies), a long way through the finale, and this last movement contained some of the most discordant effects ever achieved even in modern music.

The symphony is nominally in A minor; practically it is in all known, and some unknown, keys. Yet it is not, on the whole, a repulsive work. It has moments of greatness. It seems to be the work of a genius who has not yet found himself. He is still groping, and often ineffectually.

Could it have been delicate sarcasm which caused Dr. Muck to place the most formal, the most melodic, the most dainty music against this fragmentary mass of good intentions?

Handel's two choirs of wind made us think that the Longy Club had captured the orchestra. We have had so much that is interesting and valuable in this field from the above-mentioned organization, that they seem to have the right of eminent domain in wind music, but, in this instance, the two bands of wind instruments were tied together with strings.

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The variations of the chief theme in the slow movement (Rondo-form) were dainty, although it is in the slow movements and in the Minuets that Haydn has faded most. The contrast between the minor introduction and the jolly first theme in the first movement was effectively drawn, and the drone bass of the finale was given its full rustic flavor.

Dr. Muck does not play this music with an air of condescension, but enters heartily into its rollicking spirit and shows the modern auditor that there is much more in it than he would have imagined. We do not wish Music to retrogress to the style of Haydn, but we frequently wish that our composers of today had one-quarter of his melodic invention, and we still take a hearty enjoyment in the music of the epoch represented in the second part of this concert, the time when people had quiet nerves and hearty appetites.

GLOBE—SATURDA

OCTOBER 25.

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Rugged, Convincing Work, Superbly Played.

Handel, Haydn and Gluck Complete Program of Classic Length.

The program of the third Symphony rehearsal, conducted by Dr Muck, was as follows:

Sibelius........................Symphony No. 4
First time in Boston.
Handel...Concerto in F major for strings and two wind choirs.
Gluck...Three dances from Ballet Suite, No. 2
Haydn. Symphony in D major (B and H, No. 2)

Some will call the symphony incoherent, chaotic, insufferably dissonant, the music of a madman. Some will be in doubt what to think. There will be some who may have found its stern originality too disquieting to arrive at any conclusion and are grateful to Dr Muck for the liberal hour of Handel, Gluck and Haydn to wash its acrid sounds from their ears.

Some will discover that it is the last word of a musical science that steadily has sought to endow the material instruments of an orchestra with an increasing subtlety and spirituality of expression, so that illusion of things imagined may be more vivid, more stimulating, more saturated with poetic truth, than reality itself. Mrs Newmarch has said that Sibelius wrote much of this symphony in communion with Nature in his northland. Some will discover that it has elements of greatness, others that it is epoch making, and should be held aloft as a torch in the path of the future.

Of the two earlier symphonies by Sibelius heard in Boston, the second showed a cunning in color which some mistake for depth or significance of ideas. The first possessed a virile and noble style that warrants frequent hearings of it. Sibelius attained a lofty and sustained beauty of epic character in the first movement which he almost duplicates in some of these pages.

Some one of the other arts may hold a recompense for those who find no pleasure, no spur to the imagination, no enkindling, transporting power in such a work as this, that is to say, when conducted and played with the amazing insight, understanding and virtuosity with which it was given yesterday. There are some for whom music, books and the drama must be a concord of sweet sounds.

Sibelius has written certain of these measures as a poet, as the first man upon the first day, to whom the voice of every living thing was fresh with the keenness of youth. He has here a wider and more constant play of fancy than in the two preceding symphonies, but these sudden transitions, this troop of new ideas in development do not suggest incongruity and unfinished abruptness, but rather vividity of contrast in rhythms, timbres, choirs and above all in tonality. Whereas the academician is disturbed at the freedom of form, the composer has spoken in the vein of rhapsody, at times with the abandon and spontaneity of improvisation.

Much will be said of the harshness of many passages. The hearer speedily is conscious of a masterful use of dissonance. There in an instance in the final movement, when Sibelius appears to revel in a needless orgy of cacophony, but the symphony generally is remarkable for the arresting emotional force of the passing train of tonalities, a perspective of them, with one advancing and clashing upon another. There are nuances of harmonic color, an ebb and flow of dissonance comparable to nuances in degree of tone.

There is a personality in nature as portrayed in this music that is filled with strangeness and mystery. The opening pages of the first movement recall Rachmaninoff's "Isle of the Dead," not so much by any repeated outline or formula, as by the kinship in the brooding ominous unrest, while there is no hint at any "program," this first movement [illegible] images. It speaks o[illegible]d outlines of rocks, of [illegible]ing of the sea, of the [illegible] upon [illegible]s, of strange and sinister beings [illegible] forest.

It is no[illegible] music [illegible]e saddled with a prescribed meaning, nor is it to be told off in a rhetorical flourish of futile words. It is music to be heard repeatedly to be understood. Its meanings may be as varied as the tragedies and caprices of life itself, and the hearer will translate for himself its passing moods—the noble sombreness, the flaming, sharply punctuated outcrys as of a soul in anguish, the grim irony, the impish sardonic humor with its peasant flavor as the prankish ending of the scherzo, the unending conflict in tonalities as the impact of foe upon foe, the struggle and the recoil, the deep vein of melancholy and lament, at times fierce and consuming, again almost tender, as the song for 'cellos in the slow movement.

and interest. May it be repeated during the year.

The Gluck dances were played with exquisite delicacy. The horn quartet, including prominently Mr Jaenicke and Messrs Longy and Mueller in the oboe duet, added to the pleasure of the Handel concerto. Haydn made the classical antidote for Sibelius of three numbers and 12 movements somewhat long.

HERALD

OCTOBER 25.

NEW SYMPHONY BY SIBELIUS

Strangely Original Work Performed at Third Public Rehearsal.

CHEER UP, SIBELIUS!

Your Melancholy Finland Is Said to Have a Good Climate in Summer.

By PHILIP HALE.

The third Public Rehearsal of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 4........................Sibelius
Concerto for string and two wind choirs
Handel
Tambourin, Gavotte and Chaconne....
Gluck-Gevaert
Symphony in D major, No. 2......Haydn

The symphony of Sibelius was performed here for the first time. The excellent Mrs. Newmarck, who hovers over the Finn composer with a protective wing, has uttered cries of admiration over this strange work, believing that "there are moments when we feel ourselves alone with Nature's breathing things." It may not be irreverent to remark that the wind instruments in this symphony do indeed have much to do.

The first performance was probably at Helsingfors in 1911. A little over a year ago the symphony was performed in England at the Birmingham Festival, and critics and general public did not know what to make of it. When the symphony was performed last March in New York, Mr. Damrosch, who in the opinion of some is a more fluent talker than a skilled conductor, made prefatory remarks of an apologetic nature, and begged the audience to know that he did not necessarily like this music because he put it on the program. Mr. Henderson found much that was original and impressive in the symphony. Mr. Krehbiel spoke of cubists in music, and the Evening Past was reminded of a drunkard's ravings. In art it is not a good thing for brethren to dwell together in unity.

A work like this symphony, music that is unconventional and indisputably original, is performed once and then put away for a season or two. This is not fair to the composer or the audience. Nor would a diligent study of the score before the concert assist materially the hearer of one performance; for the music is interesting by reason of its unexpected effect on the ears. Passages that would apparently be cacophonous occasionally turn out t be impressive—although there are ma passages of ineffective ugliness—an passages that lead the hearer to expec rejoicing euphony pass for nothin when they are heard.

Of course, we shall be told by th disciples of Henry Thomas Buckle th Sibelius is under the control of Finni scenery, climate and diet. Yet we a informed by travellers returning fr Finland that the scenery is charmin that the weather of last summer w favorable; that there is an uncommon good hotel at Helsingfors, although t waiters speak no other language th the native. There are Fins on Cape C industrious, cheery souls, not at all f bidding or sinister, and when they si their scale is normal enough and th folk songs no more melancholy than a old folk song. If Finland were as ho lessly dreary as Sibelius paints it music there would not be many left rage against Russian oppression and chant the glory of Kalevala, the land heroes.

If a composer works continually u his village belfry and strives to be tional at any cost, his music in course of time will have chiefly ethnological interest. Beethoven's n is in the catalogue, German-Austr but no one thinks first of his nation or dwelling place, and this may be of the old Italian church writers, G Handel, Mozart, Couperin, the Ba the Prelude and Fugues. No one to argue whether Cesar Franck Flemish or a Walloon. The cyn indifferent Auber never went to but the glow and vivacity of Napl in his "Muette de Portici."

The question is whether Sibelius ever leave Finland. Ferdinand David was reproached for not dismounting from his camel, and his music, when it is played today, is praised only for a certain exotic charm. Charpentier is still on Montmartre and his "Julien," from all accounts, is not equal to the preceding "Louise" with its wholesome flavor of onion soup.

It would be foolish to speak as Sir Oracle about this symphony after so short an acquaintance. To me it was a disappointment. When an English audience at a music festival cannot understand a work there should be at once a burning desire to hear it. The symphony suffers first of all from a monotony in mood. The melodic line drawn at length or only suggested is too often without strength or beauty. In music where a monotony of expression reigns any unexpected passage, as a few measures for lightly tripping flutes or for

[illegible] Symphony an attentive and favorable hearing. The performance merited the applause. The other pieces on the program were greatly enjoyed, especially Gluck's dance tunes and the movement of Handel's concerto in which the solo oboes, admirably played by Messrs. Longy and Mueller, have an important part. The performance of the orchestra throughout the concert was fully up to the high standard that has made this body famous.

The program of the concerts next week will be as follows: Mozart, Symphony in E flat major; Mozart, "Come Scogia" from "Cosi fan tutte" (Miss Geraldin Farrar); Schillings, Two orchestra fantasies, "Meergruss" and "Seemorgen" (first time here); Wagner, "Im Treibhaus, Traeume, Schmerzen (Miss Farrar); Weber, "Jubel" overture.

TON POST,

OCTOBER 25, 1913

SIBELIUS' 4TH BY SYMPHONY

Remarkable Extreme of Northern Impressionism

BY OLIN DOWNES

The Fourth Symphony ~~of Jean Sibell~~us was performed for the first time in Boston yesterday afternoon at the public rehearsal of the Boston Symphony Orchestra in Symphony Hall. This symphony is in certain respects the most remarkable work which has yet been produced by one of the most original and interesting composers of the present period. It is, for instance, the extreme of northern impressionism, and this is very far from the delicate impressionism of, let us say, a Debussy, with his tone-pictures of moonshine, floating clouds, the summer night on the sea, the rain falling in a garden. Sibelius speaks of gray skies and silent expanses of lakes and forests, or bristling crags and winds and supernatural sounds in a wild land. And, if he ever knew, he has now forgotten how to please.

The fourth symphony is the soliloquy of a man alone with nature, bitter against fate, cursing the heavens. Sibelius had ere this given offence by reason of the brusque and unvarnished character of his superb music, but in this last symphony he has developed the gentle art of making enemies to a point hitherto unsuspected by even his most enthusiastic admirers.

It is not the intention of this writer to review the work in detail until after the second performance this evening. The fourth symphony is the work of a master which at least merits this consideration. In fact, such a vital and impressive composition should be repeated at these concerts, and repeated soon. It is not easy to absorb after one or two hearings. The Sibelius of the fourth symphony is a hundred miles away from the composer we in Boston have known up to this day, and bold and virile as is his earlier music, there is little in any of it that has been heard here to account for the extremely advanced manner of the new work. Here the composer has elaborated harmonic idioms of his own which place him in the very vanguard of the leading innovators of today.

Look at the work on paper, and looking, "hear" the music, if you can. There are very few indeed who will be capable of this feat. Sibelius juxtaposes, not only instruments, but harmonies, not only harmonize, but keys, with a mastery and audacity which according to at least the majority will be ridiculous, and perhaps, to a small minority, sublime. His absolute mastery of his medium at least, is apparent on every page. We have here, not a young experimenter dabbling in modern effects, but a mature artist who expresses with absolute precision exactly what he wishes to say. It is easy to believe Mrs. Rosa Newmarch, quoted in the programme book as remarking that the fourth symphony was composed in the midst of nature. We can also feel reasonably sure that there was not a grand piano handy; that the composer heard strange new harmonies which he was evidently able to put down accurately and immediately on paper. Uncompromising, powerful and imaginative the music is.

Whether, in exchange for a surprisingly individual manner hardly hinted at before Sibelius has not sacrificed other most valuable features of his earlier style — the splendid, long-breathed themes, the breadth and power of structure, the simple, yet haunting harmonies—this is a matter yet to be decided. Sufficient for the day that Dr. Muck, so far as one could judge, gave an admirable performance of a singular and most interesting work, and that to him attaches the credit of first introducing that music in this city.

INFORMATION OBSCURED

advertiser
Oct 24

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Dr. Muck has given us three purely orchestral concerts, all in a row. The present writer is supremely contented with this and is glad to have the solo display conspicuous by its absence. Judging by the long waiting line yesterday for second balcony seats, the public are satisfied with it, also. The programme on this occasion was, however, not without its contrasts; in fact the first and second parts were as wide apart as the poles. Before the walk in the corridor the audience had the most modern dissonances and progressions; after their promenade they had plain and undistorted melody and absolutely symmetrical musical form.

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The second movement was as fragmentary as the first and ended, like its predecessor, for no apparent reason. The third movement, on the contrary, wound up with an everlasting organ-point which suggested an end several minutes before it came.

Finding how easy this trick was to do. Sibelius continued the organ-point business (an organ-point is a continuous bass-note against changing harmonies), a long way through the finale, and this last movement contained some of the most discordant effects ever achieved even in modern music.

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Haydn's pretty symphony sent everybody home in a good humor. We always maintain that, as a whole, Haydn's symphonies wear better than those of Mozart. Mozart often attempted dramatic effects which seem very tame in this 20th century, while Haydn is content to prattle on in a simple 18th century manner, which wins everybody because of its naturalness and lack of pretension. The little innovations in strict form seem very innocuous in these days. The evolving of a subordinate theme out of the chief theme in the first movement, or the changes in the return in the finale, would not now cause sleeplessness to the strictest critic.

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Strangely Original Work Performed at Third Public Rehearsal.

CHEER UP, SIBELIUS!

Your Melancholy Finland Is Said to Have a Good Climate in Summer.

By PHILIP HALE.

The third Public Rehearsal of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 4....................Sibelius
Concerto for string and two wind choirs
Handel
Tambourin, Gavotte and Chaconne....
Gluck-Gevaert
Symphony in D major, No. 2......Haydn

The symphony of Sibelius was performed here for the first time. The excellent Mrs. Newmarck, who hovers over the Finn composer with a protective wing, has uttered cries of admiration over this strange work, believing that "there are moments when we feel ourselves alone with Nature's breathing things." It may not be irreverent to remark that the wind instruments in this symphony do indeed have much to do.

The first performance was probably at Helsingfors in 1911. A little over a year ago the symphony was performed in England at the Birmingham Festival, and critics and general public did not know what to make of it. When the symphony was performed last March in New York, Mr. Damrosch, who in the opinion of some is a more fluent talker than a skilled conductor, made prefatory remarks of an apologetic nature, and begged the audience to know that he did not necessarily like this music because he put it on the program. Mr. Henderson found much that was original and impressive in the symphony. Mr. Krehbiel spoke of cubists in music, and the Evening Past was reminded of a drunkard's ravings. In art it is not a good thing for brethren to dwell together in unity.

A work like this symphony, music that is unconventional and indisputably original, is performed once and then put away for a season or two. This is not fair to the composer or the audience. Nor would a diligent study of the score before the concert assist materially the hearer of one performance; for the music is interesting by reason of its unexpected effect on the ears. Passages that would apparently be cacophonous occasionally turn out t be impressive—although there are man passages of ineffective ugliness—an passages that lead the hearer to expec rejoicing euphony pass for nothin when they are heard.

Of course, we shall be told by th disciples of Henry Thomas Buckle th Sibelius is under the control of Finnis scenery, climate and diet. Yet we a informed by travellers returning fro Finland that the scenery is charming, that the weather of last summer was favorable; that there is an uncommonly good hotel at Helsingfors, although the waiters speak no other language than the native. There are Fins on Cape Cod, industrious, cheery souls, not at all forbidding or sinister, and when they sing, their scale is normal enough and their folk songs no more melancholy than a old folk song. If Finland were as ho lessly dreary as Sibelius paints it music there would not be many left rage against Russian oppression and chant the glory of Kalevala, the land of heroes.

If a composer works continually under his village belfry and strives to be national at any cost, his music in the course of time will have chiefly an ethnological interest. Beethoven's music is in the catalogue, German-Austrian; but no one thinks first of his nationality or dwelling place, and this may be said of the old Italian church writers, Gluck, Handel, Mozart, Couperin, the Bach of the Prelude and Fugues. No one stops to argue whether Cesar Franck was Flemish or a Walloon. The cynically indifferent Auber never went to Italy, but the glow and vivacity of Naples is in his "Muette de Portici."

The question is whether Sibelius will ever leave Finland. Ferdinand David was reproached for not dismounting from his camel, and his music, when it is played today, is praised only for a certain exotic charm. Charpentier is still on Montmartre and his "Julien," from all accounts, is not equal to the preceding "Louise" with its wholesome flavor of onion soup.

It would be foolish to speak as Sir Oracle about this symphony after so short an acquaintance. To me it was a disappointment. When an English audience at a music festival cannot understand a work there should be at once a burning desire to hear it. The symphony suffers first of all from a monotony in mood. The melodic line drawn at length or only suggested is too often without strength or beauty. In music where a monotony of expression any unexpected passages, as a features for lightly tripping flutes

Symphony an attentive and favorable hearing. The performance merited the applause. The other pieces on the program were greatly enjoyed, especially Gluck's dance tunes and the movement of Handel's concerto in which the solo oboes, admirably played by Messrs. Longy and Mueller, have an important part. The performance of the orchestra throughout the concert was fully up to the high standard that has made this body famous.

The program of the concerts next week will be as follows: Mozart, Symphony in E flat major; Mozart, "Come Scogia" from "Cosi fan tutte" (Miss Geraldine Farrar); Schillings, Two orchestra fantasies, "Meergruss" and "Seemorgen" (first time here); Wagner, "Im Treibhaus, Traeume, Schmerzen (Miss Farrar); Weber, "Jubel" overture.

TON POST,

OCTOBER 25, 1913

SIBELIUS' 4TH BY SYMPHONY

RemarKable Extreme of Northern Impressionism

BY OLIN DOWNES

The Fourth Symphony ~~of Jean Sibelius~~ was performed for the first time in Boston yesterday afternoon at the public rehearsal of the Boston Symphony Orchestra in Symphony Hall. This symphony is in certain respects the most remarkable work which has yet been produced by one of the most original and interesting composers of the present period. It is, for instance, the extreme of northern impressionism, and this is very far from the delicate impressionism of, let us say, a Debussy, with his tone-pictures of moonshine, floating clouds, the summer night on the sea, the rain falling in a garden. Sibelius speaks of gray skies and silent expanses of lakes and forests, or bristling crags and winds and supernatural sounds in a wild land. And, if he ever knew, he has now forgotten how to please.

The fourth symphony is the soliloquy of a man alone with nature, bitter against fate, cursing the heavens. Sibelius had ere this given offence by reason of the brusque and unvarnished character of his superb music, but in this last symphony he has developed the gentle art of making enemies to a point hitherto unsuspected by even his most enthusiastic admirers.

It is not the intention of this writer to review the work in detail until after the second performance this evening. The fourth symphony is the work of a master which at least merits this consideration. In fact, such a vital and impressive composition should be repeated at these concerts, and repeated soon. It is not easy to absorb after one or two hearings. The Sibelius of the fourth symphony is a hundred miles away from the composer we in Boston have known up to this day, and bold and virile as is his earlier music, there is little in any of it that has been heard here to account for the extremely advanced manner of the new work. Here the composer has elaborated harmonic idioms of his own which place him in the very vanguard of the leading innovators of today.

Look at the work on paper, and looking, "hear" the music, if you can. There are very few indeed who will be capable of this feat. Sibelius juxtaposes, not only instruments, but harmonies, not only harmonize, but keys, with a mastery and audacity which according to at least the majority will be ridiculous, and perhaps, to a small minority, sublime. His absolute mastery of his medium at least, is apparent on every page. We have here, not a young exter dabbling in modern effects, nature artist who expresses with e precision exactly what he wishay. It is easy to believe Mrs. Newmarch, quoted in the proe book as remarking that the symphony was composed in the midst of nature. We can also feel reasonably sure that there was not a grand piano handy; that the composer heard strange new harmonies which he was evidently able to put down accurately d immediately on paper. Uncompro verful and imaginative the

exchange for a surprisal manner hardly hinted lius has not sacrificed uable features of his — the splendid, longs, the breadth and ure, the simple, yet ies—this is a matter Sufficient for the k, so far as one an admirable perular and most in that to him at first introducing ity.

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JOURNAL—

OCTOBER 25,

AUDIENCE DAZED BY CUBIST MUSIC

But Several Enthusiasts Applaud Symphony by Sibelius.

By E. F. Harkins

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It was the faintest applause for a novelty since the Lendvai symphony had its American premiere at these same concerts last February.

To one unbridled Sibelius enthusiast in the second balcony this symphony was a source of quite delirious delight. But his frantic handclaps were diametrically opposed by the general silence and surprise.

There were gleams of sunshine and melody in the third and fourth movements, but for the most part this latest symphony from the pen of Finland's foremost composer is a tangle of the most dismal dissonances. It eclipses the saddest and sourest moments of Debussy. Compared with this, the once cryptic Wagner's music must seem like so many jubilee songs.

When the Sibelius work was played last winter by the New York Symphony Orchestra the conductor felt constrained to tell the audience that he washed his hands of it. Dr. Muck did nothing of the kind. He was as silent as the sphinx, and no trace of distress or amusement appeared on his face as he returned to the stage to acknowledge the ardent applause of the very small minority.

But how fortunate that minority if cacophony is to prevail in the future and the mind of the music lover is to be uplifted to the seventh heaven with music almost if not quite as lovely as that furnished by a Chinese band!

And what a jar it must have been to these doters upon dissonance to hear the Handel concerto for strings and wind choirs, the Gluck ballet suite and the second Haydn symphony! Nothing could have been more Philistine than such a trio of numbers after the maudlin meandering of Sibelics's muse.

SUNDAY POST,

OCTOBER 26,

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The principal musical event of the coming week will be the song recital of Miss Geraldine Farrar in Symphony Hall next Tuesday afternoon, Oct. 28, at 2:30. This is the first time in Boston that Miss Farrar has undertaken an entire programme and, in fact, the second time she has made such a venture, her first having been made yesterday afternoon in New York in Carnegie Hall. In Boston Miss Farrar will have the assistance of Mr. Arthur Rosenstein, accompanist.

Miss Farrar will sing 24 songs divided into four groups. The first will be classic, consisting of airs of Gluck, Beethoven, Handel and Mozart. Both of the Beethoven songs, "La Partenza" and "Mit einem gemalten Band," will be unfamiliar to the greater part of the audience; likewise the Mozart number—an "Alleluja." This is the last movement of the motet exsultate for soprano voice with an accompaniment of two violins, viola, two oboes, two horns, bass and organ. It was arranged by Madame Lilli Lehmann for the benefit of the Mozarteum in Salzburg and sung by her in concerts. The piano accompaniment is by Fritz Lindemann. It was written after the manner of a dramatic scene in three movements by Mozart at Milan in January, 1773, for the singer Venanzio Rauzzini, a male soprano, and it was first sung by him. Jan. 17, 1773, in church.

The second group comprises songs by Schubert, Franz and Loewe, all of them except the "Heidenroslein" of Schubert out of the usual run of recital programmes. "Non t'accostar all' Urna" was the first of four Italian songs with words by Metastasio written in 1820 for Fraulein von Romer. The three Franz songs, "Ach, wenn ich doch ein Immchen war,'" "Der Schmetterling" and "Gute Nacht" are excellent examples of his genius. The two Loewe songs are "Der Edelfalk" and "Walpurgisnacht." The first is the second of three poems by Freiligrath composed in 1839. The verses of the three are by Alexis, and Loewe set them in 1824.

The third group comprises songs by Moussorgsky, Rubinstein, Tschaikowsky, Sinding and Richard Strauss. Sinding's "Sylvelin" and Strauss' "Zueignung" Miss Farrar has already sung in Boston.

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Dr. Muck has again some new works on the programme, two pieces by Max Schillings, the well-known composer, who is now conductor in Stuttgart. These are two symphonic fantasies, "Seemorgen" and "Meeresgruss." The other numbers will be Mozart's Symphony in E-flat and Weber's "Jubilee" Overture. The programme in its proper order is as follows:

Symphony in E flat..........Mozart
Air, "Come Scoglio"..........Mozart
Two symphonic fantasies:
"Seemorgen"..........Schillings
"Meeresgruss"..........Schillings
Three poems:
"Im Treibhaus"..........Wagner
"Traume"..........Wagner
"Schmerzen"..........Wagner
Overture, "Jubilee"..........Weber

FRIEDA HEMPEL

The fifth of the series of Sunday afternoon concerts in Symphony Hall, Sunday, Nov. 9, will introduce to Boston as a concert singer Frieda Hempel, principal coloratura singer of the Metropolitan Opera House, New York. This is Madame Hempel's second season in this country. For a number of years she has been the principal coloratura singer of the Royal Opera, Berlin, and as such gained a wide fame throughout Europe. Her success in opera in New York and Boston last year was one of the noteworthy events of the season. She will be assisted by an orchestra of 50 Symphony men under Otto Urack.

Franz Egenieff

Franz Egenieff, a German baritone, will give a song recital in Jordan Hall on Monday afternon, Nov 3, with the assistance of the distinguished Hungarian composer-pianist, Jeno Kerntler. Egenieff was last in this country in the spring of 1904 when he sang in the English production of "Parsifal" and met with instant favor. He is the possessor of a beautiful baritone voice and is in great demand in the opera houses of continental Europe. Tickets are on sale at Symphony Hall.

JOSEF HOFMANN TO PLAY TOMORROW

The concert in Symphony Hall tomorrow afternoon will be a piano recital by Josef Hofmann. This will be the only appearance in recital in Boston this year of this distinguished pianist. Mr. Hofmann's programme offers a set of variations by Handel, two of Beethoven's Bagatelles, one in E-flat major and one in C major, and the big sonata, op. 106; two Nocturnes, op. 32, No. 1 and op. 9, No. 3, by Chopin; his mazurka, op. 56, two waltzes in F minor and E-flat major; a sonata by Liszt, and then six pieces by modern Russian composers. Rachmaninoff will be represented by two preludes, those in A minor and D minor, and by his polichinelle. Dvorsky, a name new to Boston, will be represented by a barcarole and scriabine. One of the most original of the Russian composers is represented on the programme by a poeme and etude in D-sharp minor. The concert will begin at 3:30.

KNEISEL QUARTET

The Kneisel Quartet announces its regular series of chamber music concerts to be given at Steinert Hall on Tuesday evenings, Nov. 4, Dec. 2, Jan. 6 and March 17.

Among the works to be performed are the following:

Concerto in G major, for violin principale, two flutes, two violins, viola and violoncello, No. 8..........Ba
Quartet in G major, op. 18, No. 2..Beethov
Quartet in F major, op. 59, No. 1..Beethov
Quartet in F minor, op. 95..........Beethov
Quartet in E flat major, op. 127...Beethov
Quartet in B flat major, op. 67..........Brahms
Quintet in G major, for two violins, two violas and violoncello, op. 111.....Brahms
Sextet in G major, for two violins, two violas and two violoncellos, op. 36...Brahms
Scherzo from quartet in C minor, op. 38 (manuscript)..........A. Brune
Quartet in D minor, No. 5..G. W. Chadwick
Quartet in E major, op. 45....Vincent D'Indy
Quartet in G major, op. 76, No. 1....Haydn

Pension Fund Concert

The first concert by the Boston Symphony Orchestra in aid of its pension fund will be given in Symphony Hall, Sunday afternoon, Nov. 16, at 3:30. Full particulars regarding the concert will be announced later.

Dwight Elmendorf

Pursuant to the promise made to his patrons last season, Dwight Elmendorf, America's foremost travel lecturer, will present his much heralded travel talks on India, Ceylon, and Java. The course will open at Symphony Hall, Nov. 7, and will continue for five successive Friday evenings and Saturday afternoons. The first lecture will deal with Ceylon, where verdant plains, picturesque tea and coffee plantations, and groves of oranges, bananas, and other tropical fruits form a charming picture. After Ceylon, comes India, the weird land of mystic romance, of elephants and maharajahs, fraught with historic interest of the Sepoy mutiny, the siege of Delhi, the famous "Black Hole" of Calcutta, and tiger hunting. This is the land of Kipling, Bayard Taylor and other makers of literature, and of lords and notables of England from Clive to Curzon. India will be triangulated, and each side of the triangle will be covered in a separate lecture, the first being "Southern India, from Tuticorin to Bijapur," the second, "Western India from Bombay to Udaipur"; the third, "Eastern India, from Delhi to Darjeeling." The concluding topic will be "Java," an island [illegible] of 32,000, [illegible] and [illegible] expended upon it than any other one island in the world. Mr. Elmendorf brings to these subjects the photographic results of nearly nine months of constant travel, and they are said to form the most exhaustive study ever attempted from the picture expert's point of view. Season tickets insuring the same seat during either course of five lectures will be on sale at the ticket office, Symphony Hall, at 8:30 a. m., Monday, Oct. 27. The season sale closes at 5 p. m., Saturday, Nov. 1. Single tickets for all lectures will be on sale at the ticket office, Monday, Nov. 3.

MISS GERALDINE FARRAR.

JOSEF HOFMAN
IMPORTANT A

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PHILHARMONIC SOCIETY

The fourth Sunday afternoon concert in Symphony Hall, which will be given next Sunday afternoon, Nov. 2, at 3:30, will bring the annual visit of the Philharmonic Society of New York with Josef Stransky as its conductor. This orchestra since it first began to come to Boston a few years ago has grown steadily in favor. It is not only the oldest orchestra in the country, this being its 72d season, but it is the representative orchestra of New York. It brings to Boston its full personnel of 80 odd men.

The soloist will be Fritz Kreisler, the eminent violinist, who will make his first Boston appearance of this season on this occasion. Mr. Kreisler will play Bruch's Concerto No. 1 in G minor.

The orchestral numbers will be the "Rienzi" overture of Wagner; Richard Strauss' tone poem "Death and Transfiguration" and Tschaikowsky's Symphony No. 5 in E minor.

GLOBE—OCTOBER 26,

Elmendorf's Travel Talks.

When Dwight Elmendorf begins his eighth annual season of travel talks at Symphony Hall, Nov 7, he will bring to a realization the ambition of many years, a comprehensive series of travel talks on the great Indian Empire. After nine months of constant travel and research, he has returned with a weath of pictures and exclusive material, from which he has prepared five travel talks. The first reveals Ceylon and the "Cingalese"; the second, "Southern India, From Tuticorin to Bijapur"; the third, "Western India, From Bombay to Udaipur"; the fourth, "Eastern India, From Delhi to Daijeeling," and the fifth, "Java."

Season tickets will go on sale at Symphony Hall this morning. The sale of single tickets will begin [illegible]

BOSTON

Farrar to Sing Here on Tuesday

Boston Songbird to Be Heard in Twenty-four Selections.

The principal musical event of this week will be the song recital of Miss Geraldine Farrar in Symphony Hall, Tuesday afternoon, October 28, at 2:30. This is the first time in Boston, that Miss Farrar has undertaken an entire program and in fact, the second time she has made such a venture, her first having been yesterday afternoon in New York in Carnegia Hall. She will have the assistance of Mr. Arthur Rosenstein accompanist.

Miss Farrar will sing twenty-four songs divided into four groups. The first will be classical by Gluck, Beethoven, Handel and Mozart.

The second group comprises songs by Schubert, Franz and Loewe, all of them except the "Heidenroslein" of Schubert out of the usual run of recital programs.

The third group comprises songs by Moussorgsky, Rubinstein, Tschaikowsky, Sinding and Richard Strauss. Sinding's "Sylvelin" and Strauss's "Zueignung" Miss Farrar has already sung in Boston.

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Geraldine Farrar, Boston's Own Star, Here Coming Week

Miss Farrar is to sing 24 songs, divided into groups, in Symphony Hall Tuesday.

BOSTON AMERICAN, OCTOBER 25,

Music Lovers Hear Sibelius' Symphony

Dr. Karl Muck Ably Reads Finnish Composer's Work.

By FREDERICK JOHNS.

The Fourth Symphony of Sibelius was performed for the first time in Boston by the Symphony Orchestra yesterday afternoon. It was the first real novelty of the season, and had been awaited with some interest.

Like many modern symphonies it proved intolerably long, and its length, due to endless reiteration of a limited number of ideas, caused many to overlook considerable that was meritorious in it.

Sibelius is a Finnish composer, a man who speaks with a loud, harsh voice through a full orchestra. He is a complete scorist, and he sees to it that every desk in the orchestra shall have something to do every minute, even if it sometimes conflicts with what some other set of instruments are performing.

The Fourth Symphony could hardly be described as pretty, dainty, amusing, bright, entertaining or witty. As a means to give Symphony audiences a good time it is a dismal failure. There's the word, Dismal. There is something dismal, melancholy, majestically sorrowful in this symphony. It has its moments of grandeur of magnificence, or mirth, hard and sardonic, even of dance, but its impression is dismal. Vigorous orchestration, extraordinary harmonizations distinguish it.

For the rest there was a merry suite of Dances from Gluck, Handel's concerto for strings and two wind instruments, and a jovial Haydn Symphony.

The orchestra was in good form, and Dr. Muck did his best to read the jawbreaking syllables of Sibelius with clearness and intelligence. I'll wager he would have delighted the composer.

Sun[illegible]
Oct. 26, [illegible]

Elmendorf Lectures.

Dwight Elmendorf will begin his eighth series of travel talks on Friday evenings and Saturday afternoons on Friday evening, Nov. 7, at Symphony Hall. The subject this year will be "India." Season tickets insuring the same seat during either course of five lectures will be on sale at the ticket office, Symphony Hall, at 8:30 A. M. Monday, Oct. 27. The season sale closes at 5 P. M. Saturday, Nov. 1. Single tickets for all lectures will be on sale at the ticket office Monday, Nov. 3.

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INFORMATION OBSCURED

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"Meeresgruss"	Schillings
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"Traume"	Wagner
"Schmerzen"	Wagner
Overture, "Jubilee"	Weber

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Franz Egenieff, a German baritone, will give a song recital in Jordan Hall on Monday afternon, Nov 3, with the assistance of the distinguished Hungarian composer-pianist, Jeno Kerntler. Egenieff was last in this country in tho spring of 1904 when he sang in the English production of "Parsifal" and met with instant favor. He is the possessor of a beautiful baritone voice and is in great demand in the opera houses of continental Europe. Tickets are on sale at Symphony Hall.

JOSEF HOFMANN TO PLAY TOMORROW

The concert in Symphony Hall tomorrow afternoon will be a piano recital by Josef Hofmann. This will be the only appearance in recital in Boston this year of this distinguished pianist. Mr. Hofmann's programme offers a set of variations by Handel, two of Beethoven's Bagatelles, one in E-flat major and one in C major, and the big sonata, op. 106; two Nocturnes, op. 32, No. 1 and op. 9, No. 3, by Chopin; his mazurka, op. 56, two waltzes in F minor and E-flat major; a sonata by Liszt, and then six pieces by modern Russian composers. Rachmaninoff will be represented by two preludes, those in A minor and D minor, and by his polichinelle. Dvorsky, a name new to Boston, will be represented by a barcarole and scriabine. One of the most original of the Russian composers is represented on the programme by a poeme and etude in D-sharp minor. The concert will begin at 3:30.

KNEISEL QUARTET

The Kneisel Quartet announces its regular series of chamber music concerts to be given at Steinert Hall on Tuesday evenings, Nov. 4, Dec. 2, Jan. 6 and March 17.

Among the works to be performed are the following:

Concerto in G major, for violin principale, two flutes, two violins, viola and violoncello, No. 8	Bach
Quartet in G major, op. 18, No. 2	Beethoven
Quartet in F major, op. 59, No. 1	Beethoven
Quartet in F minor, op. 95	Beethoven
Quartet in E flat major, op. 127	Beethoven
Quartet in B flat major, op. 67	Brahms
Quintet in G major, for two violins, two violas and violoncello, op. 111	Brahms
Sextet in G major, for two violins, two violas and two violoncellos, op. 36	Brahms
Scherzo from quartet in C minor, op. 38 (manuscript)	A. Brune
Quartet in D minor, No. 5	G. W. Chadwick
Quartet in E major, op. 45	Vincent D'Indy
Quartet in G major, op. 76, No. 1	Haydn

Pension Fund Concert

The first concert by the Boston Symphony Orchestra in aid of its pension fund will be given in Symphony Hall, Sunday afternoon, Nov. 16, at 3:30. Full particulars regarding the concert will be announced later.

Dwight Elmendorf

Pursuant to the promise made to his patrons last season, Dwight Elmendorf, America's foremost travel lecturer, will present his much heralded travel talks on India, Ceylon, and Java. The course will open at Symphony Hall, Nov. 7, and will continue for five successive Friday evenings and Saturday afternoons. The first lecture will deal with Ceylon, where verdant plains, picturesque tea and coffee plantations, and groves of oranges, bananas, and other tropical fruits form a charming picture. After Ceylon, comes India, the weird land of mystic romance, of elephants and maharajahs, fraught with historic interest of the Sepoy mutiny, the siege of Delhi, the famous "Black Hole" of Calcutta, and tiger hunting. This is the land of Kipling, Bayard Taylor and other makers of literature, and of lords and notables of England from Clive to Curzon. India will be triangulated, and each side of the triangle will be covered in a separate lecture, the first being "Southern India, from Tuticorin to Bijapur," the second, "Western India from Bombay to Udaipur"; the third, "Eastern India, from Delhi to Darjeeling." The concluding topic will be "Java," an island [illegible] of 32,000,- [illegible] and has [illegible] expended upon it than any other one island in the world. Mr. Elmendorf brings to these subjects the photographic results of nearly nine months of constant travel, and they are said to form the most exhaustive study ever attempted from the picture expert's point of view. Season tickets insuring the same seat during either course of five lectures will be on sale at the ticket office, Symphony Hall, at 8:30 a. m., Monday, Oct. 27. The season sale closes at 5 p. m., Saturday, Nov. 1. Single tickets for all lectures will be on sale at the ticket office, Monday, Nov. 3.

MISS GERALDINE FARRAR.

JOSEF HOFMAN
IMPORTANT A

PHILHARMONIC SOCIETY

The fourth Sunday afternoon concert in Symphony Hall, which will be given next Sunday afternoon, Nov. 2, at 3:30, will bring the annual visit of the Philharmonic Society of New York with Josef Stransky as its conductor. This orchestra since it first began to come to Boston a few years ago has grown steadily in favor. It is not only the oldest orchestra in the country, this being its 72d season, but it is the representative orchestra of New York. It brings to Boston its full personnel of 80 odd men.

The soloist will be Fritz Kreisler, the eminent violinist, who will make his first Boston appearance of this season on this occasion. Mr. Kreisler will play Bruch's Concerto No. 1 in G minor.

The orchestral numbers will be the "Rienzi" overture of Wagner; Richard Strauss' tone poem "Death and Transfiguration" and Tschaikowsky's Symphony No. 5 in E minor.

GLOBE—OCTOBER 26,

Elmendorf's Travel Talks.

When Dwight Elmendorf begins his eighth annual season of travel talks at Symphony Hall, Nov 7, he will bring to a realization the ambition of many years, a comprehensive series of travel talks on the great Indian Empire. After nine months of constant travel and research, he has returned with a weath of pictures and exclusive material, from which he has prepared five travel talks. The first reveals Ceylon and the "Cingalese"; the second, "Southern India, From Tuticorin to Bijapur"; the third, "Western India, From Bombay to Udaipur"; the fourth, "Eastern India, From Delhi to Daijeeling," and the fifth, "Java."

Season tickets will go on sale at Symphony Hall this morning. The sale of single tickets will begin [illegible]

BOSTON [illegible]

Farrar to Sing Here on Tuesday

Boston Songbird to Be Heard in Twenty-four Selections.

The principal musical event of this week will be the song recital of Miss Geraldine Farrar in Symphony Hall, Tuesday afternoon, October 28, at 2:30. This is the first time in Boston, that Miss Farrar has undertaken an entire program and in fact, the second time she has made such a venture, her first having been yesterday afternoon in New York in Carnegia Hall. She will have the assistance of Mr. Arthur Rosenstein accompanist.

Miss Farrar will sing twenty-four songs divided into four groups. The first will be classical by Gluck, Beethoven, Handel and Mozart.

The second group comprises songs by Schubert, Franz and Loewe, all of them except the "Heidenroslein" of Schubert out of the usual run of recital programs.

The third group comprises songs by Moussorgsky, Rubinstein, Tschaikowsky, Sinding and Richard Strauss. Sinding's "Sylvelin" and Strauss's "Zueignung" Miss Farrar has already sung in Boston.

The final group comprises songs by the Russian Grechaninov, Grieg, Massenet, Hugo Wolf, Chadwick and MacDowell. The last three will be sung in English.

Geraldine Farrar, Boston's Own Star, Here Coming Week

Miss Farrar is to sing 24 songs, divided into groups, in Symphony Hall Tuesday.

BOSTON AMERICAN, OCTOBER 25,

Music Lovers Hear Sibelius' Symphony

Dr. Karl Muck Ably Reads Finnish Composer's Work.

By FREDERICK JOHNS.

The Fourth Symphony of Sibelius was performed for the first time in Boston by the Symphony Orchestra yesterday afternoon. It was the first real novelty of the season, and had been awaited with some interest.

Like many modern symphonies it proved intolerably long, and its length, due to endless reiteration of a limited number of ideas, caused many to overlook considerable that was meritorious in it.

Sibelius is a Finnish composer, a man who speaks with a loud, harsh voice through a full orchestra. He is a complete scorist, and he sees to it that every desk in the orchestra shall have something to do every minute, even if it sometimes conflicts with what some other set of instruments are performing.

The Fourth Symphony could hardly be described as pretty, dainty, amusing, bright, entertaining or witty. As a means to give Symphony audiences a good time it is a dismal failure. There's the word, Dismal. There is something dismal, melancholy, majestically sorrowful in this symphony. It has its moments of grandeur of magnificence, or mirth, hard and sardonic, even of dance, but its impression is dismal. Vigorous orchestration, extraordinary harmonizations distinguish it.

For the rest there was a merry suite of Dances from Gluck, Handel's concerto for strings and two wind instruments, and a jovial Haydn Symphony.

The orchestra was in good form, and Dr. Muck did his best to read the jaw breaking syllables of Sibelius with clearness and intelligence. I'll wager he would have delighted the composer.

F STRANSKY.
ON.

[illegible]

Elmendorf Lectures.

Dwight Elmendorf will begin his eighth series of travel talks on Friday evenings and Saturday afternoons on Friday evening, Nov. 7, at Symphony Hall. The subject this year will be "India." Season tickets insuring the same seat during either course of five lectures will be on sale at the ticket office, Symphony Hall, at 8:30 A. M. Monday, Oct. 27. The season sale closes at 5 P. M. Saturday, Nov. 1. Single tickets for all lectures will be on sale at the ticket office Monday, Nov. 3.

HERALD. BOSTON. OCTOBER 26. 1913.

SYMPHONY CONCERTS

The program of the Symphony orc a for Friday afternoon, Oct. 31, aturday evening, Nov. 1, will bring rst soloist of the season, Miss Ger e Farrar. With the exception of ppearances with the orchestra the wing week in Philadelphia and Ba nore, this will be Miss Farrar's oncert appearance during the curr eason. She will sing an air, "Come coglio," from Mozart's "Cosi fan atte," and Wagner's "Im Treibhaus," Traeume" and "Schmerzen," with ottl's orchestral accompaniment. Two ieces by Max Schillings, composer and onductor in Stuttgart, symphonic fantasies, "Seemorgen" and Meergruss," will be played here for the first time. Mozart's symphony in E flat and Weber's "Jubilee" overture will complete the program. Mozart's symphony begins and Weber's overture ends the concert.

MISS FARRAR'S RECITAL

Miss Geraldine Farrar will give a song recital in Symphony Hall next Tuesday afternoon at 2:30. This is the first time in Boston that she has undertaken an entire program, the second time she has made such a venture, for her first was yesterday afternoon in New York. Arthur Rosenstein will be the accompanist.

She will sing 24 songs, divided into four groups. The first will be classical, by Gluck, Beethoven, Handel and Mozart. Beethoven songs, "La Partenza" and "Mit einem gemalten Band," are unfamiliar to many, as is Mozart's "Alleluja," the last movement of a motet "Exsultate" for soprano voice, orchestra and organ. Lilli Lehmann arranged it for the benefit of the Mozarteum in Salzburg. The air was written after the manner of a dramatic scene in three movements by Mozart at Milan in January, 1773, for the male soprano, Venanzio Rauzzini.

The second group comprises songs by Schubert, Franz and Loewe. All of them except Schubert's "Heidenroslein" are seldom heard. Schubert's "Non t'accostar all' Urna" was the first of four Italian songs, with words by Metastasio, written in 1820. Franz songs, "Ach, wenn ich doch ein Immchen war'," "Der Schmetterling" and "Gute Nacht" are excellent examples of his genius. The two ballads by Loewe are "Der Edelfalk" and "Walpurgisnacht."

The third group comprises songs by Moussorgsky, Rubinstein, Tschaikowsky, Sinding and Richard Strauss. Sinding's "Sylvelin" and Strauss's "Zueignung" Miss Farrar has already sung in Boston.

The final group comprises songs by Grechaninov, Grieg, Massenet, Hugo Wolf, Chadwick and MacDowell. The last three will be sung in English.

HOFMANN TODAY

The concert in Symphony Hall this afternoon will be a piano recital by Josef Hofmann. This will be his only appearance in recital in Boston this year. Mr. Hofmann, in recent years, has the favor of local music lovers, and a large audience is assured. His program includes a set of Variations by Handel, two of Beethoven's Bagatelles, one in E flat major and one in C major, and the Sonata, Op. 106; Chopin's Nocturnes, Op. 32, No. 1, and Opus 9, No. 3, Mazurka, Op. 56, waltzes in E minor and E flat major, a Sonata by Iiszt and six pieces by modern Russian composers. Rachmaninoff will be represented by two Preludes, and Polichinelle. Dvorsky, a name new to Boston, will be represented by a Barcarole, and Scriabin is represented by a Poeme and Etude in D sharp minor. The concert will begin at 3:30.

PHILHARMONIC SOCIETY

The fourth Sunday afternoon concert in Symphony Hall next Sunday afternoon, at 3:30, will bring the annual visit of the Philharmonic Society of New York, Josef Stransky condustor. This orchestra is not only the oldest in the country, this being its 72d season, but it is the representative orchestra of New York. It comes with its full personnel of 80-odd men.

The soloist will be Fritz Kreisler, the eminent violinist, who will then make his first appearance here this season. He will play Bruch's Concerto No. 1 in G minor.

The orchestral pieces will be Wagner's "Rienzi" overture; Strauss's tone poem, "Death and Transfiguration," and Tschaikowsky's Symphony No. 5 in E minor.

PADEREWSKI'S RECITAL

Mr. Paderewski's illness, which caused im to postpone some of his early retals this month, will in no wise affect recital in Boston Friday afternoon, v. 7. He has fully recovered from attack of grippe which disabled him will begin his regular work with postponed recital in New York Saty afternoon, Nov. 1. At his recital in Boston he will play a Fantasia and Fugue in G-minor, Bach-Liszt; Beethoven's Sonata in E-major, Opus 109; Schumann's "Carneval" Chopin's Nocturne in E-major, Mazurka in B-minor and Sonata in B flat-minor, and Liszt's "Waldesrauschen" and "Campanella."

The public sale of tickets will open at Symphony Hall next Friday.

FRIEDA HEMPEL

The fifth of the series of Sunday afteron concerts in Symphony Hall, Sun y, Nov. 9, will introduce to Boston as concert singer Frieda Hempel, principal coloratura singer of the Metropolitan Opera House. This is Mme. Hemel's second season in this country. or a number of years she has been the rincipal coloratura singer of the Royal pera, Berlin, and as such gained a le fame throughout Europe. She will assisted by an orchestra of 50 Sym- [illegible] led by Otto [illegible]

FRANZ EGENIEFF

Franz Egenieff, the German baritone, who will give a recital in Jordan Hall Monday afternoon, Nov. 3, is remembered here as having sung the part of Amfortas in Henry W. Savage's production in English of "Parsifal," in the fall of 1904. Mr. Egenieff is now regarded as one of the most skilled lieder singers in Europe.

TRAVELER

OCTOBER 25, 1913.

SIBELIUS WORK FAILS TO IMPRESS

Boston Hears Fourth Symphony for First Ttime and Is Not Enthusiastic.

By FRANK BERTWALL.

The Sibelius Fourth Symphony, which was heard in Boston yesterday afternoon for the first time, being the opening number on the program of this week's concerts by the Boston Symphony orchestra, evidently left the audience in considerable doubt as to what the composer was trying to express and the exact nature of his bereavement. Some one has likened the composition to that of the cubists in the world of brush and palette. Perhaps freakish is a bit too strong a term to apply to it, yet that comes pretty close to the impression conveyed by the first hearing.

Certainly it is not the real Sibelius speaking. His other and better known works show that. There are moments in it when he would seem to be striving to get away from his moody subject and give rein to his natural self, but these moments simply serve to emphasize the less desirable portions of the number. Notable playing of the 'cello by Mr. Warnke was one redeeming trait. The composition as a whole, however, gives one the impression of a composer seeking the unusual rather than trying to give expression to natural and worthy thoughts. The courteous applause at its close seemed to say thanks for giving us an opportunity of hearing the work, but showed no desire for more.

On the other hand the Handel concerto that followed aroused genuine enthusiasm both for the work itself and the excellent artistry displayed by Mr. Longy, Mr. Fosse and the horn players. The Gluck ballet suite and the Haydn symphony were likewise well received.

It is perhaps worth noting that, notwithstanding the unfavorable weather, the house was sold out. Such is the drawing power of a novelty. Next week comes the first soloist of the season, Miss Geraldine Farrar.

GERALDINE FARRAR SYMPHONY SOLOIST

Grand Opera Singer Scheduled for Next Week's Concerts.

The fourth program of the Symphony orchestra to be played Friday afternoon and Saturday evening of next week will bring the first soloist of the season, Miss Geraldine Farrar. She will sing "Come scoglio," from Mozart's opera, "Cosi fan tutte," and three songs by Wagner, words by Mme. Wesendonck, "Im Treibhaus," "Traume" and "Schmerzen."

Two pieces by Max Schillings, conductor in Stuttgart, "Seemorgen" and "Meeresgruss"; Mozart's Symphony in E flat and Weber's "Jubilee" overture, make up the orchestral program.

The first concert by the orchestra in aid of its pension fund will be given in Symphony hall Sunday afternoon, Nov. 16th, at 3:30.

FARRAR TO SING TUESDAY NEXT

Tuesday afternoon next, in Symphony Hall, Geraldine Farrar will, for the first time in Boston, give a concert all by herself. Arthur Rosenstein will be the accompanist. Miss Farrar will sing 24 songs, including familiar and unfamiliar compositions, selected to display the many beauties of her voice and artistry.

Paderewski's illness will in no wise affect his recital in Boston Friday afternoon, Nov. 7.

The season sale of tickets for the current season of Kneisel Quartet concerts shows that this popular organization is gaining in favor with the Boston public each season.

Franz Egenieff, a German baritone, will give a song recital in Jordan Hall Monday afternoon, Nov. 3, with the assistance [illegible] pianist, Je

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JOURNAL—

OCTOBER 27

JOSEF HOFMANN'S RECITAL IS LONG

Josef Hofmann is a superexcellent pianist and an indifferent program maker. The first part of the program that he played at Symphony Hall yesterday afternoon was conducive to deep sleep, notwithstanding the recitalist's prodigious technique; and to make matters all the more trying, except to the omnivorous student, he played the Beethoven sonata (op. 106) entire, instead of only the two movements announced on the program. This first of the program's three divisions occupied over an hour and left the large audience rather weary.

This was unforunate, for the best numbers were yet to come. One sonata was sufficient for such a matinee, and the one decidedly to be preferred was the Liszt sonata, which came at the end of the second part of the program, and which the Polish artist played on this occasion, so it was said, for the first time in America. Pianist or audience could not wish for a more brilliant composition, melodious and yet massive, and give opportunities for the dulcet tones and the technical might that equally distinguish Mr. Hofmann's playing.

A dozen smaller pieces by Chopin, Rachmaninoff, Dvorsky and Scriabine were also on the program, so that the recital did not end until nearly 6 o'clock; and yet even then the more insatiable enthusiasts crowded to the front and demanded more. Mr. Hofmann is more than a virile poet of the piano; he is a generous entertainer, like Paderewski, and so he yielded to the demand.

BOSTON POST,

OCTOBER 27,

HOFMANN RECITAL LENGTHY

But Pianist's Playing of Great Works Was Memorable

BY OLIN DOWNES

Josef Hofmann has seldom played so well in Boston of late years as he did yesterday afternoon at his recital in Symphony Hall. It is unfortunate that his programme was so long and so meaty. It is not just of a pianist to place on the same programme the sonata op. 106 of Beethoven and the Liszt sonata in B minor. Either work in itself is half a concert. In each of these colossal compositions Mr. Hofmann excelled himself, but when a programme lasts from 3:30 until 6 o'clock in the afternoon, it is too much for the most willing flesh.

HELD HIS AUDIENCE

It should be said, however, that Mr. Hofmann by supremely artistic playing did all that could be done to make the recital interesting throughout its length, and the majority of a large audience heard him through to the end with manifest enthusiasm.

The pieces were a set of variations by Handel; the bagatelles in E flat major and C major and the big sonata of Beethoven; the two Chopin nocturnes, both of which are in the key of B major; the mazurka, op. 56, which is too seldom played; the Liszt sonata; preludes in A minor and D minor of Rachmaninoff; a barcarolle by Dvorsky, a composer not known here; a poeme' and an etude in D sharp minor by Scriabine.

It would be easy to talk at length of Mr. Hofmann's equipment as a pianist, but in these days neither audiences nor reviewers expect less than a great technic, and, from a pianist of recognized standing, strikingly individual features of style. Yesterday afternoon Mr. Hofmann, who appeared to be unusually in the vein, put all of his skill, his knowledge and intuition at the service of the composer, and he reached what was to many the high water mark of his achievements in this city.

He played the Handel variations with such clearness and such a beautiful and pellucid tone that the music would have been absorbing had it been less melodious that it was. In Beethoven's sonata, which most of us do not understand, he found a remarkable balance of clearness in exposition and a rhapsodic spirit in interpretation, and the interest of the performance was greatly [illegible] exceptional [illegible] question, was made not only astonishingly clear in its development, profoundly emotional and subjective, but grateful as sound to the ear. Those who are acquainted with this music and its many passages that are dry or awkward from a pianist's point of view will realize what this means.

Hardly less praiseworthy was the playing of Chopin. What a pleasure—what a heavenly relief—to hear the nocturnes, the mazurka, the waltzes played as though Chopin were not a neurotic sentimentalist, but a poet whose artistic feeling, if nothing else, was sufficiently strong to prevent him from falling into the hysterical manner of utterance that is accredited to him by many a pretentious interpreter. It would be hard to imagine more lovely and poetical playing than Mr. Hofmann's treatment of these pieces. The mazurka is one of the most interesting of the numerous collection of compositions in this form which Chopin left the world. Masterpieces often referred to, but too seldom played. Or perhaps that is best! There are still a number of Chopin's mazurkas which have thus far escaped the hands of the casual vandal of the concert hall.

Liszt's sonata was in a sense the climax of the programme. Flaming rhetoric, indeed! Modern as tomorrow, as James Huneker recently remarked of that wonderful creation, the Mildred Lawson of George Moore. Liszt's sonata is probably not as solid as Liszt enthusiasts would like to believe, but it is a great piece for all that, and full of genius. In the evolutions of a single theme Liszt saw far ahead of his day and blazed the path for generations to walk in.

In this sonata the composer-pianist concentrated all his splendid arsenal of effects, and in the hands of Mr. Hofmann the composition did indeed assume overwhelming proportions, and for the moment, at least, undeniable significance. It was played with extraordinary power when this was required, and—mirabile dictu—this was not fatal to the instrument, nor unpleasantly brassy to the ear. Thanks partly to Mr. Hofmann's tempi, the performance must be considered historic, for the manner in which the great lines of an apparently loosely constructed composition stood out and balanced each other, and for the ever-changing color and eloquence in interpretation.

This recital, in spite of its inordinate length, will long be remembered as a masterly demonstration of a modern pianist's ar

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RECORD.

OCTOBER 25.

SYMPHONY NO. 4 BY SIBELIUS

PROGRAMME.

Sibelius. Symphony No. 4. (First time in Boston)
Handel. Concerto for two Wind Choirs.
Gluck. Tambourin. Gavotte, Chaconne. (Arr. by Gevaert.).
Haydn. Symphony in D major.

Dr. Muck has given us three purely orchestral concerts, all in a row. The present writer is supremely contented with this and is glad to have the solo display conspicuous by its absence. Judging by the long waiting line yesterday for second balcony seats, the public are satisfied with it, also. The programme on this occasion was, however, not without its contrasts; in fact the first and second parts were as wide apart as the poles. Before the walk in the corridor the audience had the most modern dissonances and progressions; after their promenade they had plain and undistorted melody and absolutely symmetrical musical form, says Louis C. Elson in The Advertiser.

The score of the Sibelius Symphony is not extreme in its instrumental demands. With the exception of bells, introduced in the finale, it is almost the "classical orchestra," but the "classical" ends there: for the treatment is of the 20th, or perhaps the 21st century. The work begins with a passage of great promise, sombre, and with the picturesque and monotonous reiteration that is typical of Scandinavia. Evil is suggested, and the muted horns blow very dismal blasts. There are "sounds and lamentations heard in the air,"—that is if there were any air, which there is not, for mere tune is left out of this mis-called symphony. There were dissonant and doleful mutterings, generally leading nowhere.

One could understand the feelings of the Frenchman who once asked, after a piece of music—"Ce Sonate, que me veut-il?" So we were tempted more than once to ask—"What does this Symphony want?"

The second movement was as fragmentary as the first and ended, like its predecessor, for no apparent reason. The third movement, on the contrary, wound up with an everlasting organ-point which suggested an end several minutes before it came.

Finding how easy this trick was to do. Sibelius continued the organ-point business (an organ-point is a continuous bass-note against changing harmonies), a long way through the finale, and this last movement contained some of the most discordant effects ever achieved even in modern music.

The symphony is nominally in A minor; practically it is in all known, and some unknown, keys. Yet it is not, on the whole, a repulsive work. It has moments of greatness. It seems to be the work of a genius who has not yet found himself. He is still groping, and often ineffectually.

MONITOR, BOSTON, MASS., SATURDAY, OCTOBER 25

Presenting the latest symphony of the Finnish composer, Sibelius, and interpreting works of eighteenth century composers, Karl Muck directed the third public rehearsal of the Boston Symphony orchestra Friday afternoon before the usual filled hall. The program was as follows: Sibelius, symphony No. 4 in A minor (first time in Boston); Handel, concerto for two wind choirs and strings; Gluck, three operatic dances: "Tambourin," "Gavotte" and "Grand Chaconne;" Haydn, symphony in D major (B. & H. No. 2.).

Original in three fundamental respects—in the plan of his structure, in the selection of his harmonic and melodic material and in the application of his instrumental *tone*—Sibelius in his fourth symphony has given the orchestral art a clean push ahead. He comes before the listening public as the representative of a new school of musical engineering. He finds answer to problems of composition that hitherto have been merely stated and never practically solved.

His work bears little relation to the pieces which are generally described as modern, except, perhaps, to a few composed in France; and it has little external resemblance even to these. His newest music is of a simple, compact, highly tested and tempered make, like the music of Debussy; but it is quite different in mechanical method from anything ever turned out of a Parisian workshop. There is no such thing as Gallic influence to be traced in the symphony, although it is evident that Finn and Frenchman are seeking conquests in the same field.

The art world is giving only scattering attention to that field, therefore the Sibelius symphony is not of the present day in its aims. If it were designed on a grand plan, and if it employed an orchestra of elaborate tone resource, we might write it among the compositions that will give our epoch its mark in musical history. If, also, it took an hour in performance and if it required all the men at Dr. Muck's command and a few more besides to present it, we might record it in the Straussian battleship class of compositions. But its plan is simple even to curtness; it needs hardly more players than the fifth symphony of Beethoven. For a work covering all the moods that a cyclic composition is expected to cover, it tells its story in a comparatively short time.

The interest of the symphony in A minor is that it takes our imaginations into a fresh realm of expression; and in doing so it is near to the music of Debussy and remote from the music of Strauss. It is engineering genius subduing the clouds instead of the seas. Sibelius exercises his talent on aerial, not naval, architecture; and his success almost seems to point to a time when the dreadnought tone poem will be relegated among historic phenomena.

No more certain indications of vitality need to be looked for in the new composition than those already noted: originality of plan, of harmonic and melodic substance and of instrumentation. The strength of its structure is largely in its economy. The work is free from the repetitions which the classic masters found essential for symmetry and which most of the later composers rely on for coherence. The familiar formula of exposition, development and recapitulation, by which orchestral writers commonly hold our attention is not followed. The brief first movement is expository only. It goes no farther than to make statements of themes and presentation of harmonic backgrounds. These indicate the general mechanical method of the symphony and that is all the composer wants of them. Everything is stated deliberately and there is the end of it. The harmony is not of the dynamic kind of the old school that allows melodies to float above it indefinitely through many keys, but it is of [illegible] static type which resists the intrusion of melody. Thus there is the action [illegible] there is the stress and strain which is so desirable in symphonic workmanship, but it is attained through a single statement. The old devices of counter-statement, illustration and expansion are done away with.

The second movement is likewise an example of light, firm structure. As a scherzo it has one main mood to begin and to end with and a contrasting mood to occupy us by way of episode. But the third part is in no respect a repetition of the first, and the second part is far from being the obvious swing from humor to pathos or mock seriousness such as characterizes the conventional movement of its kind. The fun of it is so veiled that the listener hardly knows that he is being amused until the last moment. Orchestral humorists are rarer than orchestral sentimentalists, and they are usually the kind of music makers that paint pictures of our manners to the life. Telling indeed is the satire of Beethoven's scherzo in the fifth symphony when the fugued passage starts up; ironical is the moment when Till swings in Strauss' "Eulenspiegel;" comical is the scene with which the broomstick flies into the corner in Dukas' "Apprentice."

In the music of nearly all the symphonic writers are fine examples of amusing situations cunningly worked up. But there is nothing more subtle and irresistible than the closing measures of the second movement of the Sibelius symphony in A minor. And remarkable to note, this closing passage is one of the most abstruse and scholarly little exploits you will come across in the literature of music. To drive a joke home, to put a house into a laugh by a profoundly studied cadence that would give a music professor much hesitation to analyze, and yet to do it as naturally as Haydn would write his "mi re, do," is to get a start on every other composer who ever scored an orchestral page.

Much could be remarked about interesting effects of tone combination in this work, effects which amount to structural motives, so recurrent and balanced are they. If Sibelius were always to use the bassoon as he does in this symphony we should charge him with mannerism; we know, however, that his use of it is not manner but message. His vigorous employment of the low notes of this instrument bespeaks a new day of freedom for the wood choir, a day of independence from the fundamental French horn tone. In flute, likewise, and in clarinet, we note a treatment which is a clear protest against the procedure of the composers who have had the applause of the last 20 years. No instrument is put to service as a mere tone filler. Everything speaks in its own voice. There is equality everywhere. The strings do not dominate the orchestra; neither do the first violins dominate the strings.

As pilot of the Finnish aircraft, Dr. Muck scored his points chiefly in the first two movements and here the gallery was quick to acknowledge his good work. He never got far from the ground in his third and fourth flights. But he was not out for a spectacular day. He was too just to himself as a technician to overdo his opportunity.

Leave should not be taken of this discussion of the great symphony without mention of the composer's application of rhetorical formulas in the last movement. As attention in the opening movement is wholly given to exposition, here it is wholly given to development, and to development of a kind so rich and so out of the familiar style that the Symphony conductor and his men, with all their perspicacity, only began to fathom it. Thus the composer works out the second of the three main ideas of classic structure. The third traditional idea of recapitulation he has nothing to do with. When the time comes to begin to say things over again, Sibelius stops.

Proudly the horn players obeyed Dr. Muck and stood up to bow to applause after their shrewd execution of the rapid notes in the Handel concerto. They have brought the efficiency of their department up to the mark of the rest of the orchestra with the addition of new talent this autumn, and they are not backward in showing their satisfaction about it. With dignity and with apparent delight the two leading oboe players accepted their share of the applause also. It was no surprise to the house to hear the solo oboist of the principal wood choir read his part to perfection; but it must have surprised many to find that there was an oboist in the orchestra who could take the solo line of a second choir with equal acclaim.

Dr. Muck furnished after the intermission what in the early years of the Symphony orchestra would have made a complete program. No less than three eighteenth century composers he deemed necessary to offset one of the twentieth. Everything was well received. The conductor found the sentiment of both the gay and the somber music of Gluck in a way to keep his audience attentive. Furthermore he succeeded in interesting it in the Haydn symphony in D major, which represents the composer in an unwontedly gray mood.

ELMENDORF TO LECTURE

Dwight Elmendorf will open his eighth annual series of travel talks at Symphony hall, Nov. 7, continuing over five Friday evenings and Saturday afternoons. The countries to be described this season are Ceylon, India and Java. Mr. Elmendorf gave up half his lecture season last year in order to reach India at a season of the year when the country was richest in photographic possibilities, it is said, and he has returned after nine months of travel with a picture record of his journeyings which in variety of subject and artistic worth he considers the finest of his 30 years of foreign travel. Season tickets insuring the same seat during either course of five lectures go on sale at Symphony hall Monday. Single tickets for all lectures will go on sale Nov. 3.

SOPRANO TO GIVE ANNUAL MATINEE

(Photo reproduced by permission of C. A. Ellis)

Miss Geraldine Farrar, recital singer and Symphony soloist

the Boston Symphony orchestra, Oct. 31 and Nov. 1. Her selections will be the aria, "Come scoglio," from Mozart's "Cosi fan tutte" and the three Wagnerian songs with orchestral accompaniment, "Im Treibhaus," "Traeume" and "Schmerzen." Two new works by Max Schillings are on the program, "Seemorgen" and "Meeresgruss." The other numbers will be Mozart's symphony in E flat and Weber's "Jubilee" overture.

Miss Farrar appears in recital in Symphony hall on the afternoon of Oct 28. She will sing 24 numbers, including a group from the classic repertory, three of which, Beethoven's "La Partenza" and "Mit einem gemalten Band," and Mozart's "Alleluia" from the motet "Exsultate," arranged by Lilli Lehmann, are unfamiliar concert pieces. Miss Farrar will sing Shubert's "Hedgerose" and familiar works by Franz and Loewe. French, Russian and American composers are liberally represented on the program.

* * *

The Verdi band concert which has been thrice postponed is announced to be given on Boston Common Sunday afternoon at 3 o'clock. Under the direction of Theron D. Perkins the following program will be played: Selection from the opera "I Lombardi," excerpts from "Ernani," aria from "Aida," selection from "Un ballo in Maschera," "Miserere" from "Trovatore," selection from the opera "Simon Boccanegra," "The Anvil Chorus" from "Trovatore" and selection from "Aida." The soprano soloist will be Mme. Wilhelmina Wright Calvert.

* * *

Josef Hofmann gives a piano recital in Symphony hall tomorrow afternoon, playing Beethoven's sonata, op. 106, and other works as follows: Handel, variations; Beethoven, bagatelles in E flat major and C major; Chopin, nocturnes, op. 32, No. 1 and op. 9, No. 3; mazurka, op. 56; waltzes in F minor and E flat major. He will also present a Liszt sonata, two preludes, A minor and D minor, and "Polichinelle," by Rachmaninoff, and pieces by Dvorsky and Scriabine.

* * *

Bringing to Boston the 80 players of the New York Philharmonic Society, Josef Stransky will present in Symphony hall Sunday afternoon, Nov. 2, the following program: Wagner, overture to "Rienzi"; Bruch, violin concerto No. 1 in G minor; Strauss, tone poem, "Death and Transfiguration"; Tschaikowsky, symphony No. 5 in E minor. The soloist will be Fritz Kreisler, violinist.

* * *

Ignace Paderewski, the pianist, makes his first appearance in Boston at Symphony hall on the afternoon of Nov. 7. He will play the Bach-Liszt fantasia and fugue in G minor, Beethoven's sonata in E major, opus 109; Schumann's "Carneval"; Chopin's nocturne in E major; mazurka in B minor and sonata in B flat minor; and two etudes by Liszt, "Waldesrauschen" and "La Campanella."

* * *

The Kneisel quartet opens its Boston series of concerts at Steinert hall on the night of Nov. 4, with Henri L. Leroy, clarinetist, assisting. The works to be presented are: Beethoven, quartet in F minor; Chadwick, quartet in D minor; Brahms, quintet in B minor. These concerts are under Symphony hall management and tickets are put on sale at the Symphony hall box office Oct. 28.

* * *

The Boston Symphony orchestra will give its first pension fund concert on the afternoon of Nov. 16 in Symphony hall, with Karl Muck conducting.

* * *

Franz Egenieff, baritone, gives a song recital in Jordan hall on the afternoon of Nov. 3, assisted by Jeno Kerntler, pianist.

PIANIST WHO INTERPRETS BEETHOVEN

TRANSCRIPT

OCTOBER 25,

THE SYMPHONY CONCERT

FROM THE EIGHTEENTH CENTURY TO SIBELIUS

Pieces by Haendel, Gluck and Haydn in Remarkable Performance—The Rare Accomplishment of Dr. Muck and the Orchestra in Such Music—Sibelius's Baffling Symphony—The Contrasts of Surface and Substance and a Possible Explanation

IF Dr. Muck and the Symphony Orchestra occasionally misunderstand and so misinterpret their music, as they seemed to do last week with Franck's tone-poem, "The Daughters of Æolus," then in a short seven days do they redeem themselves. If, being human and so subject to infirmity, they fall below their standard—rather less often than most of us do in our work—forthwith they reassert it in new and high excellences. Three of the items on the programme of the concert yesterday afternoon were eighteenth-century pieces: A concerto—in the old sense of the word—for strings and two wind-choirs by Händel; three dances out of Gluck's operas and Haydn's symphony in D, the twelfth of the Salomon series. Now, simple and stripped as this old music looks, there is none more exacting to play to perfection. Ultra-modern pieces, from Strauss to Schönberg and from Reger to Ravel, in spite of their technical exactions, are relatively easy beside it. For these eighteenth-century composers wrote a transparent music and assumed that an orchestra of sensitive and glorifying virtuosi would play it. The appointed instruments must sing the melodies, and oboists, 'cellists, clarinetists, string choir or wind choir must phrase them with the divination and the skill of a prima donna who adds to voice, artistry. The interplay of the melodies must seem as free and clear as light itself. Not safely may any player miss an accent, since the music will not hide his slip. The response to rhythm in every man of the orchestra must be sensitiveness itself. The euphony of the different choirs within themselves, the balancing of them one with another, must be flawless. Each choir, again, must play with the utmost beauty of characteristic tone, since from these unified yet diversified voices, rather than from harmonic and instrumental detail, this old music gains what we now call color. Above all, an orchestra must play these eighteenth-century pieces with a keen sense of style. Here is music that weaves itself into patterns by a self-propelling impulse. Each time it is played, it must seem to be creating itself anew. With all its formal elegance, the elementary quality of music as spontaneous utterance still lurks in it. Into symmetrical traceries of sound it weaves itself, as it unfolds its design in flow of line, in grace of motion, in play of light and shade. Nothing should seem arbitrary; everything should seem felicitous. The beauty and the animation of it all should spring from charm or zest of inventing, imagining and imparting mood.

Fortunate the orchestra that can bear this test of eighteenth-century music in technical impeccability, in beauty of tone, in felicity of detail, in pervading sense of style. For the players these pieces of Gluck, Händel and Haydn were as mirrors illuminated that did reflect all their virtues and that might as clearly have imaged all their faults. Throughout, the orchestra seemed the perfect instrument of this music and upon the instrument Dr. Muck was playing as perfectly. Now, it is as easy for a conductor to take this old music superficially as it is for his men to play it carelessly. Do not the melodies sing themselves? What ear could miss the transformations and the interplay of them? The rhythms set themselves in motion. Who could mistake a single mood or fancy? As the music seems to create itself, so does it express itself? In the good old kapellmeister phrase, as the students say in Germany, "let it run." Many a conductor does let it run until it becomes a blur that streams by the ear without clear or characteristic impression. Haydn's symphonies and Mozarts in particular have been so played in Boston within easy memory.

As it happens, eighteenth-century music is no such easy-going thing. According to the conditions of their time Händel and Haydn were as versed in the possibilities of their orchestras as Strauss or Mahler in ours. They were practising conductors as well as creating composers. They had as fine and imaginative ears—so far as their orchestral resources went—for the quality of tone that should be the revealing and characteristic voice of their music. As they sought it beyond peradventure, so Dr. Muck now seeks and gains it—for Händel's concerto body and brilliance almost in alternation; for two of Gluck's dances limpidity and fine lustres, for the third large and lucent sonority; for Haydn's symphony, lightness, fluidity, suppleness. Simple and fluent as this old music seems, there is room in it for the nicest discrimination in accent, for the most adroit distribution of light and shade. The eighteenth-century composers did not litter their scores with marks of expression or parenthetical notes between the staves. They trusted to the intelligence and imagination of the virtuosi who played their music. In these days in these things, the conductor replaces their little intuitive bands. Recall the variety of accent that Dr. Muck gave to the recurring antiphonal dialogue of Händel's choirs; the delicate modulations with which he gave Gluck's dances a lovelier grace; the just heed, without a hint of over-emphasis, of every rhetorical device or playful fancy

These melodies of Haydn or of Gluck sing themselves. True, but they sing themselves more beautifully when phrase melts into phrase as it did under Dr. Muck's hands and when the pace stays or quickens as though the impulses of the composer were playing in a kind of reincarnation. Formal as this old music is, there is a queer communicating impulse in it. The listener is caught into it almost in spite of himself, begins to create it with the composer, winds and unwinds the strands of counterpoint, deepens or lightens the melodies, presses forward with the design and brings it finally to full and triumphant completion. The impulse is in the music, but it is Dr. Muck who transmits it by his command of the rhythm that is the electricity of tone.

Grant that Händel's concerto is only tracery in tones with no more mood than vigorous creation; but with Gluck's dances comes gaiety a little touched with wistfulness and, in the chaconne, with all its formalities, an eloquent elation. Haydn smiles out of his symphony often gaily, but now and then with the shadow of melancholy and reflection across the smile. There are moods—not emotions or passions; on goes the music weaving its patterns; only, as it were, the light that falls upon the web varies with the feeling behind. The conductor must not miss this play of mood since it is the charm of the music; yet he must not over-emphasize it till it bursts the formal bonds and shatters the elegance of symphony or dance. The golden mean is hard to gain. Dr. Muck gains it. To the beauty of sound and pattern in this old music, he adds its charm of feeling. In its elegances and formalities, he discovers a hundred little felicities. He makes it fall fresh and warm on our ears. Over into us comes the composer's impulse. Perhaps to do all this for eighteenth-century pieces is a finer and harder feat than to make "Ein Heldenleben" throb with eloquence or to lay iridescent phrase by iridescent phrase in "The Afternoon of a Faun."

Before all this eighteenth-century music and in sharp contrast with it stood Sibelius's new symphony and as contrasting were the answering moods of the audience. Händel, Gluck, Haydn it understood and enjoyed and its applause was as warm as its pleasure. The Sibelius of this particular symphony baffled and puzzled it. By the precedent of his two earlier symphonies, it was safe—incumbent even—to applaud; but the actual sensation, as the desultory clapping suggested, was doleful bewilderment. Only the vehement at either extreme were quite sure of their impressions. To some, Sibelius writes invariably mighty masterpieces; to others his whole procedure in this newest symphony is but wild maundering, signifying nothing but his disordered mind. The refuge of the sane and open-minded in such confusing play of partisanship and prejudice is to try to discover what in matter, manner and spirit the music really is, and what Sibelius would express in it. So doing it can understand and estimate his accomplishment.

In the first place, much in the new symphony is characteristic of the Sibelius of the old. It is short and terse. It is free of form, yet firmly and closely upbuilded. Throughout there is no mistaking what Sibelius would say or his manner of speech in the saying. He writes lucidly; he writes with the designing faculty that sees the end from the beginning and the steps along the way. He is economical of means, but he uses every one of them for a purpose and with firm and adroit skill. An ordinary orchestra; little more than half an hour; the usual symphonic divisions and contrasts suffice him. He is too full of invention, imagination and emotion to need to split his melodies into fragments and then worry each fragment through endless sequences. Directness of speech and intensity of purpose in it save him from mere manipulation of harmonic and instrumental resource and invention.

Sibelius speaks out of himself and speaks in the substance and the character of his musical thoughts. He is fertile in the invention of melodies and they have a distinctive individuality. They may be rugged, sombre and puissant; they may be fantastical, eerie and restless; they may be grave and sad or else austerely noble; they may unfold in changeful tumult or in concentrated intensity; yet each is the expression of a personal emotion. If Sibelius is to be read in his music, he is a moody and imaginative man, who instinctively and directly translates into tones the emotions and the imaginings that possess him. How far emotion and image are induced by external impulse and suggestion is pure speculation. Finland is a rugged land and Sibelius, a Finn, writes a rugged music. Sombre and stark is the Finnish landscape and Sibelius writes a stark and sombre music. The lights of Finland are clear and sharp; the shadows there are lowering and gray. Like to them in its light and shade is Sibelius's music. Great winds sweep the great wastes of Finland, and tumultuous in such wise are Sibelius's symphonies. Finnish folk-song is eerie and Sibelius can write in the mood of weird fantasy. A grave folk, a melancholy folk, an austerely noble folk, much-enduring, are the Finns. Sibelius shares their traits. No doubt, with Sibelius his land and his folk play upon a mind and a spirit in which emotion and image seem intense and thick-coming. Suffice it that the passion or the vision, however inspired, spring into musical speech.

Hence is this new symphony primarily a symphony in which emotion and imagining become a sequence of tones, a melody, a theme. Whether they are born of Sibelius himself or of his environment or more probably of both, whether they are sombre and puissant, eerie or mournful, these melodies arrest the listening ear, seize the listening imagination, stir to responsive emotion. They have power to sway those that hear—the power of emotion, the power of vivid image. And there is no staying the flood of them. On they come, restless, tumultuous, as various as the emotions and the images that have engendered them, each surcharged with the Sibelian intensity. They meet, they clash, they part. They cry out in broken ejaculation. They grope into fuller utterance. They sustain themselves for a little in clear-voiced song; they die away in mystery; they are smothered and choked. Restlessly they wander up and down introduction and [illegible]

that must bear this tumult than such music as Sibelius has written? Inevitably warring keys will clash in it and dissonances scream out. It will move in strange sequences; it will halt in sharp-set juxtapositions. The instrumental voices will whirr and whistle, clamor and shriek; the harmonies will bite and pierce; the rhythms will shatter themselves upon each other. The lights will be lurid; the shadows black. Passion of utterance will spend itself in its own vehemence and spent, die away in despondent whispers. There will rarely be beauty except in sharp and sudden flashes. For the first time what we call impressionism and "ultra-modern" procedure in music will seem not calculated, but rhapsodic; not merely adroit and imaginative, but strong and stark.

Hearing such a symphony, it is easy to say that Sibelius has taken his melodies, rugged and sombre, restless and eerie, lofty and grave, and clothed them in all the singularities of tonality, dissonance, sequence, harmony and instrumentation that he can devise; that he has attempted a freakish tour de force and unflaggingly, almost viciously, accomplished it, out of strength turned perverse and wanton. Amazed his audiences hear; baffled they depart. Consider rather, the flood of emotion and imagining that Sibelius has poured into this symphony, consider the melodies that must bear this flood between the high, firm banks of the symphonic form. The flood cannot but seethe with all the singularities of what we call ultra-modern music, when impelling it, is such inventive daring and such resolute will as are in Sibelius. The symphony is no wild congeries of freakish and empty "effects," meaningless and insincere. It is a symphony of emotional and imaginative tumult, but never of tumult unguided or assumed. In fine and fearless frenzy Sibelius drives his melodies through their course—a northern Phæton with the steeds of Apollo, but too strong and sure to be overturned.

H. T. P.

CONCERTS NEXT WEEK

More Novel Pieces on Dr. Muck's Programme—Josef Hofmann's Recital with an Array of Exacting Pieces—Miss Farrar with the Symphony Orchestra and in a Song Recital of Her Own

MISS FARRAR, unheard here for two years, will sing thrice in Boston ne week—once in a song recital of h own in Symphony Hall, on Tuesday afte noon, and twice in the regular pair of Sy phony Concerts. On Sunday afternoon, Symphony Hall, Mr. Hofmann, the piani will begin his present American tour wi a characteristically arduous programm For the rest, the Symphony Orchestra ha the concerts of the week to itself. If th number of concerts is small, in these da of autumn beginnings, the quality speak for itself.

Symphony Hall—Symphony Concerts

For a conductor who professes such indifference to novel music, Dr. Muck is singularly zealous to provide it. A week ago he revived Franck's forgotten tone-poem, "The Daughters of Æolus"; yesterday he made known Sibelius's newest symphony for the first time in Boston, and at the Symphony Concerts of next Friday afternoon and Saturday evening he and the orchestra will play for the first times in America two fantastic pieces by Max Schillings, "Morning on the Lake," and "The Sea's Greeting." Schillings, more easily recalled by his "Moloch" and other operas than by his purely symphonic music, is an able composer of the middle generation who walks in the ways of Wagner. The other orchestral numbers are Mozart's symphony in E-flat and Weber's "Jubilee" Overture, long unheard at the Symphony Concerts. Miss Farrar will be the assisting singer in an air from Mozart's "Cosi fan Tutte" and three orchestrated songs of Wagner, "Dreams," "In the Hothouse" and "Pangs. In add four of these pieces she has never been heard here, and she is now at the height of her young prime.

Symphony Hall—Mr. Hofmann

It is Josef Hofmann's distinction to have risen to his present place in the first rank of pianists by his abilities and nothing else. He shuns self-advertising; he is not a "picturesque personality"; he never flatters his audience and he asks it to take music and the performance of it as seriously as does he. The greater then the abilities that have won a fine and enduring public for him. They are manifold—mastery of technique, rare command of diversified and significant tone, feeling for the long melody, the finely spun phrase and the animating rhythm, keen understanding, just emotion, and a serene command of himself and his music. Mr. Hofmann likes the taxing programme and he has set himself and his audiences such a list of pieces for his concert tomorrow afternoon in Symphony Hall: Beethoven's sonata. Opus 106; Liszt's mighty sonata in B minor; five short pieces by Chopin and five more by contemporary Russian composers—almost always happy in their music for the piano—Rachmaninoff, Dvorsky and Scriabin.

Symphony Hall—Miss Farrar

Hitherto Miss Farrar has sung in Boston either in opera, in orchestral concerts or in a song recital divided with another artist. Next Tuesday afternoon at Symphony Hall, she will venture for the first time here a song recital of her own. Her programme is catholic and exacting. It begins with old pieces out of Händel, Gluck, Mozart, and Beethoven, three of which are unfamiliar. It proceeds with classical German songs—some of them as novel—by Schubert, Franz, and Löwe. Then follow sundry Russian songs from Moussorgsky, Rubinstein, Tschaikowsky, and Gretchaninoff, and a miscellany of contemporary pieces by Strauss, Wolf, Massenet, Chadwick and MacDowell. By the clear token of this programme Miss Farrar would prove herself a finely-touched singer of songs in the concert room as well as a vivid singing actress in the opera house. She has the voice and the artistry, the intelligence and the imag[illegible] the zest for work.

From EAGLE

Address: Brooklyn, N. Y.

OCT 24 1913

Date

BOSTON SYMPHONY DATES.

Women's Auxiliary Puts in Plea for More Concerts.

The programme for concerts to be given by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, was made known yesterday in a report presented by Mrs. Charles F. Pray, chairman of the executive committee, at the annual fall meeting of the Women's Auxiliary Board on Philharmonic Concerts, which was held in the science room of the Academy of Music. Mrs. Camden C. Dike presided.

Five concerts will be given during the season of 1913-1914, on Friday evenings, November 7, December 5, January 9, February 20 and March 20. Beethoven's Seventh Symphony will be given at the opening concert. The executive committee stated that ten concerts should be given as the number of persons wishing to subscribe exceeds the number that can be admitted.

The receipts at the concerts of the Boston Symphony Orchestra, which has 101 musicians, are not sufficient to pay the expenses of the orchestra, and Major Henry L. Higginson, the founder, makes up the deficiency every year. Only the assisting artists can be paid from the receipts.

The assisting artists are Fritz Kreisler, violinist, who plays on December 5; Mme. Elizabeth Boehme Van Endert, soprano, of the Berlin Royal Opera Company, who sings on February 20, and Jan Paderewski, who plays at the closing concert on March 20.

The board decided to protest against the running of the 3-cent car line through Ashland place, because the noise disturbs any performance in the Opera House of the Academy, and because it would prevent the convenient use of one of the carriage entrances. Mrs. Rosa Bender was made chairman of the committee to obtain signatures of those members of the Women's Auxiliary who were not present. The Women's Auxiliary Board of the Brooklyn Symphony Concerts will be asked to consider joining in the protest.

From EAGLE

Address: Brooklyn, N. Y.

OC 1913

Date

BOSTON SYMPHONY'S TRIBUTE

Brooklyn Establishes Record in Selling All Reserved Seats for Season's Concerts.

Former subscribers to the Boston Symphony concerts have subscribed for all of the seats in the opera house of the Academy of Music, including all of the boxes, for the entire season of 1913-14. It is the first time since the Boston Symphony Orchestra began giving concerts in Brooklyn, about twenty-three years ago, that the entire house has been sold out to the old subscribers. It is the first time that it is impossible to sell tickets to new subscribers. The date that was fixed for new subscribers to purchase tickets was Saturday, October 25, but there are no reserved seats which they may purchase. A limited number of admission tickets will be sold for the main floor and the first balcony.

Those who were not subscribers last year, and who have made written application for tickets, if any were to be had, may renew their applications for the season of 1914-15, and in case there are any vacant seats another season, the seats will be assigned to them in the order in which the applications are received, and at prices that will be fixed by the Brooklyn Philharmonic Society and the management of the orchestra, in due course .

While the opera house of the Academy had been large enough for most of the audiences during the first few years, it has been certain from the first that it would not be large enough to accommodate audiences after the people have gotten into the habit of coming to the Academy. It will be desirable, in time, that another balcony be added to the opera house to accommodate the audiences at the many important concerts given there. The increased demand for tickets is a testimonial not only to the supreme position which the Boston Symphony Orchestra has held, but also to Dr. Muck, as conductor.

From TIMES

Address Philadelphia, Pa.

Date OCT 17 1913

The sale of season tickets for the five concerts to be given by the Boston Symphony Orchestra in Philadelphia, at Miss Harris' office, in Heppe's piano rooms, is fully up to expectations. When the box office sale opens for the first concert there will be very few tickets to offer to the public.

The concerts will be given Monday evenings, on November 3, December 1, January 5, February 16 and March 16. Geraldine Farrar, who will be the soloist at the first concert, is ending a most successful tour of the Pacific coast, which she has made under the direction of C. A. Ellis, who is also the manager of the Boston Symphony Orchestra. Kreisler will be the

TRANSCRIPT
OCTOBER 25,

THE SYMPHONY CONCERT

FROM THE EIGHTEENTH CENTURY TO SIBELIUS

Pieces by Haendel, Gluck and Haydn in Remarkable Performance—The Rare Accomplishment of Dr. Muck and the Orchestra in Such Music—Sibelius's Baffling Symphony—The Contrasts of Surface and Substance and a Possible Explanation

IF Dr. Muck and the Symphony Orchestra occasionally misunderstand and so misinterpret their music, as they seemed to do last week with Franck's tone-poem, "The Daughters of Æolus," then in a short seven days do they redeem themselves. If, being human and so subject to infirmity, they fall below their standard—rather less often than most of us do in our work—forthwith they reassert it in new and high excellences. Three of the items on the programme of the concert yesterday afternoon were eighteenth-century pieces: A concerto—in the old sense of the word—for strings and two wind-choirs by Händel; three dances out of Gluck's operas and Haydn's symphony in D, the twelfth of the Salomon series. Now, simple and stripped as this old music looks, there is none more exacting to play to perfection. Ultra-modern pieces, from Strauss to Schönberg and from Reger to Ravel, in spite of their technical exactions, are relatively easy beside it. For these eighteenth-century composers wrote a transparent music and assumed that an orchestra of sensitive and glorifying virtuosi would play it. The appointed instruments must sing the melodies, and oboists, 'cellists, clarinetists, string choir or wind choir must phrase them with the divination and the skill of a prima donna who adds to voice, artistry. The interplay of the melodies must seem as free and clear as light itself. Not safely may any player miss an accent, since the music will not hide his slip. The response to rhythm in every man of the orchestra must be sensitiveness itself. The euphony of the different choirs within themselves, the balancing of them one with another, must be flawless. Each choir, again, must play with the utmost beauty of characteristic tone, since from these unified yet diversified voices, rather than from harmonic and instrumental detail, this old music gains what we now call color. Above all, an orchestra must play these eighteenth-century pieces with a keen sense of style. Here is music that weaves itself into patterns by a self-propelling impulse. Each time it is played, it must seem to be creating itself anew. With all its formal elegance, the elementary quality of music as spontaneous utterance still lurks in it. Into symmetrical traceries of sound it weaves itself, as it unfolds its design in flow of line, in grace of motion, in play of light and shade. Nothing should seem arbitrary; everything should seem felicitous. The beauty and the animation of it all should spring from charm or zest of inventing, imagining and imparting mood.

Fortunate the orchestra that can bear this test of eighteenth-century music in technical impeccability, in beauty of tone, in felicity of detail, in pervading sense of style. For the players these pieces of Gluck, Händel and Haydn were as mirrors illuminated that did reflect all their virtues and that might as clearly have imaged all their faults. Throughout, the orchestra seemed the perfect instrument of this music and upon the instrument Dr. Muck was playing as perfectly. Now, it is as easy for a conductor to take this old music superficially as it is for his men to play it carelessly. Do not the melodies sing themselves? What ear could miss the transformations and the interplay of them? The rhythms set themselves in motion. Who could mistake a single mood or fancy? As the music seems to create itself, so does it express itself? In the good old kapellmeister phrase, as the students say in Germany, "let it run." Many a conductor does let it run until it becomes a blur that streams by the ear without clear or characteristic impression. Haydn's symphonies and Mozarts in particular have been so played in Boston within easy memory.

As it happens, eighteenth-century music is no such easy-going thing. According to the conditions of their time Händel and Haydn were as versed in the possibilities of their orchestras as Strauss or Mahler in ours. They were practising conductors as well as creating composers. They had as fine and imaginative ears—so far as their orchestral resources went—for the quality of tone that should be the revealing and characteristic voice of their music. As they sought it beyond peradventure, so Dr. Muck now seeks and gains it—for Händel's concerto body and brilliance almost in alternation; for two of Gluck's dances limpidity and fine lustres, for the third large and lucent sonority; for Haydn's symphony, lightness, fluidity, suppleness. Simple and fluent as this old music seems, there is room in it for the nicest discrimination in accent, for the most adroit distribution of light and shade. The eighteenth-century composers did not litter their scores with marks of expression or parenthetical notes between the staves. They trusted to the intelligence and imagination of the virtuosi who played their music. In these days in these things, the conductor replaces their little intuitive bands. Recall the variety of accent that Dr. Muck gave to the recurring antiphonal dialogue of Händel's choirs; the delicate modulations with which he gave Gluck's dances a lovelier grace; the just heed, without a hint of over-emphasis, of every [illegible] rhetorical device or playful fancy.

These melodies of Haydn or of Gluck sing themselves. True, but they sing themselves more beautifully when phrase melts into phrase as it did under Dr. Muck's hands and when the pace stays or quickens as though the impulses of the composer were playing in a kind of reincarnation. Formal as this old music is, there is a queer communicating impulse in it. The listener is caught into it almost in spite of himself, begins to create it with the composer, winds and unwinds the strands of counterpoint, deepens or lightens the melodies, presses forward with the design and brings it finally to full and triumphant completion. The impulse is in the music, but it is Dr. Muck who transmits it by his command of the rhythm that is the electricity of tone.

Grant that Händel's concerto is only tracery in tones with no more mood than vigorous creation; but with Gluck's dances comes gaiety a little touched with wistfulness and, in the chaconne, with all its formalities, an eloquent elation. Haydn smiles out of his symphony often gaily, but now and then with the shadow of melancholy and reflection across the smile. There are moods—not emotions or passions; on goes the music weaving its patterns; only, as it were, the light that falls upon the web varies with the feeling behind. The conductor must not miss this play of mood since it is the charm of the music; yet he must not over-emphasize it till it bursts the formal bonds and shatters the elegance of symphony or dance. The golden mean is hard to gain. Dr. Muck gains it. To the beauty of sound and pattern in this old music, he adds its charm of feeling. In its elegances and formalities, he discovers a hundred little felicities. He makes it fall fresh and warm on our ears. Over into us comes the composer's impulse. Perhaps to do all this for eighteenth-century pieces is a finer and harder feat than to make "Ein Heldenleben" throb with eloquence or to lay iridescent phrase by iridescent phrase in "The Afternoon of a Faun."

Before all this eighteenth-century music and in sharp contrast with it stood Sibelius's new symphony and as contrasting were the answering moods of the audience. Händel, Gluck, Haydn it understood and enjoyed and its applause was as warm as its pleasure. The Sibelius of this particular symphony baffled and puzzled it. By the precedent of his two earlier symphonies, it was safe—incumbent even—to applaud; but the actual sensation, as the desultory clapping suggested, was doleful bewilderment. Only the vehement at either extreme were quite sure of their impressions. To some, Sibelius writes invariably mighty masterpieces; to others his whole procedure in this newest symphony is but wild maundering, signifying nothing but his disordered mind. The refuge of the sane and open-minded in such confusing play of partisanship and prejudice is to try to discover what in matter, manner and spirit the music really is, and what Sibelius would express in it. So doing it can understand and estimate his accomplishment.

In the first place, much in the new symphony is characteristic of the Sibelius of the old. It is short and terse. It is free of form, yet firmly and closely upbuilded. Throughout there is no mistaking what Sibelius would say or his manner of speech in the saying. He writes lucidly; he writes with the designing faculty that sees the end from the beginning and the steps along the way. He is economical of means, but he uses every one of them for a purpose and with firm and adroit skill. An ordinary orchestra; little more than half an hour; the usual symphonic divisions and contrasts suffice him. He is too full of invention, imagination and emotion to need to split his melodies into fragments and then worry each fragment through endless sequences. Directness of speech and intensity of purpose in it save him from mere manipulation of harmonic and instrumental resource and invention.

Sibelius speaks out of himself and speaks in the substance and the character of his musical thoughts. He is fertile in the invention of melodies and they have a distinctive individuality. They may be rugged, sombre and puissant; they may be fantastical, eerie and restless; they may be grave and sad or else austerely noble; they may unfold in changeful tumult or in concentrated intensity; yet each is the expression of a personal emotion. If Sibelius is to be read in his music, he is a moody and imaginative man, who instinctively and directly translates into tones the emotions and the imaginings that possess him. How far emotion and image are induced by external impulse and suggestion is pure speculation. Finland is a rugged land and Sibelius, a Finn, writes a rugged music. Sombre and stark is the Finnish landscape and Sibelius writes a stark and sombre music. The lights of Finland are clear and sharp; the shadows there are lowering and gray. Like to them in its light and shade is Sibelius's music. Great winds sweep the great wastes of Finland, and tumultuous in such wise are Sibelius's symphonies. Finnish folk-song is eerie and Sibelius can write in the mood of weird fantasy. A grave folk, a melancholy folk, an austerely noble folk, much-enduring, are the Finns. Sibelius shares their traits. No doubt, with Sibelius his land and his folk play upon a mind and a spirit in which emotion and image seem intense and thick-coming. Suffice it that the passion or the vision, however inspired, spring into musical speech.

Hence is this new symphony primarily a symphony in which emotion and imagining become a sequence of tones, a melody, a theme. Whether they are born of Sibelius himself or of his environment or more probably of both, whether they are sombre and puissant, eerie or mournful, these melodies arrest the listening ear, seize the listening imagination, stir to responsive emotion. They have power to sway those that hear—the power of emotion, the power of vivid image. And there is no staying the flood of them. On they come, restless, tumultuous, as various as the emotions and the images that have engendered them, each surcharged with the Sibelian intensity. They meet, they clash, they part. They cry out in broken ejaculation. They grope into fuller utterance. They sustain themselves for a little in clear-voiced song; they die away in mystery; they are smothered and choked. Restlessly they wander up and down introduction and

that must bear this tumult than such music as Sibelius has written? Inevitably warring keys will clash in it and dissonances scream out. It will move in strange sequences; it will halt in sharp set juxtapositions. The instrumental voices will whirr and whistle, clamor and shriek; the harmonies will bite and pierce; the rhythms will shatter themselves upon each other. The lights will be lurid; the shadows black. Passion of utterance will spend itself in its own vehemence and spent, die away in despondent whispers. There will rarely be beauty except in sharp and sudden flashes. For the first time what we call impressionism and "ultra-modern" procedure in music will seem not calculated, but rhapsodic; not merely adroit and imaginative, but strong and stark.

Hearing such a symphony, it is easy to say that Sibelius has taken his melodies, rugged and sombre, restless and eerie, lofty and grave, and clothed them in all the singularities of tonality, dissonance, sequence, harmony and instrumentation that he can devise; that he has attempted a freakish tour de force and unflaggingly, almost viciously, accomplished it, out of strength turned perverse and wanton. Amazed his audiences hear; baffled they depart. Consider rather, the flood of emotion and imagining that Sibelius has poured into this symphony, consider the melodies that must bear this flood between the high, firm banks of the symphonic form. The flood cannot but seethe with all the singularities of what we call ultra-modern music, when impelling it, is such inventive daring and such resolute will as are in Sibelius. The symphony is no wild congeries of freakish and empty "effects," meaningless and insincere. It is a symphony of emotional and imaginative tumult, but never of tumult unguided or assumed. In fine and fearless frenzy Sibelius drives his melodies through their course—a northern Phæton with the steeds of Apollo, but too strong and sure to be overturned.

H. T. P.

CONCERTS NEXT WEEK

More Novel Pieces on Dr. Muck's Programme—Josef Hofmann's Recital with an Array of Exacting Pieces—Miss Farrar with the Symphony Orchestra and in a Song Recital of Her Own

MISS FARRAR, unheard here for two years, will sing thrice in Boston ne. week—once in a song recital of h own in Symphony Hall, on Tuesday after noon, and twice in the regular pair of Symphony Concerts. On Sunday afternoon, in Symphony Hall, Mr. Hofmann, the pianist, will begin his present American tour with a characteristically arduous programme. For the rest, the Symphony Orchestra has the concerts of the week to itself. If the number of concerts is small, in these days of autumn beginnings, the quality speaks for itself.

Symphony Hall—Symphony Concerts

For a conductor who professes such indifference to novel music, Dr. Muck is singularly zealous to provide it. A week ago he revived Franck's forgotten tone-poem, "The Daughters of Æolus"; yesterday he made known Sibelius's newest symphony for the first time in Boston, and at the Symphony Concerts of next Friday afternoon and Saturday evening he and the orchestra will play for the first times in America two fantastic pieces by Max Schillings, "Morning on the Lake," and "The Sea's Greeting." Schillings, more easily recalled by his "Moloch" and other operas than by his purely symphonic music, is an able composer of the middle generation who walks in the ways of Wagner. The other orchestral numbers are Mozart's symphony in E-flat and Weber's "Jubilee" Overture, long unheard at the Symphony Concerts. Miss Farrar will be the assisting singer in an air from Mozart's "Cosi fan Tutte" and three orchestrated songs of Wagner, "Dreams," "In the Hothouse" and "Pangs. In add four of these pieces she has never been heard here, and she is now at the height of her young prime.

Symphony Hall—Mr. Hofmann

It is Josef Hofmann's distinction to have risen to his present place in the first rank of pianists by his abilities and nothing else. He shuns self-advertising; he is not a "picturesque personality"; he never flatters his audience and he asks it to take music and the performance of it as seriously as does he. The greater then the abilities that have won a fine and enduring public for him. They are manifold—mastery of technique, rare command of diversified and significant tone, feeling for the long melody, the finely spun phrase and the animating rhythm, keen understanding, just emotion, and a serene command of himself and his music. Mr. Hofmann likes the taxing programme and he has set himself and his audiences such a list of pieces for his concert tomorrow afternoon in Symphony Hall: Beethoven's sonata. Opus 106; Liszt's mighty sonata in B minor; five short pieces by Chopin and five more by contemporary Russian composers—almost always happy in their music for the piano—Rachmaninoff, Dvorsky and Scriabin.

Symphony Hall—Miss Farrar

Hitherto Miss Farrar has sung in Boston either in opera, in orchestral concerts, or in a song recital divided with another artist. Next Tuesday afternoon at Symphony Hall, she will venture for the first time here a song recital of her own. Her programme is catholic and exacting. It begins with old pieces out of Händel, Gluck, Mozart, and Beethoven, three of which are unfamiliar. It proceeds with classical German songs—some of them as novel—by Schubert, Franz, and Löwe. Then follow sundry Russian songs from Moussorgsky, Rubinstein, Tschaikowsky, and Gretchaninoff, and a miscellany of contemporary pieces by Strauss, Wolf, Massenet, Chadwick and MacDowell. By the clear token of this programme Miss Farrar would prove herself a finely-touched singer of songs in the concert room as well as a vivid singing actress in the opera house. She has the voice and the artistry, the intelligence and the imag- [illegible] the zest for work

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From EAGLE
Address: Brooklyn, N. Y.
OCT 24 1913
Date

BOSTON SYMPHONY DATES.

Woman's Auxiliary Puts in Plea for More Concerts.

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The programme for concerts to be given by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, was made known yesterday in a report presented by Mrs. Charles F. Pray, chairman of the executive committee, at the annual fall meeting of the Women's Auxiliary Board on Philharmonic Concerts, which was held in the science room of the Academy of Music. Mrs. Camden C. Dike presided.

Five concerts will be given during the season of 1913-1914, on Friday evenings, November 7, December 5, January 9, February 20 and March 20. Beethoven's Seventh Symphony will be given at the opening concert. The executive committee stated that ten concerts should be given as the number of persons wishing to subscribe exceeds the number that can be admitted.

The receipts at the concerts of the Boston Symphony Orchestra, which has 101 musicians, are not sufficient to pay the expenses of the orchestra, and Major Henry L. Higginson, the founder, makes up the deficiency every year. Only the assisting artists can be paid from the receipts.

The assisting artists are Fritz Kreisler, violinist, who plays on December 5; Mme. Elizabeth Boehme Van Endert, soprano, of the Berlin Royal Opera Company, who sings on February 20, and Jan Paderewski, who plays at the closing concert on March 20.

The board decided to protest against the running of the 3-cent car line through Ashland place, because the noise disturbs any performance in the Opera House of the Academy, and because it would prevent the convenient use of one of the carriage entrances. Mrs. Rosa Bender was made chairman of the committee to obtain signatures of those members of the Women's Auxiliary who were not present. The Women's Auxiliary Board of the Brooklyn Symphony Concerts will be asked to consider joining in the protest.

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ddress: Brooklyn, N. Y.
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BOSTON SYMPHONY'S TRIBUTE

Brooklyn Establishes Record in Selling All Reserved Seats for Season's Concerts.

Former subscribers to the Boston Symphony concerts have subscribed for all of the seats in the opera house of the Academy of Music, including all of the boxes, for the entire season of 1913-14. It is the first time since the Boston Symphony Orchestra began giving concerts in Brooklyn, about twenty-three years ago, that the entire house has been sold out to the old subscribers. It is the first time that it is impossible to sell tickets to new subscribers. The date that was fixed for new subscribers to purchase tickets was Saturday, October 25, but there are no reserved seats which they may purchase. A limited number of admission tickets will be sold for the main floor and the first balcony.

Those who were not subscribers last year, and who have made written application for tickets, if any were to be had, may renew their applications for the season of 1914-15, and in case there are any vacant seats another season, the seats will be assigned to them in the order in which the applications are received, and at prices that will be fixed by the Brooklyn Philharmonic Society and the management of the orchestra, in due course.

While the opera house of the Academy had been large enough for most of the audiences during the first few years, it has been certain from the first that it would not be large enough to accommodate audiences after the people have gotten into the habit of coming to the Academy. It will be desirable, in time, that another balcony be added to the opera house to accommodate the audiences at the many important concerts given there. The increased demand for tickets is a testimonial not only to the supreme position which the Boston Symphony Orchestra has held, but also to Dr. Muck, as conductor.

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Philadelphia, Pa.
OCT 17 1913
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The sale of season tickets for the five concerts to be given by the Boston Symphony Orchestra in Philadelphia, at Miss Harris' office, in Heppe's piano rooms, is fully up to expectations. When the box office sale opens for the first concert there will be very few tickets to offer to the public.

The concerts will be given Monday evenings, on November 3, December 1, January 3, February 16 and March 16.

Geraldine Farrar, who will be the soloist at the first concert, is ending a most successful tour of the Pacific coast, which she has made under the direction of C. A. Ellis, who is also the manager of the Boston Symphony Orchestra. Kreisler will be the

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From EVG. JOURNAL
Address: New York
Date OCT 25 1913

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Orchestral Concerts Begin; Many Recitals Planned Next Week

The several conductors of New York's numerous orchestras have already announced, in general, what musical fare they will offer for the coming season which, accordingly, promises to prove interesting, if not filled with startling novelties. Both Walter Damrosch, of the New York Symphony Orchestra, and Josef Stransky, of the Philharmonic Orchestra, have brought back from Europe some of the newest output of the music makers across the sea, while Dr. Carl Muck, for the periodic visits of the Boston Symphony Orchestra, will give New York the cream of such programmes as are first revealed at the Hub.

Mr. Damrosch will open the regular orchestral season with the first concert of the New York Symphony Orchestra at Aeolian Hall to-morrow afternoon. For this first programme he has selected the Fifth Symphony of Tschaikowsky, a concerto for strings by Vivaldi and a Roumanian Rhapsody by Georges Enesco. Mme. Johanna Gadski will be the soloist with three Wagner songs and Joan's Farewell from Tschaikowsky's "Jeanne d'Arc." For next Friday's programme there will be a Haydn symphony, Charles Martin Loeffler's "Le Villanelle du Diable," and Mme. Louise Homer will be the soloist.

The first pair of Philharmonic concerts will take place at Carnegie Hall next Thursday evening and Friday afternoon. Conductor Stransky has chosen the "King Lear" overture of Berlioz, the same composer's "Symphonie Fantastique" and Tschaikowsky's "Marche Slav." Mme. Teresa Carreno will make her first appearance in New York of her present tour in the Tschaikowsky B minor concerto.

It will be good news to discriminating music lovers to learn that the Boston Orchestra will play Beethoven's Seventh Symphony at its first appearance of the season, scheduled for November 6, at Carnegie Hall. Brahms's "Tragic Overture," Liszt's "Les Preludes" and the overture to "The Flying Dutchman" will complete the Thursday evening programme. The following Saturday afternoon Glazounoff's Fifth Symphony will be the chief feature. Grieg's overture, "In Autumn," Cesar Franck's "Les Eolides" and Dvorak's overture "Husitska" will fill out the afternoon.

The Russian Symphony Orchestra, under Modest Altschuler, will give its first concert at Carnegie Hall on November 25, with Maurice Warner, a young violinist fresh from the Auer school, as the soloist. The "Pathetique" symphony of Tschaikowsky will be the chief number.

From
Address
Date

rk, 1884

BOSTON SYMPHONY ORCHESTRA GIVES FIRST OF SERIES

An enthusiastic audience filled Infantry hall last evening for the first of a series of six concerts to be given by the Boston Symphony Orchestra.

For 33 consecutive seasons this orchestra has returned to Providence and the concert of last evening was the 130th in Infantry hall. Dr. Karl Muck, is a wonderful leader and has an orchestra that responds to his every thought, and with such wonderful precision, that its work is well nigh perfect.

The program last evening was one well chosen to display the perfection of orchestral work and was as follows: Beethoven, Symphony in A-major, No. 7, op. 92, 1. Poco Sostenuto; Vivace: II. Allegretto; III. Presto: Presto meno assai; IV. Allegro con brio. Weber, Scene and aria; "Ocean! Thou Mighty Monster," from "Oberon" (Act III., No. 13) Frank, Symphonic poem; "Les Eolides; Wagner, three poems; "The Acoldae" "Im Treibhaus" "Traume" "Schmerzen" Grieg, overture, "I'm Herbst" "In Autumn" op. 11.

The principal number, the Seventh Symphony, with which the program began was filled with a melody and charm that enthralls. Especially appealing was the witchery of the last movement which Richard Wagner characterize; as the "Apotheosis of the Dance."

That it met with the success it deserved was shown by the enthusiastic and prolonged applause. The other numbers, the symphonic poem "Les Eloides" by Cesar Frank, a fine example of French music and the "Autumn" music of the Norwegian Edward Greig. The sololist was Mme. Johanna Gadski of the Metropolitan Opera company, her wonderful voice carried to perfection in the song from Weber's opera, "Oberon" "Ocean Thou Mighty [illegible] to be [illegible] the rang[illegible]

From STANDARD UNION
Address: Brooklyn, N. Y. OCT 23 1913
Date

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SYMPHONY CONCERT SEATS SNAPPED UP

Women Want Boston Orchestra to Appear Here Ten Times Next Season.

FIRST WITHOUT SOLOIST.

Dr. Muck Prefers That His Band Be Heard Alone.

The Boston Symphony Orchestra is to give the first of its Brooklyn concerts this season with a full programme of Symphonic music and "without the sensation of a visiting artist." This is in accordance with the wish of Dr. Carl Muck, the conductor.

The Woman's Auxiliary Board on Philharmonic Concerts heard announcement to this effect to-day. Mrs. Camden C. Dike presided at the annual fall meeting, and a report was heard from Mrs. Charles F. Pray, executive committee chairman, in the course of which she said:

"Five concerts will be given on Friday evenings, Nov. 7, Dec. 5, Jan. 9, Feb. 20, and March 20. The programme for the opening concert will have for its first part Beethoven's seventh symphony.

"The orchestra has long held the first position among orchestras in this country on account of the quality of its work, and is probably the foremost orchestra in the world. Its conductor receives the largest salary paid to any conductor on either continent, and its soloists are paid larger prices than are paid by any other orchestra in America or abroad. But the chief reason why Dr. Much and the managers of the orchestra are reducing the number of soloists is to give an opportunity to the orchestra itself, which is composed of 101 musicians selected for the various parts so that the men playing the various instruments are of the highest rank to be found in the world. They are paid the highest salaries that are paid to men in any orchestra on either side of the Atlantic.

"The assisting artists for Brooklyn are foremost in their specific work: Mr. Fritz Kreisler, violinist, who will play on Dec. 5; Mme. Elizabeth Boehme Van Endert, soprano of the Berlin Royal Opera Company, who will sing on Feb. 20, and Jan Paderewski, the best known pianist of modern times, who will play at the closing concert on March 20.

"The total receipts at the five concerts in Brooklyn last year were $12,727.50, but this amount, although paying the expenses of the Brooklyn concerts and soloists here in Brooklyn is not enough to cover the pro rata share of the conductor and the members of the orchestra.

"Saturday, Oct. 18, was the last day on which old subscribers could renew subscriptions for themselves and members of their families, respectively. On Monday, Oct. 20, when all the applications for old subscribers had been recorded and the seats had been duly checked off on the house chart, it appeared that every seat in the house, including all of the seats in the boxes, had been subscribed for the season. It also appeared that some of the old subscribers were unable to get additional seats for members of their families.

"At the same time there were written applications from those who would be new subscribers for about 100 additional seats, no one of whom will be able to get any seats for the concerts in Brooklyn this year unless some of the present subscribers should give up their seats.

"Brooklyn is entitled to five matinee concerts as well as five evening concerts. The orchestra gave ten concerts in Brooklyn in the old Academy of Music, and gave up its matinee series when the concerts were given in the Baptist Temple. An urgent appeal should be made to the managers of the Boston Symphony Orchestra to give ten concerts in Brooklyn in 1914-15. Inquiry is frequently made as to what is paid to soloists. The amount paid by the orchestra is not made public. At the same time, it is known that the services of Fritz Kreisler, soloist on Dec. 5, cannot be secured for less than $900; that the services of Mme. Van Endert cannot be secured in this country this season at any price, and that Mr. Paderewski has never been willing to play in recital for less than $2,000, and has usually received more than that."

Mrs. Hersey Brown mov[illegible] J. Elliott Langstaff sec[illegible] tion, which was carrie[illegible] protest aga[illegible] the [illegible] Thr[illegible] land[illegible] con[illegible]

From JOURNAL
Address: Providence, R. I.
OCT 22 1913

SYMPHONY CONCERT GREETED BY CROWD

Boston Orchestra Opens 33rd Season in This City.

MADAME GADSKI IS SOLOIST

Operatic Soprano Assists in Masterly Presentation at Infantry Hall. Programme Under Leadership of Dr. Karl Muck Given Enthusiastic Reception.

For its 33rd season, the Boston Symphony Orchestra returned to this city last evening, opening the series of six concerts which it will give here this winter with its 130th concert in Infantry Hall.

A year ago, when Dr. Karl Muck returned to the Symphony after an absence of several years, he was greeted by one of the largest audiences in the history of Symphony appearances here, but no greater than that which nearly filled the hall last evening. A year ago Dr. Muck found in the Symphony Orchestra an organization fitted to his hand, upon which during the past year he has placed his impress until it has come to be a well-nigh perfect instrument upon which he plays with consummate skill, bringing out to the utmost its beauty of tone, its flexibility and its variety.

Last evening's programme, which was calculated to display these qualities, was as follows:

Beethoven..Symphony in A-major, No. 7, op. 92
  1. Poco Sostenuto; Vivace
  II. Allegretto
  III. Presto: Presto meno assai
  IV. Allegro con brio
Weber..Scene and aria "Ocean! Thou Mighty Monster," from "Oberon" (Act III., No. 13)
Franck..........Symphonic poem, "Les Eolides ("The Aeolidae")
Wagner—Three poems........ "Im Treibhaus" "Traume" "Schmerzen"
Grieg.................Overture, "I'm Herbst" ("In Autumn"), op. 11

It is now a hundred years since Beethoven finished his Seventh Symphony, and the anniversary of its first performance will fall on Dec. 8 of this year. Unlike some compositions now popular, it had an immediate success, and it is a matter of history that when played the following year before the allied sovereigns at the meeting of the Congress of Vienna "it made a great impression."

And small wonder since in all these years it has lost nothing of its beauty of melody or rhythm. It is the most romantic, and the most happy of all the Beethoven symphonies, and rivals the Fifth Symphony in popularity.

Commentators have tried to find all sorts of meanings in the work to which the composer left no clue, although he esteemed it one of his best compositions. Possibly Richard Wagner comes nearer to the mark than the others when he calls it "the apotheosis of the dance," as it is the ideal embodiment in tones of the bodily movement.

While the symphony has been given here before, it was never better played than last evening, when all the rhythm of the different dance motives was brought out in perfection. The rendition of the second movement was a remarkable performance, especially the measured crescendo of the first part of the allegretto.

That the excellence of its performance was fully appreciated was evident by the applause vouchsafed after each movement, and at the conclusion of the whole Dr. Muck was enthusiastically recalled.

After the symphony the symphonic poem by Caesar Francke and the Grieg overture seemed comparatively tame, although both were brilliantly played and received the approval of the audience.

"Les Eolides," based on Leconte de Lisle's poem of that name, is an example of the changes that time brings in the popular taste, since when first performed in Paris in 1877, it was hissed, and 17 years later when given another hearing, it was received with enthusiasm. The opening motive, "Oh, floating breezes of the skies, sweet breaths of the fair Spring, that caress the hills and plains with freakish kisses," is expressed and reiterated in the graceful, picturesque music that becomes somewhat monotonous toward the end.

Mme. Johanna Gadski of the Metropolitan Opera Company was the assisting soloist, and her magnificent voice and excellent diction found ample opportunity to display themselves in the aria from "Oberon" and the three Wagner songs which offered considerable variety. Mme. Gadski, who was last heard here in a Wagner performance, and will be heard here again next month, is a favorite with Providence audiences, and was recalled again and again after each appearance.

The second concert will be given on Tuesday evening, Nov. 18, at 8:15 o'clock, when the soloist will be Ruth Deyo, pianist.

A. W. C.

From HERALD
Address: Washington, D. C. OCT 26 1913
Date

"The most commanding individuality among virtuosos since the death of Paganini is beyond doubt of peradventure Jan Ignace Paderewski." Such is the dictum of the distinguished music critic, Philip Hale, of Boston, and it is one which cannot be disputed. In the twenty years that Paderewski has been before the world as a pianist he has held a place in the affections of the public that is without parallel in the history of music. Paganini has become a tradition, and about his life a myth already has formed, yet granting that he was all the legend makers would have him, the public he appealed to was very small as compared to that which has listened to Paderewski play. Europe alone knew Paganini, while the Polish pianist has not only played in all countries of Europe, but has conquered both Americas, Australia, and South Africa.

Paderewski's career differs from that of most virtuosos. He was not "a wonder child," but on the contrary was a grown man of twenty-eight before he made his debut as a serious musician. To be sure, when he was sixteen he had made a desperate venture to give concerts in Russia with the forlorn hope of making enough money to ease his poverty and make his life easier while studying. The results of this tour were increased poverty and a profound conviction that he was not intended to be a pianist. In truth, it was several years before he had the courage to go seriously at his piano again.

In the full sense of the word Paderewski is a self-made man. His father was a farmer in Russian Poland, and in 1863, when Ignace was three years old, was banished to Siberia for political reasons. His mother died when he was a baby. He himself was a half-grown lad before he received any regular instruction in music, in the Conservatory in Warsaw. After his tragical ludicrous tour of Russia in 1876 he returned to Warsaw to devote himself to composition, and three years later became a professor in the Conservatory.

He married, had one year of poverty and bliss, when his wife died, leaving him an infant son. In his effort to forget his grief he plunged more eagerly than ever into his work. He gave up his position in Warsaw to go to Berlin and study composition under Kiel and Urban, but the turning point of his career came in 1884, when he went to Vienna to study the piano under his countryman, Leschititzky. The obstacles in front of him were tremendous. He was beginning at the bottom of his career at an age when most virtuosos have succeeded or failed. Excepting a short time when he taught in the Conservatory of Strassburg, he labored in Vienna nearly four years. The vast amount of work he did, the hours he spent daily in scale playing are yet told by those who were in Vienna at that time. But he accomplished the almost impossible. When he made his debut in Vienna in 1887 it was recognized at once that a new personality had come into music.

Life soon became easier for him. The following year he made his debuts in Berlin and Paris, but it was not until the spring of 1890, successful though he had been, that he came really into his own. That was when London bowed to the magic of his playing and the public fought to get to his recitals.

In the fall of 1891 he came to America and made the first of the eight tours which have brought him to this country, the present tour being his ninth. He has returned as a rule every other year, but for the greater part of the country his present concerts will be the first since the season of 1907-8, for when he came to America the following year it was chiefly to have his Symphony performed by the Boston Symphony Orchestra, and he gave only a limited number of recitals. This year, coming under the direction of Charles A. Ellis, of Boston, who has had charge of his American tours since 1902, Paderewski plans to play in the six months between October and May a total of 100 concerts.

Paderewski will give a concert in Washington, November 11, at 4:30 o'clock, at the National Theater, under the local management of Mrs. Wilson-Greene.

From WORLD
Address: New York
Date

Esta 1884

This will be the first time since the Boston Symphony Orchestra began giving concerts in this borough, over twenty-three years ago, that the house has been entirely sold out to old subscribers. The old subscribers, who have maintained the concerts through the trying period which followed the destruction of the old Academy of Music in Montague street, until the new academy was erected, have subscribed for all the seats in the new Academy of Music, including all the boxes, for the entire season of 1913-1914. The Academy is not large enough to accommodate all who had wished to subscribe. Unfortunately the new subscribers to these concerts cannot be accommodated. It is believed that another balcony will soon be added to the opera-house to accommodate the audiences at the many important concerts given at the Academy. The increased demand for tickets is a testimonial not only to the supreme position which the Boston Symphony Orchestra has held, but also to Dr. Muck as conductor. The first concert of the Boston Symphony Orchestra will be given in the Academy of Music Friday evening, Nov. 7. The programme will be purely orchestral and classical. It comprises Beethoven's Seventh Symphony, Brahm's "Tragic Overture," Liszt's "Les Preludes" and Wagner's overture, "The Flying Dutchman."

From TRIBUNE
Address: Providence, R. I.
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Brilliant Audience at Symphony Concert.—A Birthday Masquerade. — Engagement Announced in Bristol. -Coming Functions.

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From AMERICAN
Address: New York City.
Date

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All those who were not subscribers last year, and who have made written application for tickets, if any were to be had, may renew their application for the season of 1914-1915, and in case there are any vacant seats another season, the seats will be assigned to them in the order in which the applications are received, and at prices that will be fixed by the Brooklyn Philharmonic Society and the management of the orchestra in due course.

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From TIMES
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Three poems ....
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Of the symphony be it said at once that it could scarcely be surpassed. This symphony of the dance rhythms is one of the most happy and joyous of the master's, rising to bacchanalian frenzy in the finale, Dr. Muck brings out each minute detail with the utmost fastidiousness, and marks the sudden contests in force and harmony which abound in the first movement with great skill and care. The rapture of the smoothly melodic allegretto he conceived splendidly. The scherzo and finale were played with a demoniac passion that was thrilling.

The revival of Franck's delicate and subtle tone-poem, "Les Eolides," after long years of rest, was an interesting experiment. And yet the playing of this exquisite fantasy was the poorest of the evening, due not to any fault of the orchestra, but because, by the mere fact of the immensity of the orchestra, it was impossible to carry out the conception of the diaphanous, airy zephyrs. It should have been a breath; it had too much reality, too much body.

Another revival of a piece not heard in several years, was Grieg's "Im Herbst." Nothing could prove more conclusively Grieg's powerlessness to compose in the larger forms. At moments, when the spell of the folk-song seems to be upon him, his characteristic wistfulness appears in crisp harmonies and well-marked rhythms. But he is unable to maintain himself on these heights for long-sustained passages and therefore the work is of uneven merit. The performance was perfect.

The soloist was Mme. Gadski, always a favorite in Providence. She was greeted with enthusiasm, and this was warranted by her splendid performance in well-selected numbers. The full power and beauty of her magnificent voice was shown in the scene from "Oberon," and her rendition of the Wagner songs was a delight.

All in all, last night's concert was one of the best balanced and most satisfactory within recent recollection. The wind instruments especially shone as never before. One always expects the strings to be unsurpassed anywhere, but last night the wood winds and brass covered themselves with glory.

At the second concert in the series on Nov. 18, Miss Ruth Deyo, the promising pianist, will be the soloist.

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Newspaper Cutting Bureau in the World

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[43]

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Newspaper

From SUN
Address: Baltimore, Md.
Date OCT 26 1913

Est 1884

The first concert of the Boston Symphony Orchestra will be given at the Lyric on Wednesday, November 5. Geraldine Farrar, the soloist, will sing a rather unfamiliar air from Mozart's opera, "Cosi Fan Tutte," and three of Richard Wagner's songs.

The Clef Club Orchestra, an organization of negro musicians, conducted by James Reese Europe, president of the club, will give a concert at Albaugh's on the evening of November 5. Old negro plantation songs, many of them by negro composers, several of the classics, together with some of the "tango" tunes of the day, will comprise the program.

POST, NOVEMBER 2,

PENSION FUND CONCERT

Dr. Muck has arranged a most attractive programme for the Pension Fund concert to be given in Symphony Hall, Sunday afternoon, Nov. 16, at 3:30. There will be no soloist. He has decided to make the Symphony Beethoven's in C-minor, No. 5, which after all is said and done, is the most popular work of its kind in orchestral literature. The second half of the programme will be made of lighter pieces. These will comprise Bizet's charming first "L'Arlesienne" Suite, Rimsky-Korsakoff's brilliant and effective Spanish caprice, and, finally, Liszt's Second Rhapsody, a work which has not been played by the Symphony Orchestra in a number of years. The sale opens at the box office next Friday morning, Nov. 7.

FRANZ EGENIEFF SINGS TOMORROW

Tomorrow afternoon in Jordan Hall Franz Egenieff will give his first song recital in this city, assisted at the piano by Dr. Jeno Kerntler. Egenieff comes to this country for his introductory concert tour from Germany, where he has been a conspicuous vocal artist for several years. After serving as a cavalry officer in the Prussian army, following his graduation from his university, Egenieff decided upon a musical career.

His training is described as having been thorough, and from the night of his debut he continued to progress until he was made, at different times, a leading baritone of the Komische Opera in Berlin and of the Royal Opera in that city. Despite his pronounced vocal, musical and dramatic ability, Egenieff found his greatest inclination to be in the direction of lieder, and gradually he was accorded a conspicuous position for his interpretive resources in presenting the masterpieces of the German and other song schools.

Egenieff's programme for tomorrow afternoon is one which should appeal to those who appreciate the song in its highest form. The composers to be represented are Schumann, Hugo Wolf, Arthur Foote, Kerntler, Kaun and Pataky. The programme, in its entirety, is as follows:

"Biterolf"	Wolf
"Verborgenheit"	Wolf
"Der Musikant"	Wolf
"Gesang Weyla's"	Wolf
"Der Nock"	Loewe
"Belsazar	Schumann
"Provenzalisches Lied"	Schumann
"The Lotus Flower"	Hubert Pataky
"On the River"	Hubert Pataky
"The Three Comrades"	Hans Hermann
"Farewell"	Jeno Kerntler
"On the Way to Kew"	Arthur Foote
"Irish Folk Song"	Arthur Foote
"My Native Land"	Hugo Kaun

PHILHARMONIC SOCIETY THIS AFTERNOON

The concert at Symphony Hall this afternoon at 3:30 will be given by the Philharmonic Orchestra of New York, Josef Stransky, conductor. The annual visit of this great orchestra has become a welcome event in Boston's musical season and the audiences in recent years have been uniformly large. The concert gains special importance from the fact that Fritz Kreisler will be the soloist. This will be his first appearance in Boston this season. Kreisler has been giving concerts ever since his arrival two and one-half weeks ago and his success has been remarkable even for him.

At tomorrow's concert he will play Bruch's Concerto in G-minor, No. 1, one of the most grateful works written for the violin. The orchestral numbers will be the "Rienzi" overture of Wagner, Richard Strauss's tone poem, "Death and Transfiguration," and Tschaikowsky's Fifth Symphony. The symphony will come at the end of the programme.

PADEREWSKI

Paderewski, who has entirely recovered from the grippe which disabled him for a fortnight, has resumed his interrupted concert tour. Yesterday afternoon he played in Aeolian Hall, New York, tomorrow (Monday) he plays in Buffalo, Tuesday in Worcester and next Friday afternoon he gives his recital in Symphony Hall. The hour of the recital is 2:30. His programme is characteristic of the man and the artist and is altogether most attractive.

Fantasia and fugue in G minor	Bach-Liszt
Sonata in E major, op. 109	Beethoven
Carnaval	Schumann
Nocturne, E major, op. 62	Chopin
Mazurka, B minor	Chopin
Sonata, B flat minor	Chopin
Two etudes, "Waldesrauschen" and "La [illegible]	Chopin

ALWIN SCHROEDER

Alwin Schroeder, the well-known cellist of this city, has just returned from the Pacific coast, where he was associate artist with Miss Geraldine [illegible] on the concert tour she has been making for the past few weeks. As might be expected by his Eastern admirers, Mr. Schroeder met with instant favor in the West and critics and [illegible] spoke most highly of his art. The San Francisco Chronicle said of him:

"In Alwin Schroeder as an artist every desire and demand of an exacting audience is met. Art, by nature and cultivation, has reached a high fulfilment in the 'cellist, whose experience and reputation are little greater than his native faculty."

Mr. Schroeder has recently organized the Schroeder Trio, which will give concerts later in the season, and a musical treat may be expected.

HERALD.

NOVEMBER 2.

N. Y. PHILHARMONIC

The concert at Symphony Hall this afternoon at 3:30 will be given by the Philharmonic orchestra of New York, Josef Stransky, conductor. The annual visit of this great orchestra has become a welcome event in Boston's musical season, and the audiences in recent years have been uniformly large. Fritz Kreisler will be the soloist. This will be his first appearance in Boston this season.

At today's concert he will play Bruch's concerto in G minor. The orchestral numbers will be the "Rienzi" overture, Wagner; Strauss's "Death and Transfiguration," and Tschaikowsky's fifth symphony. The symphony will come at the end of the program.

PENSION FUND CONCERT

Dr. Muck has arranged an attractive program for the pension fund concert in Symphony Hall, Sunday afternoon, Nov. 16, at 3:30. There will no soloist. The program will include Beethoven's Symphony in C-minor, the most popular work of its kind in orchestral literature. The second half of the program will be made up of lighter pieces. Bizet's charming first "L'Arlesienne" Suite. Rimsky-Korsakoff's brilliant Spanish Caprice and Liszt's Second Rhapsody, which has not been played by the Symphony Orchestra for many years. The sale of tickets will open at the box office next Friday morning, Nov. 7.

MR. PADEREWSKI

Mr. Paderewski, who has entirely recovered from the grippe which disabled him for a fortnight, has resumed his interrupted concert tour, and on next Friday afternoon, at 2:30, will give his recital in Symphony Hall. His program is characteristic of him. The program is as follows:

Fantasia and Fugue in G minor	Bach-Liszt
Sonata in E major, Opus 109	Beethoven
Carnaval	Schumann
Nocturne, E major, Opus 62	Chopin
Mazurka, B minor	Chopin
Sonata, B-flat minor	Chopin
Two Etudes—Waldersrauschen, La Campanella	

FIRST ORCHESTRA TRIP

The Symphony Orchestra in its full strength leaves tonight for its first southern trip, and will give concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. At only two of the concerts, those in Philadelphia and Baltimore, will there be a soloist, Miss Geraldine Farrar. The orchestra has never begun an out-of-town season with such favorable prospects. Carnegie Hall, New York, has been sold out for the season to the last seat for both series. In Brooklyn there is a unique condition. There is not a new subscriber on the list the subscribers of last year, with their renewals and additional seats, having exhausted the capacity of the Academy of Music. In Baltimore, Philadelphia and Washington almost the same condition exists. Only a few stray seats in each of the three cities are left for single sale.

MAGGIE TEYTE

Miss Maggie Teyte, soprano, will give a song recital of 18th century French songs at the Copley-Plaza Hotel on Thursday afternoon, Nov. 20, at 3 o'clock. She will be dressed in costumes to suit the period. The Boston Quartet of Ancient Instruments and Charles Lurvey, pianist, will assist. Tickets may be secured at the Copley-Plaza, Herrick's and Symphony Hall.

FRIEDA HEMPEL

At the concert in Symphony Hall on Sunday afternoon, Nov. 9, Miss Frieda Hempel, the brilliant coloratura soprano of the Royal Opera, Berlin, and the Metropolitan Opera, New York, will be the soloist. Last year she made her debut in New York, when she was a sick woman. Despite this, she made a deep impression on the New York public and later was hailed as one of the most brilliant singers of the day. She has sung a few times in opera in Boston and aroused enthusiasm.

Miss Hempel has been on the stage only a few years; in fact, she is only 28 years old. Her career has been brilliant in Berlin where most of it has been spent, in London where she is a member of the Covent Garden Opera, and in various European cities where she has sung as "guest." This year she will create in America the role of Feldmarschallin in Strauss's "Rosenkavalier."

At her concert here she will be assisted by an orchestra of Symphony players under Otto Urack. The program will be as follows:

Overture, "The Marriage of Figaro"	Mozart
Aria, "Deh vieni non tarder"	Mozart
Ballet Music from "Orpheus"	Gluck
Songs with piano—	
Du gis lie Ruh	Schubert
Hark, hark the Lark	Schubert
Elfenlied	Wolf
Staendchen	Strauss
Suite, "Peer Gynt" No. 1: (a) Morning Mood, (b) Anitra's Dance	Grieg
Aria, "Ernani, Ernani involami"	Verdi
Selection (orchestra).	
Songs with piano—	
Ein Traum	Grieg
[illegible]	Humperdinck

ELMENDORF LECTURES

The sale of single tickets for any of the lectures to be given by Dwight Elmendorf in Symphony Hall will open Monday morning (tomorrow) at the box office. The first lecture comes on next Friday evening and Saturday afternoon, and the subject will be "Ceylon."

A visit to the "Other Side of the World" seems almost impossible to the ordinary traveller because of its distance, and the time and money necessary for the journey, and the hardships and discomforts. After nine months of travel and preparation, Mr. Elmendorf will this season spread out his screen, and upon it, by the art of camera and brush, will transport his audiences into the realms of Vedism, Brahmanism, Buddhism and Mohammedanism—Ceylon, India and Java.

The pictures of Ceylon will attract the attention to the brilliant coloring of the scant costumes of the Cingalese.

JOURNAL—

NOVEMBER 3,

Fritz Kreisler and His Violin Provoke Storm of Applause

By E. F. Harkins.

THANKS to the Balkan War, Fritz Kreisler came back to Boston yesterday, after only a year's absence. Usually the Austrian violinist stays away for two or three years, for his beautiful art is in demand from Vienna to London and from Boston to San Antonio. But last November, soon after he played at the Symphony concerts, he was called back to take his place as a lieutenant in the Austrian army, when the Balkans began to pull the Turk's nose, and so his tour was interrupted. Now he has resumed it, and he appeared at Symphony Hall yesterday afternoon with the New York Philharmonic Orchestra.

Like Hofmann, the soloist in this same series a week before, Kreisler first visited Boston as a juvenile phenomenon. That was just twenty-five years ago. Like Hofmann, too, the prodigy has developed into a model artist. Kreisler lifts his hat to Ysaye, but the famous Belgian would have had reason to return to compliment if he had heard his rival and admirer play Bruch's G minor concerto yesterday. The mighty outburst of applause was the deserved reward of a performance that few, if, indeed, any, of Kreisler's contemporaries could equal, movement for movement. There was brilliance of technique without any of the scratchiness that is too often heard, even when noted fiddlers play, and, as in the adagio, there was a tone smooth as velvet and almost humanly tender.

It is often said in praise of violinists that they make their instruments sing, but no prima donna of the day has the technical grace, the physical vigor and the tonal beauty that Kreisler displays, not now and then, but every time he entertains the public. Such art must be classed among the wonders of the age.

The big audience also enjoyed the orchestral performance. Wagner's "Rienzi" overture and Tschaikowsky's tuneful fifth symphony were truly popular numbers. The Strauss tone poem, "Death and Transfiguration," made demands that the orchestra did not altogether meet. The orchestra has an able conductor in Joseph Stransky. It now also has another well-known former member of the Boston Symphony Orchestra, Mr. Krafft, the first violinist, who sits not far away from his old confrere, Leo Schulz, the 'cellist.

BOSTON POST,

NOVEMBER 3,

STRANSKY AS THE MASTER

Philharmonic and Kreisler Delight Big Audience

BY OLIN DOWNES

As great a number as Symphony Hall could accommodate gathered there yesterday afternoon for the concert given by the New York Philharmonic Society, Josef Stransky conductor, with the assistance of Fritz Kreisler, violinist. Mr. Kreisler played the Bruch G minor concerto. The orchestral pieces were Wagner's "Rienzi" Overture, Richard Strauss' tone-poem, "Death and Transfiguration," and Tschaikowsky's 5th symphony.

Mr. Kreisler performed an outmoded concerto with such enthusiasm and finish that he made the overworked composition new again. Passages that are ordinarily but of a decorative character became instinct with meaning. Music that had been thought mere material for the virtuoso [illegible] beset him for a [illegible] and finally [illegible]

We re[illegible] last mov[illegible] and distinguished in character. The beauty of Mr. Kreisler's tone, the elegance of his technic, are matters known to all. He was discourteously recalled and recalled by his audience, long after he had given evidence that he was not to be persuaded into breaking the continuity of an orchestral programme.

More Master of His Men

Either Mr. Stransky was heard in a programme more to his taste than that which he offered Bostonians on the occasion of his last visit to this city, or he is now more master of his orchestra. Whatever the reason, his conducting yesterday afternoon was a revelation of his capacities. The compositions of Strauss and of Tschaikowsky might well be supposed to be among his favorite works, for a more intimate understanding of them it would be hard to imagine. Possibly there was here and there a slight preponderance of detail, yet, as a whole, for all of his faithful exposition of the smallest details of the scores Mr. Stransky did not become pedantic, did not exalt detail until the forest became visible on account of the trees.

It was as though Mr. Stransky had first examined his music with a microscope, and then, having acquainted himself with every shred of it, had made known his own subjective impressions after the most objective search for the composer's meaning. At any rate, the orchestral performances were especially notable for precision of attack, an admirably adjusted scale of dynamics, sensitive nuance and the expressive and elastic phrasing of the solo instruments. Noteworthy were some extremely delicate pianissimo effects, and in the symphony, effects of rhythm.

Sympathetic Interpretation

The music of Tschaikowsky was interpreted with freedom, yet with logic and the utmost continuity of thought.

It must surely have been with consciousness of his deed that Tschaikowsky wrote a Fifth symphony much akin in its meaning to the Fifth of Beethoven. Tschaikowsky, too, has his motto for fate, and in his music, also, this motto is reversed in its meaning in the final movement, probably the most courageous and optimistic that the composer ever penned. No more sympathetic interpretation that Mr. Stransky's could be desired, and this was generally true, also, of Strauss' tone-poem, which, after all is said and done, may prove to be this composer's greatest legacy to the world. The orchestral playing on the whole was of a higher order than any performances given by this body of musicians in recent performances in Boston. The programme was refreshing by reason of its modernity, and Mr. Stransky had occasion to congratulate himself on the present results of his labors.

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SUNDAY GLOBE—

NOVEMBER 2.

MUSIC AND MUSICIANS

Franz Egenieff in Concert at Steinert Hall

Franz Egenieff, who will sing tomorrow afternoon for the first time in Boston in concert, was a cavalry officer in the Prussian Army when he decided to make his career in music. Three years previous to this, while stationed at Darmstadt, he had begun singing lessons. A member of the nobility, Egenieff stirred his family to remonstrance against such a step, for his title is Baron Kleydorff, formerly the adjutant to the Grand Duke of Hesse-Darmstadt. His wife was Miss Lily Busch of St Louis.

Egenieff made a few minor appearances in opera, then was engaged by Mr Savage for his English "Parsifal" company. He sang the role of Amfortas for the first time Oct 18, 1904, here at the Tremont Theatre, in the second performance by the company and 134 times thereafter, alternating with Mr Bischoff. The baritone is said to be 38 years old and to be an accomplished painter, for he planned to sketch with a friend in the Grand Canyon last Summer. His facility in languages is said to have included English, French and Russian even before his native German, and now Italian, Polish and Japanese.

Egenieff's teachers have been Lilli Lehmann, Victor Maurel and Alfredo Cairati. He was a member of the Berlin Komische opera for a year and the Royal opera for a longer period.

The program of the recital which will take place tomorrow afternoon at Jordan Hall is as follows: Wolf, Biterolf, Verborgenheit, Der Musikant and Gesang Weyla's; Lowe, Der Nock; Schumann, Belsazar, Provenzalisches Lied; Hubert Pataky, The Lotus Flower, On the River; Hans Hermann, The Three Comrades; Jeno Kerntler, Farewell; Arthur Foote, On the Way to Kew, Irish Folk Song; Hugo Kaun, My Native Land.

Kreisler and New York Philharmonic Today

The concert at Symphony Hall this afternoon at 3:30 will be given by the Philharmonic Orchestra of New York, Josef Stransky conductor. The annual visit of this great orchestra has become a welcome event in Boston's musical season. The concert gains special importance from the fact that Fritz Kreisler will be the soloist. This will be his first appearance in Boston this season. Kreisler has been giving concerts ever since his arrival two and one-half weeks ago and his success has been remarkable even for him.

At tomorrow's concert he will play Bruch's Concerto in G Minor, No. 1, one of the most grateful works written for the violin. The orchestral numbers will be the "Rienzi" overture of Wagner, Richard Strauss' tone poem, "Death and Transfiguration" and Tschaikowsky's Fifth Symphony. The symphony will come at the end of the program.

Paderewski's Recital Next Friday Afternoon

Paderewski, who has entirely recovered from the grippe which disabled him for a fortnight, has resumed his interrupted concert tour. Yesterday afternoon he played in Aeolian Hall, New York. Tomorrow he will play in Buffalo, Tuesday in Worcester, and next Friday afternoon he is to give his recital in Symphony Hall. The hour is 2:30. His program is characteristic of the man and the artist and is altogether most attractive. It will be worth a great deal to hear him play Schumann's "Carneval."

The program in full is as follows: Fantasia and Fugue in G Minor, Bach-Liszt; Sonata in E Major, Opus 109, Beethoven; Carnaval, Schumann; Nocturne, E Major, Opus 62, Mazurka, B Minor, Sonata, B Flat Minor, Chopin; Waldesrauschen, La Campanella, Liszt.

First Kneisel Concert With Clarinetist Leroy as Soloist.

The Kneisel Quartet will give its first concert of the season next Tuesday night atSteinhert Hall. Mr Kneisel's associates remain as last year—Mr Letz, second violin; Mr Svecenski, viola, and Mr Willeke, cellist.

The program will close with Brahms' quintet in B minor for two violins, viola, cello and clarinet, op 115. This is one of the four chamber works suggested to Brahms by the eminent clarinetist, Prof Muehfeld of the Meininger Orchestra. The assisting player for the Kneisel's will be Henri Leon Leroy, the clarinetist of the New York Philharmonic, highly spoken of in his own city. He will have an opportunity in the Tschaikowsky Symphony at the orchestra concert this afternoon to reveal the quality of his art.

The first and second numbers Tuesday evening will be "Beethoven's quartet in F minor, op 95, and Mr Chadwick's quartet in D minor, No 5.

Mr Longy and His Club In Usual Three Concerts

The Longy Club will give its usual series of three concerts of chamber music for wind instruments in Jordan Hall during the coming season. The concerts will be given on Thursday evening, Nov 27 (Thanksgiving), Thursday, Jan 22 and Wednesday evening, March 4. During the past Summer Mr Longy spent much time while in France securing novelties. Incidentally, while in Paris, he had the honor of being called upon to act as one of the judges of the competitions of various students and classes in the Paris Conservatoire.

For the first concert of the club he proposes giving a program entirely American, the composers being Messrs Oldberg, Mason, Archer-Gibson and Brockway. Among the novelties will be a quintet by Gutsav Strube, a 18th Century sonata for flute, oboe and piano, by Leillety; a ballade for oboe and piano and a nonette by Malherbes; two little pieces by Woolett and a septet by Flamaud. If it is possible he will have some choruses by Beethoven and Schumann, with wind instrument accompaniment.

Frieda Hempel Next Sunday.

Particular interest attaches to the concert to be given in Symphony Hall Sunday afternoon, Nov 9, by Miss Frieda Hempel, the coloratura soprano of the Royal Opera, Berlin, and the Metropolitan Opera, New York. Miss Hempel is at the beginning of her sec- [illegible] in America. Last year she [illegible] New York under most unfortunate conditions, inasmuch as she was really a sick woman and should not have sung at all. Despite all this, however, she made a deep impression on the New York public.

Later she was accorded a high place as a singer of florid roles. She made a few appearances at the Boston Opera. As Violetta in "Traviata" she appeared a radiantly beautiful woman and showed herself an accomplished singer of coloratura. This year she will have the part of Feldmarshallin in Richard Strauss' "Rosenkavalier" when produced at the Metropolitan.

At her concert here next Sunday Miss Hempel will be assisted by an orchestra of Symphony men with Otto Urack as conductor. She will sing arias from "The Marriage of Figaro" and "Ernani" and two groups of songs and piano.

Alwin Schroeder Trio.

Alwin Schroeder, the well-known 'cellist of this city, has just returned from the Pacific Coast where he was associate artist with Miss Geraldine Farrar on the concert tour she has been making for the past few weeks. As might be expected by his Eastern admirers Mr Schroeder met with instant favor in the West and critics and public alike spoke most highly of his art.

The San Francisco Chronicle said of him: "In Alwin Schroeder as an artist every desire and demand of an exacting audience is met. Art, by nature and cultivation, has reached a high fulfillment in the 'cellist, whose experience and reputation are little greater than his native faculty."

Mr Schroeder recently has organized the Schroeder Trio which will give concerts later in the season. A musical treat may be expected.

First Orchestra Trip.

The Symphony Orchestra leaves tonight for its first Southern trip and will give its regular concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. At only two of the concerts, those in Philadelphia and Baltimore, will there be a soloist, Miss Geraldine Farrar. The orchestra has never begun an out-of-town season with such favorable prospects.

Carnegie Hall, New York, has been sold out for the season to the last seat for both series of concerts. In Brooklyn there is not a new subscriber on the list, the subscribers of last year with their renewals and additional seats having exhausted the entire seating capacity of the Academy of Music.

In Baltimore, Philadelphia and Washington almost the same condition exists, only a few stray seats in each of these cities being left for single sale.

JOURNAL—

NOVEMBER 1

KREISLER SUNDAY CONCERT SOLOIST

Violinist at Symphony Hall With Philharmonic Orchestra.

The concert at Symphony Hall tomorrow afternoon will be given by the Philharmonic Orchestra of New York, Josef Stransky conductor. Fritz Kreisler will be the soloist. He will play Bruch's Concerto in G minor, No. 1. The orchestral numbers will be the "Rienzi" overture of Wagner, Richard Strauss's tone poem, "Death and Transfiguration," and Tschaikowsky's fifth symphony.

HERALD,

NOVEMBER 1,

4TH SYMPHONY REHEARSAL

Two Orchestral Fantasies by Max Schillings Heard for First Time.

MISS FARRAR SINGS

Gives Airs by Mozart and Wagner Though Weather Had Affected Her Voice.

By PHILIP HALE.

The fourth public rehearsal of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. Miss Geraldine Farrar was the soloist. The program was as follows:

Mozart..................Symphony, E flat major
Mozart—
Recitative, "Temerari," and Aria, "Come scoglio," from "Cosi fan tutte."
Schillings......"Meergruss" and "Seemorgen"
Wagner.................................. { Im Treibhaus / Traeume / Schmerzen
(Orchestral accompaniment by Mottl.)
Weber......................"Jubel" Overture

Mozart's symphony had not been played at these concerts since November, 1909. It may be on the whole inferior to the G minor and the "Jupiter," which are more often performed, yet the Andante has the peculiar Mozartian grace, tinged with romantic melancholy. The Minuet has long been a favorite, and the Finale is delightful in its vivacity.

Weber's overture does not wear so well as the three overtures by him, which are to an orchestral programmaker what "Cavalleria Rusticana" and "Pagliacci" are to a perplexed impresario. It was written for a festival occasion, and such compositions seldom have long life. Weber noted in his diary that the overture and also the cantata which he had written in honor of the 50th anniversary of the ascension of Friedrich August the First to the Saxon throne had "made a great effect;" and he added: "God be thanked for this." Weber had reason to be thankful. No doubt some enjoy the overture today from early association with it in a four-handed arrangement for the piano, or because "Heil dir im Sieger Kranz" is introduced, and they recognize the tune. The Weberian formulas and flourishes of 1818 are today singularly old fashioned. There is not the imaginative sweep with the romantic flavor that still vivifies the more famous three overtures.

The orchestral fantasies of Max Schillings were played here for the first time. Excerpts from his operas and the prologue to "Oedipus Rex" have been heard at Symphony concerts, and Dr. Ludwig Wuellner recited "The Witch's Song" to his music at a Pension Fund concert. Two movements of his string quartet have been performed in Boston. His music has never made a deep impression.

The two fantasies heard yesterday were first played early in 1896 at Munich. "Morning at Sea" was suggested by a poem of Lenau. There are arguments published in the scores, written in a bombastic vein, and we are told by the late Nodnagel that the music is symbolical. He names the typical themes. The ocean, in its various phases, its stormy rage, its swell and fall, its peaceful depths, teaches restless and complaining man to be patient, calm, courageous, happy. Now this is all very fine, but it does not necessarily make good music. Of the two fantasies, "Morning at Sea" is the more interesting; the other one is too much like the prose argument.

Schillings's themes do not have a well-defined profile, except the sturdy little one in which he gives out the rhythm of "Thalatta," the famous cry of the Ten Thousand led by Xenophon. Nor do they have a decided character. The composer's thematic treatment is involved and as thick as his instrumentation.

The unhappy man seems to share the view of the late John Stetson, that, when an orchestra is engaged, all the men should play all the time. It is not always easy to recognize the typical themes. The analytical hearer—for there are such persons—may easily mistake "courageous lamentation" for "daring dreams" or "tormenting doubt"; and that would be annoying.

It is not fair to hold Mr. Schillings responsible for Nodnagel's explanation; it is to be hoped that he himself was not guilty of the prose arguments in the score.

To the hearer who wishes to be possessed by his own thoughts, or to dream his own dreams when he is "reminded by the instruments," these fantasies recall the characterization in "Great Expectations" of the tragedian's reading of Hamlet: They are "massive and concrete."

Unfortunately they do not in any way suggest the sea, scouling, raging, sinister, or laughing beneath the sun, or calm and brooding. They can never be classed as musical seascapes with pages of Rimsky-Korsakoff's "Scheherazade" and "Sadko," Debussy's La Mer," Mendelssohn's two overtures, Gilson's "La Mer" or even the first movement of Rubinstein's "Ocean" symphony. Mr. Schillings's emotions might have been experienced on dry land.

The sudden change in the weather affected Miss Farrar's throat so that yesterday she could hardly speak. Nevertheless she sang Mozart's recitative in the grand style, and the aria with dramatic and vocal intelligence. She sang with impressive breadth and with true sentiment. Only in a few instances, as in the extreme low tones, was her temporary disability noticeable. She was equally fortunate in the songs of Wagner, and in them beauty of voice, purity of sentiment, and eloquence of diction were fully displayed.

There was an obvious but amusing typographical error in the program book. It was there stated that Mme. Wesendonck, the author of the poems to which Wagner set music, was born in 1828 and married in 1888. For 1888, read 1848.

There will be no concerts next week. The program for Nov. 14 and 15 will include Schubert's Unfinished symphony, Haydn's 'cello concerto in D-major, Beethoven's Pastoral symphony. Mr. Warnke will be the soloist.

POST, SATURDAY,

NOVEMBER 1,

FARRAR IS SUFFERING FROM COLD

But Her Singing at Symphony Concert Was Glorious

BY OLIN DOWNES

The feature of yesterday afternoon's public rehearsal of the Boston Symphony Orchestra in Symphony Hall was the singing of Geraldine Farrar, and this in spite of the fact that Miss Farrar, owing to a sudden cold, could hardly speak as she waited back of the stage. Never has she sung here to better apparent advantage; never has she given greater proof of her continued development as an artist.

MOZART SYMPHONY

The remainder of the programme was not significant. There was a good performance of the E flat symphony of Mozart—that one of the symphonies of Mozart in the key of E flat which is known to all. There were two useless novelties by Max Schillings; there was finally the "Jubilee" overture of Weber, at the end of which, as the orchestra played the tune that Weber incorporated under its original title, "Heil dir im Siegerkranz," otherwise known to the English as "God Save the King" and to Americans as "My Country 'Tis of Thee," the audience, for the first time, we believe, in the history of these concerts, rose to its feet. They knew no better. Most of them had not read their programme notes and ascertained that Weber considered his tune as "Heil dir im Siegerkranz."

Miss Farrar sang the recitative, "Temerari," and the aria, "Come Scoglio," from the first act of Mozart's "Cosi fan tutte," and three of the five songs which Wagner wrote as sketches for "Tristan," "Im Treibhaus," "Traume" and "Schmerzen." She sang the air by Mozart in a noble spirit, "in the grand manner," and with an opulence and beauty of tone that was the more astonishing in view of the condition of her throat. The tone was always full and beautiful, the declamation full of dignity and dramatic power, the air itself treated with the utmost art. And the songs of Wagner, of which the accompaniment was a thing to remember, including Mr. Ferir's viola and the first horn solo, Miss Farrar interpreted with an intensity of feeling, which gained in expression by the restraint and the fineness of her style.

The condition of her throat was more evident than in the Mozart music. Huskiness was especially noticeable in the lower tones. But not for a moment did this interfere with the quality of the interpretation. Miss Farrar changed the order of her songs as they were announced in the programme, and after a poetic interpretation of the "Traume" betook herself to her rooms at the Touraine and a mustard bath. Her condition, it is reported, is improving, so that there is little doubt that the concert this evening will find her in better spirits than the concert of yesterday afternoon.

Schilling's pieces, "Greeting to the Sea," and "Morning on the Sea," were played for the first time here, were composed in 1896. A theme in the first piece is rhythmed as the word "Thalatta," with which Xenophon and the Ten Thousand saluted the sea, is rhythmed, and this theme, the subject matter of the first piece, is recalled in the second. The pieces are related thematically and in mood. Of the two the last is the better, because it is the shorter. The first piece commences bravely, and with a real suggestion of a big sea mood, but as soon as he has fully announced his theme the composer's imagination flags, and there's an end of it.

When these pieces were first played in Germany they were condemned bitterly as being "ultra-modern." Dear gentlemen of the German press, the trouble with this music is not that it is "ultra-modern," but quite the reverse. It is a series of commonplace repetitions of commonplace tricks of the trade, which are at the command of every third-rate composer of the day, especially in Germany. The same stock of devices for developing a theme in a noisy, pretentious manner, the same monotonously swollen orchestration, the same everything, and by the yard of it, ready tinned and labelled "Made in Germany."

JOURNAL

NOVEMBER 5.

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advertiser nov-3

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Again, in the Rienzi overture whic opened the programme, Mr. Stransky to the allegro so slowly that it seemed could not hold the attention on it. But he justified his course when he came to tha most puzzling passage, where Wagner' fine sense of fitness took a vacation an where nearly every conductor gives u hopelessly to the commonplace—the retur of the introductory melody allegro. In th slow, maestoso reading which Mr. Stransk gave to the allegro this sounded delicat and gentle, but not cheap, and for th first time in many hearings Rienzi w through without a flaw.

Mr. Stransky's interpretation, whi seemed almost perfect of its kind, ma peculiar demands upon the nervous orga ization of the listener. It chooses, wher ever possible, the majestic, the intens the highly colored reading. This nearl always means that the conductor takes passage, especially an allegro, as slowl as possible. And a slow allegro can carried through only with a deeply vibra ing tone and a compelling legato. Th three qualities, tonal power, tonal sono ity, and tonal legato are purely sensuo ones. As the natural tempo becomes slo er they must be called more and mo into service. Thus the majestic readi maintains itself solely by calling into pla the sensuous response. But for any i terpretative artist there are two dange in the method. The first is the brea ing point beyond which a slower temp is not able to evoke the necessary se suous reaction to sustain it. It is a d lightful feat of sleight of hand for a co ductor to skirt as near as possible to th point without going beyond it. And M Stransky yesterday kept well enou within it to hold the attention with ce tainty. But on the second danger he r afoul, as was inevitable. For the comm est psychological phenomenon of nerv reaction is that after the first moment sensation it continually weakens until, it be given no rest, it becomes numb even positively painful. The unemoti music, the kind that can be "looked at has the advantage of placing little str on the nervous organization and leavi the hearer fresh after hours of listeni It is the old contrast of the contemplati and the sensuous, the Stoic and the E curean, the Apollonius and the Dionysia The one observes and lays up treasures some future heaven, but runs the dang of missing present reality. The other e periences and gets close to present reali but runs the danger of having noth afterwards to show for it. Eighteenth c tury art was largely of the former kin and hence we can listen to two Hay symphonies at a time without becomi fatigued. Nineteenth century music, b ginning with Beethoven, went to the em tional—the empirical—extreme, and th was the music that filled Mr. Stransky programme.

It would be unjust to say all this as criticism of Mr. Stransky's method and the orchestra which he has trained magnificently to express his meani The sensuous interpretation is a disa vantage rather than a fault. Yesterday accounted for the fact that the orchest did not receive the response that the au ence undoubedly felt for it. The sensuo reading of music represents the whole me sage of the nineteenth century and it good to have one conductor in the la who can carry it as far as it will go. Th this does not, in Mr. Stransky's case, me careless interpretation, stressing of b colors and slurring over detailed beau was evident to anyone who obse closely. Whenever a passage occurred which the sensuous effect might be spo by a slightly false emphasis the pre nuance was always forthcoming. S was the accompaniment in the de allegro section of the Rienzi overt Such, too, were the bass pizzicatti in accompaniment of the Bruch concerto. Stransky's method is consistently that three seasons ago, when he had just tak Mr. Mahler's orchestra. But it has n penetrated to the slightest details of terpretation. Mr. Stransky is not a co ductor who leads with "temperamen alone. He conducts also with an inte gence which is continuously on duty, b continuously in the service of the emotio

Mr. Stransky's new arrangement of t brass, by which the trumpets and tro bones are behind the violins on the ductor's left, had an excellent tria terday. Whatever the traditionalists say about it, it is undeniably effecti the first movement of the Tschaik there is a crescendo passage built up ly of answering horns and trumpets the great beams of tone rushed first one side of the stage and then fro other the listener received an almo torial sense of growing climax. An the last measures of the symphony, the theme of the first movement is sim answered back and forth the effect sensational. The purist might cal "music faking." But if so, then ant choirs in a cathedral are also mus ing. Surely such a device is just as mate as the use of suggestive timbr pictorial purposes, or the use of b a religious passage of a tone poem

Mr. Kreisler was the same qui master of his instrument as o felt that his greatness was ural, and not an artifici talent, exaggerated at t normal human qualities, case with virtuosi. H full and pure, not for that is not legi a solo violin, but [illegible]

INFORMATION OBSCURED

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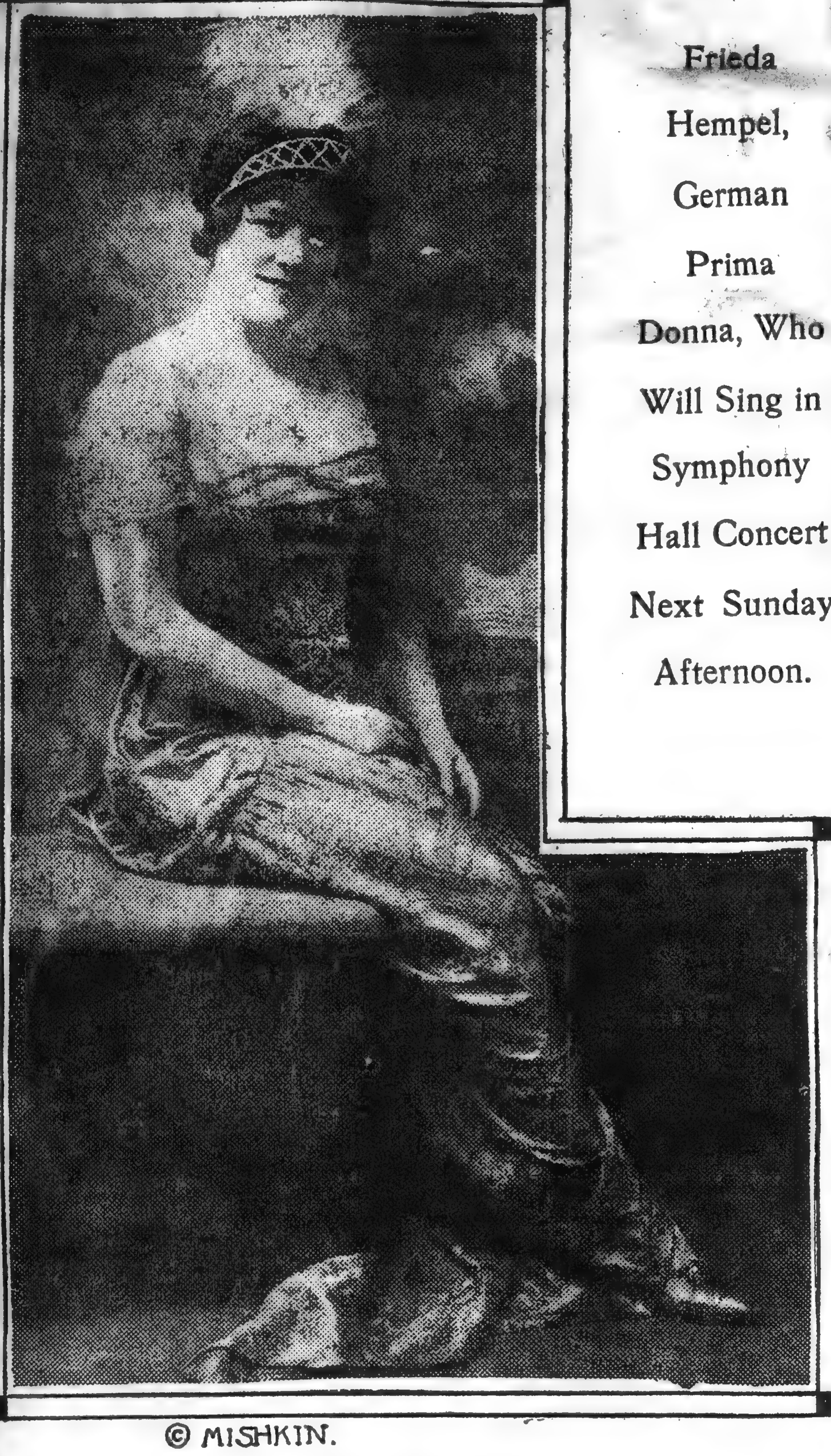

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But though one might suggest an intermission or a somewhat shorter programme, one cannot deny the power and justice of Mr. Stransky's readings or the resourcefulness with which he gave them voice.

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Again, in the Rienzi overture whic opened the programme, Mr. Stransky too the allegro so slowly that it seemed n could not hold the attention on it. But he justified his course when he came to tha most puzzling passage, where Wagner's fine sense of fitness took a vacation an where nearly every conductor gives u hopelessly to the commonplace—the retur of the introductory melody allegro. In th slow, maestoso reading which Mr. Stransk gave to the allegro this sounded delicat and gentle, but not cheap, and for th first time in many hearings Rienzi wen through without a flaw.

Mr. Stransky's interpretation, whi seemed almost perfect of its kind, ma peculiar demands upon the nervous orga ization of the listener. It chooses, wher ever possible, the majestic, the intens the highly colored reading. This nearl always means that the conductor takes passage, especially an allegro, as slowl as possible. And a slow allegro can b carried through only with a deeply vibra ing tone and a compelling legato. The three qualities, tonal power, tonal sono ity, and tonal legato are purely sensuou ones. As the natural tempo becomes slo er they must be called more and mor into service. Thus the majestic readi maintains itself solely by calling into pla the sensuous response. But for any in terpretative artist there are two danger in the method. The first is the brea ing point beyond which a slower temp is not able to evoke the necessary se suous reaction to sustain it. It is a d lightful feat of sleight of hand for a co ductor to skirt as near as possible to th point without going beyond it. And M Stransky yesterday kept well enou within it to hold the attention with ce tainty. But on the second danger he r afoul, as was inevitable. For the commo est psychological phenomenon of nervo reaction is that after the first moment sensation it continually weakens until, it be given no rest, it becomes numb even positively painful. The unemotio music, the kind that can be "looked at has the advantage of placing little st on the nervous organization and leavi the hearer fresh after hours of listeni It is the old contrast of the contemplati and the sensuous, the Stoic and the E curean, the Apollonius and the Dionysia The one observes and lays up treasures some future heaven, but runs the dang of missing present reality. The other e periences and gets close to present reali but runs the danger of having noth afterwards to show for it. Eighteenth ce tury art was largely of the former kin and hence we can listen to two Hay symphonies at a time without becomi fatigued. Nineteenth century music, b ginning with Beethoven, went to the em tional—the empirical—extreme, and th was the music that filled Mr. Stransky programme.

It would be unjust to say all this as criticism of Mr. Stransky's method and the orchestra which he has trained magnificently to express his meanin The sensuous interpretation is a disa vantage rather than a fault. Yesterday accounted for the fact that the orchest did not receive the response that the au ence undoubedly felt for it. The sensuo reading of music represents the whole me sage of the nineteenth century and it good to have one conductor in the la who can carry it as far as it will go. Th this does not, in Mr. Stransky's case, me careless interpretation, stressing of b [illegible] and slurring over detailed beaut [illegible] ident to anyone who obse [illegible] Whenever a passage occurred [illegible] e sensuous effect might be spo [illegible] slightly false emphasis the prec [illegible] was always forthcoming. S [illegible] e accompaniment in the de [illegible] section of the Rienzi overt [illegible] too, were the bass pizzicatti in [illegible] mpaniment of the Bruch concerto. [illegible] nsky's method is consistently that [illegible] seasons ago, when he had just tak [illegible] Iahler's orchestra. But it has n [illegible] ted to the slightest details of [illegible] tion. Mr. Stransky is not a co [illegible] vho leads with "temperamen [illegible] Ie conducts also with an inte [illegible] ch is continuously on duty, b [illegible] ly in the service of the emotio [illegible] nsky's new arrangement of t [illegible] which the trumpets and tro bones are behind the violins on the ductor's left, had an excellent tria terday. Whatever the traditionalists say about it, it is undeniably effecti the first movement of the Tschaik there is a crescendo passage built up ly of answering horns and trumpets the great beams of tone rushed first one side of the stage and then fro other the listener received an almos torial sense of growing climax. An the last measures of the symphony, the theme of the first movement is sim answered back and forth the effect sensational. The purist might cal "music faking." But if so, then ant choirs in a cathedral are also mus ing. Surely such a device is just as mate as the use of suggestive timbr pictorial purposes, or the use of b a religious passage of a tone poem.

Mr. Kreisler was the same qui master of his instrument as e felt that his greatness was ural, and not an artificia talent, exaggerated at t normal human qualities, case with virtuosi. F full and pure, not for that is not legit a solo violin, but [illegible] playing might ... that the Bruch was just the ... he did best, but anyone who ... with him knows he does nearly ... equally well. And it all ... without any exaggeration, without ... glamorous "personality." Everything ... accomplished by pure musical means. ... with Mr. Kreisler one never feels that ... interpreter is greater than the music. ... is the final praise for a great interpretative artist, but to how many other violin virtuosi of today can it be applied?

H. K. M.

MONITOR,
NOVEMBER 1,

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Presenting for the first time in ... two works of Max Schillings, the Boston Symphony orchestra, Dr. Karl Muck, conductor, rehearsed its fourth program in Symphony hall Friday afternoon. The house was filled with enthusiastic listeners, who applauded both the orchestra and the soloist, Miss Geraldine Farrar, who sang an air of Mozart and three songs of Wagner. The program was as follows: Mozart, symphony in E flat major; Mozart, air, "Come scoglio," from "Cosi fan tutte"; Max Schillings, "Meergruss" and "Seemorgen"; Wagner, three poems, "Im Treibhaus," "Schmerzen," "Traeume"; Weber, overture, "Jubilee."

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Beethoven's fifth symphony will be the principal number on the program of the pension-fund concert of the Boston Symphony orchestra, to be given in Symphony hall, Sunday afternoon, Nov. 16. Dr. Muck announces for his other selections Bizet's "L'Arlesienne" suite, Rimsky-Korsakoff's "Spanish Caprice" and Liszt's second rhapsody. The orchestra goes on its first monthly tour next week, when there will be no concerts in Boston.

The program of the Symphony concerts of Nov. 14 and 15 consists of Schubert's symphony in B minor, Haydn's concerto for violoncello in D major and Beethoven's sixth symphony. The soloist will be Heinrich Warnke.

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Josef Stransky comes to Boston with the New York Philharmonic society to interpret an orchestral program in Symphony hall Sunday afternoon. He brings Fritz Kreisler, the violinist, as his soloist. The program is as follows: Wagner, overture "Rienzi"; Bruch, violin concerto No. 1, in G minor; Richard Strauss, tone-poem, "Death and Transfiguration"; Tschaikowsky, symphony No. 5, in E minor.

* * *

Franz Egenieff, baritone, gives a song recital in Jordan hall on the afternoon of Nov. 3, with Jeno Kerntler assisting at the piano. The program is as follows: Wolf, "Biterolf," "Verborgenheit," "Der Musikant," "Gesang Weyla's"; Loewe, "Der Noeck"; Schumann, "Belsazar," "Provenzalisches Lied"; Pataky, "The Lotus Flower," "On the River"; Hermann, "The Three Comrades"; Kerntler, "Farewell"; Foote, "On the Way to Kew," "Irish Folk Song"; Kaum, "My Native Land."

* * *

Miss Frieda Hempel, soprano, appears in Symphony hall on Sunday afternoon, Nov. 9, assisted by an orchestra of Boston Symphony players, Otto Urack, con-

... Suite, "Peer Gynt," ... "Ernani," Verdi; songs with piano ... Traum," Grieg; "Wiegenlied," Humperdinck; "Dresselliedl," D'Albert; "S'Gretel," Pfitzner. Overture, "Barber of Seville."

* * *

Ignace Paderewski, the pianist, appears in Symphony hall in recital on the afternoon of Nov. 7 at 2:30 o'clock. His program is as follows: Fantasia and fugue in G minor, Bach-Liszt; sonata in E major, op. 109, Beethoven; "Carnaval," Schumann; nocturne, E major, op. 62, mazurka, B minor, sonata, B flat minor, Chopin; two etudes, "Waldesrauschen" and "La Campanella," Liszt.

* * *

TRAVELER
NOVEMBER 1,

SUNDAY CONCERT BY PHILHARMONIC

Famous New York Orchestra in Symphony Hall Tomorrow Afternoon.

The concert at Symphony Hall tomorrow afternoon at 3:30 will be given by the Philharmonic Orchestra of New York, Josef Stransky, conductor. The concert gains special importance from the fact that Fritz Kreisler will be the soloist.

He will play Bruch's concerto in G minor No. 1. The orchestral numbers will be the "Rienzi" overture of Wagner, Richard Strauss's tone poem, "Death and Transfiguration," and Tschaikowsky's Fifth Symphony.

Frieda Hempel Sings in Boston Nov. 9

The Sunday afternoon concert of Nov. 9 will be given by Frieda Hempel, coloratura soprano of the Metropolitan Opera Company. She will be assisted by an orchestra of Symphony players under the direction of Otto Urack. The program as at present arranged calls for two arias, "Deh Vieni," from "The Marriage of Figaro," and "Ernani Involami," from "Ernani," and two groups of songs.

Symphony Starts On Southern Trip

The Symphony Orchestra leaves tomorrow night for its first southern trip and will give concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. At the concerts in Philadelphia and Baltimore Miss Geraldine Farrar will be the soloist. Carnegie Hall has been sold out for the season for both series of concerts. In Brooklyn there is not a new subscriber on the list, the subscribers of last year with their renewals and additional seats having exhausted the seating capacity of the Academy of Music.

PENSION FUND CONCERT

Dr. Muck has arranged a most attractive program for the Pension Fund concert to be given in Symphony Hall Sunday afternoon, Nov. 16, at 3:30. Bizet's charming first "L'Arlesienne" suite, Rimsky-Korsakoff's brilliant and effective Spanish Caprice and finally Liszt's Second Rhapsody will be the program. The sale opens at the box office Friday morning.

CONCERT NOTES

Franz Egenieff, the German baritone, gives a recital in Jordan Hall on Monday afternoon. His program will include songs by Hugo Wolf, Schumann, Hubert Pataky and Arthur Foote. Dr. Jeno Kerutler will be his accompanist.

Paderewski gives a recital in Symphony Hall Friday afternoon at 2:30, the Symphony Orchestra being away on its southern trip. His program will be Fantasia and fugue in G minor, Bach-Liszt; sonata in E major, opus 109, Beethoven; carnaval, Schumann; Nocturne, E major, Opus 62, Mazurka, B minor and Sonata, B-flat minor, Chopin, and Waldesrauschen and La Campanella, Liszt.

Miss Maggie Teyte, soprano, will give a recital of 18th century French songs at the Copley-Plaza Hotel Thursday afternoon, Nov. 20, at 3 o'clock. Miss Teyte will be dressed in costumes to suit the period. The Boston Quartet of Ancient Instruments and Charles Lurvey, pianist, will assist.

The annual series of concerts by the Longy Club opens Thursday evening, Nov. 27, in Jordan Hall. The program will be entirely of works by American composers, Messrs. Oldberg, Mason, Archer, Gibson and Brockway being represented.

Alwin Schroeder, former 'cellist of the Boston Symphony orchestra, has organized the Schroeder trio.

TRANSCRIPT
NOVEMBER 1,

THE SYMPHONY CONCERT

MISS FARRAR'S SINGING EXCELS THE REST

A Magnificent Air from Mozart Sung in the Old "Grand Style"—Another Sort of Beauty and Power in Three Songs from Wagner—Schillings's Empty and Turgid Fantasias — A Symphony by Mozart, Often with Its True and Lovely Voice, and a Resurrection from Weber

NOMINALLY Miss Farrar was the "assisting artist"—the first indeed of the new season—at the Symphony Concert, yesterday afternoon. Actually her singing of an air from Mozart's opera, "Cosi fan Tutte," and of three songs by Wagner were the outstanding incidents of it. For the purely orchestral pieces Dr. Muck began with Mozart's symphony in E-flat, long familiar but overlooked since one of Mr. Fiedler's middle years in the conductorship. By the present standards of the orchestra, it was excellently, but only here and there remarkably, played. Dr. Muck ended with Weber's "Jubilee Overture" long unheard at the Symphony or any other concerts in this town. The orchestra ran easily and eloquently through its sonorities and there is not much else of interest in it. Nowadays the Russians write that sort of ceremonial and occasional piece more pompously and showily though not with the play of sincere and outspoken mood with which, after almost a century, Weber seems still to be vitalizing his music. For "middle pieces" and novel pieces stood two symphonic fantasias of the sea written as long ago as 1896, when they passed for "ultra-modern" music, by Max Schillings, the thick-voiced German composer who walks with slow and halting feet. In no respect were they significant; in scarcely any were they interesting. Yet we must hear the empty Schillings, while Schönberg, Stravinsky and Scriabin with really novel and maybe pregnant matter in them stand mute and waiting at the door.

Thus Miss Farrar's "numbers" and her singing of them rose above all the rest of the concert and the austerely minded could dismiss for the time any distracting thought of her as an eminent singing-actress of the opera houses of three capitals and as a vivid "personality" about whom the curiosity of the audience was keen. On one score and only one she disappointed it, and that bore no relation to music or to song. She wore the simplest of frocks; she was hatless and gloveless in the good German fashion; as she has been of late with the waxing self-control of riper years and deeper ambitions, she was free from any hint of self-consciousness and altogether sincere. Even the sudden cold that seemed likely to cloud her tones and that did overshadow a single one of them, she burned away for the time by eagerness of spirit and force of will. Not for nothing has she absorbed Mme. Lehmann's gospel that a singer must overcome besetting circumstance, yielding not an inch to it—for her own good as well as for her audience's pleasure. These elder singers would have the younger like themselves.

One of the serious airs with which Mozart has sprinkled and diversified his gay comedy, "Cosi fan Tutte," was Miss Farrar's first piece. Fiordiligi sings it while she still believes sincerely that she is a lofty exemplar of constancy to an absent lover. It is a superb piece of music in the "grand style" of the eighteenth-century only a little tempered in the final measures by the sunny Mozartean brilliance and the light undertone of mockery that plays in and out of Mozartean comedy as though for the instant the composer were seeing and hearing his personages with insight and irony. Fiordiligi and Mozart, too, are wholly serious at the beginning. The music unfolds in magnificent recitative, outflung, yet sustained phrase the very voice of Fiordiligi's exaltation of spirit. Miss Farrar sang it as magnificently in long sweeps of unbroken and unwavering tone wherein each phrase seemed to take life and color from the emotion outpoured. Not a whit behind her was Dr. Muck in the sustaining and the phrasing of the orchestral part. There was no doubting, no mistaking, Miss Farrar had conquered the old "grand style" of such declamatory song and as it ever has been and as it always will be such singing was thrilling to hear.

Artfully, yet without audible contrivance, the singer passed into the air itself, more as by leading of the emotion and the music that was giving it speech than by arbitrary concession. Through a short, grave and eloquent andante, the air continues the mood of the recitative. Fiordiligi likens her constant heart to a firm rock shaken by tempests. In Miss Farrar's singing the "grand style" of declamation became now the "grand style" of sustained and flowing song, ample of line, broad of phrase, rich of color, deep of beauty. The music quickens, brightens, becomes, as we say, unmistakenly, more Mozartean. Fiordiligi's exaltation begins to be rhapsodic. To an allegro succeeds a piu allegro, and with both came Miss Farrar's opportunity for the exercise of another glory of this old "grand style" of eighteenth century and some nineteenth century song—the rounded, sustained, relatively slow, rhapsodic coloratura that clothes emotion with its complementary sensuous beauty and that thrills not as a feat of skill, but for itself and for what it imparts. In the twentieth century it lived again in Miss Farrar's tones. In lieu of the tricky modern trill stood the beautiful old Italian shake. And as rare in its kind was her conducting—and Dr. Muck's too—of the convoluting Mozartean melody with phrase curving out of phrase and arabesque flowing into arabesque. And in the coloring of the singer's tones came and went the little Mozartean note of mocking irony. ...

[47]

[illegible] would be and nothing more. One who did not know Mr. Kreisler's playing might have said that the Bruch was just the sort of thing he did best, but anyone who is familiar with him knows he does nearly everything else equally well. And it all comes without any exaggeration, without any glamorous "personality." Everything is accomplished by pure musical means. And with Mr. Kreisler one never feels that the interpreter is greater than the music. This is the final praise for a great interpretative artist, but to how many other violin virtuosi of today can it be applied?

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The descriptive chapter has had its days of high vogue in novel writing, and so has the descriptive rhapsody in orchestral scoring. The literary description has exhausted the impressional qualities of the adjective, and the orchestral description has about used up the representative powers of instrumental color. Novelists have gathered together bits of landscape imagery and made them define the emotions of their chracters; composers have brought together certain emotional tone effects and made them reproduce natural scenery. Thus writer helps reader and music-maker helps listener to an interpretation of themselves as social beings, the means employed being some interesting holiday or work-a-day phenomena like forest, mountain, river, sea, roadside, harvest field or city street.

The difficulty with word painting is that it tends to become too thorough and geographic, with tone-painting that it likes to put on its themes every last harmonic and instrumental tint that tonal resource offers and to allow detail to overwhelm the picture. Not all novelistic scenery is of Meredith's sort, which always lies right along the line of the plot, not all symphonic scenery, like Debussy's, is within the bounds of well proportioned thematic structure. Read William Black to see how much description Meredith, as good an observer as he, left out of "The Egoist." Listen to the tone poets from whom come the compositions that make the bulk of the orchestral novelties of the day, and think how many a tempting chord, how many an attractive blend of wood, string and brass tone Debussy must have allowed to go unwritten, foregoing the use of the emotion contained in them because they had no place in his symphonic texture. You could not have your Porcelain Rogue the complete figure she is if so much as a single word descriptive of English landscape were used out of emotional key with her. You could not have the Faun in the perfect sunshine of his afternoon if so much as one combination of notes, theoretically full of light, but off the route of the musical development, were intruded into the finest of French tone poems.

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[illegible] Strauss; Suite, "Peer Gynt," No. 1; aria from "Ernani," Verdi; songs with piano—"Ein Traum," Grieg; "Wiegenlied," Humperdinck; "Dressellied," D'Albert; "S'Gretel," Pfitzner. Overture, "Barber of Seville."

* * *

Ignace Paderewski, the pianist, appears in Symphony hall in recital on the afternoon of Nov. 7 at 2:30 o'clock. His program is as follows: Fantasia and fugue in G minor, Bach-Liszt; sonata in E major, op. 109, Beethoven; "Carnaval," Schumann; nocturne, E major, op. 62, mazurka, B minor, sonata, B flat minor, Chopin; two etudes, "Waldesrauschen" and "La Campanella," Liszt.

* * *

TRAVELER

NOVEMBER 1,

SUNDAY CONCERT BY PHILHARMONIC

Famous New York Orchestra in Symphony Hall Tomorrow Afternoon.

The concert at Symphony Hall tomorrow afternoon at 3:30 will be given by the Philharmonic Orchestra of New York, Josef Stransky, conductor. The concert gains special importance from the fact that Fritz Kreisler will be the soloist.

He will play Bruch's concerto in G-minor No. 1. The orchestral numbers will be the "Rienzi" overture of Wagner, Richard Strauss's tone poem, "Death and Transfiguration," and Tschaikowsky's Fifth Symphony.

Frieda Hempel Sings in Boston Nov. 9

The Sunday afternoon concert of Nov. 9 will be given by Frieda Hempel, coloratura soprano of the Metropolitan Opera Company. She will be assisted by an orchestra of Symphony players under the direction of Otto Urack. The program as at present arranged calls for two arias, "Deh Vieni," from "The Marriage of Figaro," and "Ernani Involami," from "Ernani," and two groups of songs.

Symphony Starts On Southern Trip

The Symphony Orchestra leaves tomorrow night for its first southern trip and will give concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. At the concerts in Philadelphia and Baltimore Miss Geraldine Farrar will be the soloist. Carnegie Hall has been sold out for the season for both series of concerts. In Brooklyn there is not a new subscriber on the list, the subscribers of last year with their renewals and additional seats having exhausted the seating capacity of the Academy of Music.

PENSION FUND CONCERT

Dr. Muck has arranged a most attractive program for the Pension Fund concert to be given in Symphony Hall Sunday afternoon, Nov. 16, at 3:30. Bizet's charming first "L'Arlesienne" suite, Rimsky-Korsakoff's brilliant and effective Spanish Caprice and finally Liszt's Second Rhapsody will be the program. The sale opens at the box office Friday morning.

CONCERT NOTES

Franz Egenieff, the German baritone, gives a recital in Jordan Hall on Monday afternoon. His program will include songs by Hugo Wolf, Schumann, Hubert Pataky and Arthur Foote. Dr. Jeno Kerutler will be his accompanist.

Paderewski gives a recital in Symphony Hall Friday afternoon at 2:30, the Symphony Orchestra being away on its southern trip. His program will be Fantasia and fugue in G minor, Bach-Liszt; sonata in E major, opus 109, Beethoven; carnaval, Schumann; Nocturne, E major, Opus 62, Mazurka, B minor and Sonata, B-flat minor, Chopin, and Waldesrauschen and La Campanella, Liszt.

Miss Maggie Teyte, soprano, will give a recital of 18th century French songs at the Copley-Plaza Hotel Thursday afternoon, Nov. 20, at 3 o'clock. Miss Teyte will be dressed in costumes to suit the period. The Boston Quartet of Ancient Instruments and Charles Lurvey, pianist, will assist.

The annual series of concerts by the Longy Club opens Thursday evening, Nov. 27, in Jordan Hall. The program will be entirely of works by American composers, Messrs. Oldberg, Mason, Archer, Gibson and Brockway being represented.

Alwin Schroeder, former 'cellist of the Boston Symphony orchestra, has organized the Schroeder trio.

TRANSCRIPT,

NOVEMBER 1,

THE SYMPHONY CONCERT

MISS FARRAR'S SINGING EXCELS THE REST

A Magnificent Air from Mozart Sung in the Old "Grand Style"—Another Sort of Beauty and Power in Three Songs from Wagner—Schillings's Empty and Turgid Fantasias — A Symphony by Mozart, Often with Its True and Lovely Voice, and a Resurrection from Weber

NOMINALLY Miss Farrar was the "assisting artist"—the first indeed of the new season—at the Symphony Concert, yesterday afternoon. Actually her singing of an air from Mozart's opera, "Cosi fan Tutte," and of three songs by Wagner were the outstanding incidents of it. For the purely orchestral pieces Dr. Muck began with Mozart's symphony in E-flat, long familiar but overlooked since one of Mr. Fiedler's middle years in the conductorship. By the present standards of the orchestra, it was excellently, but only here and there remarkably, played. Dr. Muck ended with Weber's "Jubilee Overture" long unheard at the Symphony or any other concerts in this town. The orchestra ran easily and eloquently through its sonorities and there is not much else of interest in it. Nowadays the Russians write that sort of ceremonial and occasional piece more pompously and showily though not with the play of sincere and outspoken mood with which, after almost a century, Weber seems still to be vitalizing his music. For "middle pieces" and novel pieces stood two symphonic fantasias of the sea written as long ago as 1896, when they passed for "ultra-modern" music, by Max Schillings, the thick-voiced German composer who walks with slow and halting feet. In no respect were they significant; in scarcely any were they interesting. Yet we must hear the empty Schillings, while Schönberg, Stravinsky and Scriabin with really novel and maybe pregnant matter in them stand mute and waiting at the door.

Thus Miss Farrar's "numbers" and her singing of them rose above all the rest of the concert and the austerely minded could dismiss for the time any distracting thought of her as an eminent singing-actress of the opera houses of three capitals and as a vivid "personality" about whom the curiosity of the audience was keen. On one score and only one she disappointed it, and that bore no relation to music or to song. She wore the simplest of frocks; she was hatless and gloveless in the good German fashion; as she has been of late with the waxing self-control of riper years and deeper ambitions, she was free from any hint of self-consciousness and altogether sincere. Even the sudden cold that seemed likely to cloud her tones and that did overshadow a single one of them, she burned away for the time by eagerness of spirit and force of will. Not for nothing has she absorbed Mme. Lehmann's gospel that a singer must overcome besetting circumstance, yielding not an inch to it—for her own good as well as for her audience's pleasure. These elder singers would have the younger like themselves.

One of the serious airs with which Mozart has sprinkled and diversified his gay comedy, "Cosi fan Tutte," was Miss Farrar's first piece. Fiordiligi sings it while she still believes sincerely that she is a lofty exemplar of constancy to an absent lover. It is a superb piece of music in the "grand style" of the eighteenth-century only a little tempered in the final measures by the sunny Mozartean brilliance and the light undertone of mockery that plays in and out of Mozartean comedy as though for the instant the composer were seeing and hearing his personages with insight and irony. Fiordiligi and Mozart, too, are wholly serious at the beginning. The music unfolds in magnificent recitative, outflung, yet sustained phrase the very voice of Fiordiligi's exaltation of spirit. Miss Farrar sang it as magnificently in long sweeps of unbroken and unwavering tone wherein each phrase seemed to take life and color from the emotion outpoured. Not a whit behind her was Dr. Muck in the sustaining and the phrasing of the orchestral part. There was no doubting, no mistaking, Miss Farrar had conquered the old "grand style" of such declamatory song and as it ever has been and as it always will be such singing was thrilling to hear.

Artfully, yet without audible contrivance, the singer passed into the air itself, more as by leading of the emotion and the music that was giving it speech than by arbitrary concession. Through a short, grave and eloquent andante, the air continues the mood of the recitative. Fiordiligi likens her constant heart to a firm rock shaken by tempests. In Miss Farrar's singing the "grand style" of declamation became now the "grand style" of sustained and flowing song, ample of line, broad of phrase, rich of color, deep of beauty. The music quickens, brightens, becomes, as we say, half-mistakenly, more Mozartean. Fiordiligi's exaltation begins to be rhapsodic. To an allegro succeeds a piu allegro, and with both came Miss Farrar's opportunity for the exercise of another glory of this old "grand style" of eighteenth century and some nineteenth century song—the rounded, sustained, relatively slow, rhapsodic coloratura that clothes emotion with its complementary sensuous beauty and that thrills not as a feat of skill, but for itself and for what it imparts. In the twentieth century it lived again in Miss Farrar's tones. In lieu of the tricky modern trill stood the beautiful old Italian shake. And as rare in its kind was her conducting—and Dr. Muck's too—of the convoluting Mozartean melody with phrase curving out of phrase and arabesque flowing into arabesque. And in the coloring of the singer's tones came and went the little Mozartean note of mocking irony. Fiordiligi knew, and Miss Farrar and we that heard [illegible] she would yield to the first [illegible] over [illegible]

458 Harrison avenue, Boston, Mass.

had proved [illegible] this air out of Mozart played again through her singing of Wagner's three songs—of the hothouse, of sorrow and of dreams—guided in its new course by her intuitive and reasoned sense of style. They are orchestrated songs, imaginatively and beautifully orchestrated as out of themselves and of "Tristan" by Mottl. Yet they keep the intimacy of emotion and the fineness of expression of song at its purest. And they are songs of contemplative mood, germinating in meditation, unfolding, expanding in the beauty and the subdued power of tones, until the mood becomes ecstatic passion that speaks and yet seems still. Miss Farrar shed over them a soft and glowing beauty of melting tone; she wove the melodic line as though it were vision taking body, form and color; slowly, unbrokenly, inevitably in her designing the contemplation became subdued passion, the passion unfolding ectasy. The means to the utterance became the utterance itself, hushing all thought of the singer and her artistry. Being such, it was nearly the completeness of artistic accomplishment.

Between whiles the rest of the concert came and went. Perhaps Dr. Muck, as in "The Daughters of Æolus" of a fortnight ago used too heavy a tone, especially in the strings, in the first allegro of Mozart's symphony, so that it sounded as though he were writing—but still in his own way—for full orchestra in the twentieth century instead of the eighteenth. Perhaps that little orchestra of Mozart's time was content to be limpid and plastic. The twentieth must add its emphasis, too, and so we hear, as we heard yesterday in the allegro a kind of multiplied Mozart. Not so, however, with all the rest of the symphony. There the conductor and the orchestra subdued their hands to what they worked in. The melodies returned in the slow movement with a beautiful suavity; the adorning tracery seemed the gossamer of tone. The fleeting phrases of the minuet passed in the wood wind like darts of soft light; and the accenting of the string was like soft winds blowing through it.

Perhaps the little stars—say of Isadora's children—might dance to the lightly whirling glints of the finale.

Then Mr. Schillings took his exercise in imitative Wagner according to the standard procedure. Almost every experienced ear could anticipate nearly always what was to happen in the music—the interplay of the motives, the harmonic and the instrumental color, the transitions, the contrasts, the climaxes, the general musical design of the two fantasias. But Wagner had the faculty of making his motives vivid and significant, the interweaving of them eloquent with emotion, picture or idea; out of themselves and out of the harmonic and the instrumental vesture they speak with beauty and with power. Mr. Schillings in the two fantasias lacks these essentials to the matter and the manner of the music he is undertaking. For eloquence, he substitutes thickness of insistent voice; for winged imagination heavy-footed effort. The sea and turgid verses about it serve him as well as anything else for text and suggestion. He would probably have written in the same fashion had he elected to hymn, say, the hills of his own inland Stuttgart. For ending, the sonorous platitudes of Weber's overture, yet still serve what too elate and sincere to be quite platitudes. The Weberian sense of the pomp and power of sound still glorifies them. And at the end for "Heil dir im Siegerkranz"—which is also "America" and "God Save the King"—the audience was on its feet. Never perhaps has a royal anniversary in the Saxon court, for which the overture was written, been so honored in an American concert-hall. No doubt this morning the Dresdener Anzeiger made a cabled note of it.

H. T. P.

GLOBE

NOVEMBER 1

GERALDINE FARRAR SYMPHONY SOLOIST

Sings Wagner Poems With Deep Conviction.

Max Schillings' New Sea Fantasies Without Originality.

At the fourth Symphony rehearsal yesterday afternoon two orchestral fantasies by Max Schillings, "Greeting to the Sea" and "Morning on the Sea," were played for the first time in Boston. Miss Geraldine Farrar, as soloist, sang the recitative "Temerari" and aria "Come scoglio" from Mozart's "Cosi fan tutte," and three poems by Wagner to accompaniment for orchestra by Felix Mottl—"Im Treibhaus," "Traume" and "Schmerzen." Mozart's symphony in E flat began the concert and Weber's "Jubel" overture ended it. Dr Muck conducted.

Max Schillings, now 45 and conductor at Stuttgart, begins his first fantasy in the approved formula of all good sonnets—"Oh Sea." The Greek greeting, "Thalatta," derived from Xenophon and his Ten Thousand is a sign of the composer's predilection for Hellenic themes. Signs of his admiration of Wagner also may be found.

Both fantasies begin with a suggestion of the classic manner. There is a profile, a certain strength of line in the opening bars of the "Greeting to the Sea" that promises well, but the promise not kept. The label "made in Germany" is written upon much that follows. As a rule the thematic ideas are not of distinction. Some have possibilities which a more fertile imagination would have caused to flower in development. [illegible] losing the identity [illegible] His repetitions of it are oft[illegible] with no new phase or guise [illegible] thought to engage or refresh the mind. In design it is respectable music, but without depth or marked originality. At moments there would be a hint at the capture of beauty, only to revert to the obvious and the commonplace.

The composer has rich resources in harmony and is a skilled contrapuntal workman. Both the scores are of substantial and durable weave. They should wear well. Sonority is one of the chief features, a sonority easily approaching turbulence. This was indeed a heavy sea and tempestuous its billows. It is a bold mariner who launches upon it a second time. Dr Muck apparently did all possible for the pieces, and they were warmly applauded.

Miss Farrar sang Wagner's inspired songs of life and love with an authority at which she but hinted at her recital on Tuesday, the "Im-Treibhaus" with a quiet and searching intensity of emotion that asked no consideration for youth or made promise for later years. It was in itself a fulfillment, and revealed the maturity of this young artist as nothing else she has done.

"The Traume," which was sung last was only less convincing in that the voice was a little less secure in the closing phrases. How beautifully the sentiment of the song unfolded, from the directness almost akin to challenge in the question of the opening line: "Sag', welch' wunderbare Traume" through the deepening seriousness of fancy until the concluding lines confess the tragic burden of their passion.

Miss Farrar stood and sang as one who herself was dreaming through these epochs of human understanding, one who at its close had learned of the mysteries of life and womanhood. The singer will not be forgotten for the sweet simplicity of her repose, nor for its majesty.

The voice yesterday was richer and more varied in color than on Tuesday. In the middle and lower registers there were tones of haunting beauty, not mere suaveness of sound, but tones that took on shades and tints of meaning. The excerpt from Mozart had those essential qualities—the purity of style, the patrician command in recitative, the plastic line and emotional sincerity in aria. When the head voice acquires more point and concentration, fluent passages such as these will go with greater ease and conviction. The Mozart music gave pleasure. That from Wagner, particularly the first and last songs as they were sung, caught the true accents of inspiration and rapture.

Dr Muck conducted the symphony of Mozart with all the love and tenderness that an artist would lavish upon each detail of a miniature in ivory. To hear a body of violinists execute gossamer passages with such plasticity in precision is unalloyed delight. The wood wind outdid themselves—Mr Longy with his usual art; Mr Maquarre and Mr Grisez almost defied the ear to tell their tone apart—in the fleeting phrases of the trio in the minuet. To praise such vertuosity and through it such clear and luminous exposition of beauty as Mozart revealed it, is but presumption. Weber's sturdy old overture was good to hear again. Part of the audience rose leisurely at the "God Save the Queen." Some observed it by putting on their hats.

There will be no symphony concerts next week. The next program will bring forward Mr Warnke as soloist in Haydn's D major concerto for cello, with Schubert's "Unfinished" and Beethoven's "Pastoral" symphonies for the other numbers.

GLOBE

NOVEMBER

SUNDAY'S MUSIC.

Miss Hempel Distinguish Herself in Concert.

Mammoth Orchestra at Mechanic's Hall With Earl Cartwright.

Miss Frieda Hempel, previously known to this city through three appearances last season as a member of the Metropolitan Opera Company, and a highly accomplished singer of coloratura parts, made her first appearance in Boston yesterday afternoon as a singer in concert. Miss Hempel was assisted by an orchestra of Symphony players, with Otto Urack, the assistant conductor presiding both at the desk and as Miss Hempel's accompanist at the piano in a group of songs.

Commonly it has not been expected that the coloratura soprano should show particular intelligence or imagination in the interpretation of songs. To execute a trill or a roulade smoothly or with brilliance was to attain to a very high level indeed of vocal art. Nor is purity of vocalization to be held lightly in a day when most singers are innocent of it; but to be able to execute a florid phrase with true fluency—one might almost use that rare and exquisite word limpidity—and within the same hour deliver a group of songs of divergent and highly individual character, revealing their import with subtlety of understanding, imagination and spontaneity, as well as giving abundant evidence of having learned well how to sing, is to denote by so much more the artist.

A woman whose charm of presence springs perhaps less from her beauty than from the simplicity and graciousness of her manner, Miss Hempel gives to Schubert's "Hark, Hark the Lark" the exuberance and airy exultation of the spirit of Spring. Here as elsewhere, mobility of facial expression matched the skill in the coloring of the voice. The singing of the song deserved a better accompaniment.

The Strauss serenade rarely has been given with a more intimate or exquisite rapture. The full beauty of Miss Hempel's middle voice, which resembles that of a lyric, or even at times a dramatic soprano, makes her fortunate among her sisters whose tones within the staff are prone to be infantile or without character. Wolf's "Elfenlied" had true lightness of touch, fleeting moments of passing fancy in expressive eyes and voice. It was wholly of the fairy world. "Du bist die Ruh" had begun the group.

Miss Hempel's excerpts from opera were "The Pangs of Hell," from "The Magic Flute," in which she sang with authority in recitative, purity of tone and phrasing in sustained passages, and with an admirable and most uncommon flexibility, precision and brilliance in the rapid runs. It is a pleasure to hear a prima donna who is minded to sing with a regard for the rhythm and for the succession of notes as set down by a composer rather than [illegible]

From TIMES

[illegible] from "Lucia" sung legitimately [illegible] a privilege. Miss Hempel has not extreme brilliance of upper register, but she has a uniformly beautiful voice—a voice which gave true pleasure yesterday—and she has musicianship. The soprano was repeatedly recalled, and added to the program after Arditi's waltz song, "Paria," which she gave with brave abandon.

The flute obbligato in the "Lucia" was played by Mr Chevrot of the Symphony Orchestra, who here, as he already had done in the ballet music from "Orpheus" and the "Morning" from Greig's Peer Gynt suite, exhibited a tone of marked purity, facility of execution and a style that contained distinction.

Besides those mentioned, the orchestral numbers included the overture to "The Magic Flute," Schubert's overture "Alfonso and Estrella" and the Dance of the Hours from "La Gioconda." After the latter the conductor was recalled by hearty applause. Mr Urack played accompaniments which were painstaking and had musical qualities, but often lacked character.

The next concert of this series will be given next Sunday afternoon by the Boston Symphony Orchestra for the pension fund.

BOSTON POST,

NOVEMBER 10.

HEMPEL IN SONGS OF 2 NATIONS

Noted German Artiste Gives Interesting Recital

BY OLIN DOWNES

Frieda Hempel of the Metropolitan Opera House and the Berlin Royal Opera yesterday afternoon appeared in Boston for the first time in concert in Symphony Hall. She was assisted by an orchestra of Boston Symphony players, led by Otto Urack. The programme was entertaining and it may here be said that an orchestra helps much to relieve a long succession of songs and arias.

A VARIED PROGRAMME

Mme. Hempel's programme was comparatively short and there was agreeable diversity. She sang the aria from the first act of Mozart's "Magic Flute"—not from the second act, as the programme stated; the Mad Scene from "Lucia di Lammermoor," in which she made important departures from tradition in her cadenza; four songs with piano accompaniment—Schubert's "Du Bist die Ruh" and "Hark, Hark, the Lark," Wolf's "Elfinlied," and Strauss' "Standcken," and for a final number Arditi's waltz song, "Parla," which she repeated.

The orchestra played the overture to "The Magic Flute," two pieces from the "Peer Gynt" music of Grieg, the brilliant ballet music from "La Gioconda" and Schubert's seldom-played overture, "Alfonso and Estrella." Mr. Urack accompanied Mme. Hempel when she sang the songs with piano.

Mme. Hempel has shown herself ere this an accomplished singer, and she has a reputation especially for her singing of florid music. She sang her roulades in the Mozart aria with exceptional sureness and virtuosity, and she did more than this: she interpreted the music in a manner that responded to

ADVERTISER.

NOVEMBER 10.

FRIEDA HEMPEL IN SYMPHONY HALL

BRILLIANT CONCERT FOR MUSIC LOVERS

Remarkable Voice and Excellent Method of Noted Singer Heard to Splendid Advantage.

By Louis C. Elson.

Again we have to thank Mr. Mudgett for a Sunday concert both pleasant and educational. Miss Frieda Hempel won her first real American success in Boston, for last season New York was disposed to be hypercritical about her operatic work, while Boston at once accepted her as a great coloratur artist. But in New York they have an unwritten law that no one shall sing Rosina or Lucia until she is declining down the vale of years. To have a young and charming coloratur singer in these roles puzzles them. For ourselves we found Miss Hempel's charming stage presence did not in any way detract from the beauty of her voice or the brilliancy of her execution.

She played her trump card first and sang that almost impossible aria of that very uncomfortable female, The Queen of the Night. We do not thrill very greatly over Mozart's vocal fireworks in "The Magic Flute," but the public are always whipped up into a fever of excitement by these laryngeal pyrotechnics, and if the voice of the people is the voice of God, then the voice of the coloratur soprano is [illegible] brilliant aria so well sung [illegible]. The old guard (Melba, Sembrich & Co.) used to do this sort of thing magnificently (that old guard which neither dies nor surrenders); but we doubt whether they would venture on this number today. It is a mountain peak of vocal difficulties. And these difficulties were royally overcome by Miss Hempel, who showed to splendid advantage in this scintillating vein. Just why the sable queen should express her anger and anguish in such roulades and "tours de force" remains a mystery, as does very much else in opera-land. But in the performance of it there was clear diction, pure intonation even in the highest passages, and clean execution even in the most rapid.

But Miss Hempel had other worlds to conquer, and after winning success in "Gli Angui" turned to the more musical and purer school of the German Lieder. No greater contrast could be imagined than that between the foregoing aria and Schubert's "Du Bist die Ruh," with its "Canto Spianato," its long sustained legato touches, its slow crescendo effects.

Although there was here a little of the squeezed quality which one sometimes expects with such a "voix blanche," there was sweetness and delicate shading, too. "Hark, Hark the Lark," in its three-verse German version, was brightly sung, although here the accompaniment might have been more elastic, but Wolf's "Elfenlied," and Strauss's 'Serenade" were excellent both in accompaniment and voice.

"Il dolce Suono" from "Lucia" was perfectly done, the voice balancing against the flute obbligato finely and every run and trill was as clear as a bell. The vocal waltz, "Parla" (which has no "parlato" in it), was a successful sop to the popular Cerberus and it displayed Miss Hempel's remarkable voice, high range and excellent method with great effect. Of course there were encores after some of the vocal numbers and recalls galore, and we are glad to record that Miss Hempel is not one of those flickering stars whose high notes, like Charity, cover a multitude of sins, but is one of the most promising coloratur artists in the world today.

The orchestra, under Mr. Urack, played some agreeable selections and Mr. Urack also accompanied the singer upon the piano in the Lieder. He was cordially applauded, and deserved it. Even Jupiter Pluvius was unable to cause a diminished audience, and the hall was filled—as it always is at these worthy Sunday afternoon concerts.

HERALD.

NOVEMBER 10.

MISS HEMPEL GIVES CONCERT

Assisted by Orchestra of Symphony Players at Fifth of Series.

PERFORMANCE IS SPLENDID

The Brilliant Singing of Chief Artist Stirs Great Enthusiasm.

By PHILIP HALE.

Miss Frieda Hempel of the Metropolitan Opera House, New York, assisted by an orchestra of Boston Symphony players conducted by Otto Urack, gave the fifth of the Sunday afternoon concerts yesterday in Symphony Hall. The program announced these arias and songs:

Mozart, first aria of the "Queen of Night" in "The Magic Flute"; Donizetti, "Mad Scene" from "Lucia di Lammermoor"; Schubert, "Du bist die Ruh," "Hark, Hark the Lark"; Wolf, Elfenlied; Strauss, Strendchen; Arditi, waltz song, "Parla."

The orchestra played the overtures to "The Magic Flute" and "Alfonso and Estrella," ballet music from "Orpheus," two movements from Grieg's "Peer Gynt" suite and the "Dance of the Hours" from "La Gioconda."

Miss Hempel, who appeared last season at the Boston Opera House as Rosina, Violetta and Olympia, sang here yesterday for the first time in concert. Her program as announced a fortnight ago included "Ernani, Fly with Me," which we would gladly hear if only to revive old memories and associations. There was a time when every self-respecting concert soprano brought with her this aria from 'Ernani," "Robert toi que j'aime" and Harrison Millard's "Waiting." Ah, these were good old days, when the assisting orchestra, if there was one, would have played the overture to "Zanetta" or "The Bronze Horse" or "Zampa" or "Masaniello," and probably two of them. And today an overture by Auber would be welcome at a Symphony concert.

Miss Hempel's original program also incuded Mozart's beautiful air, "Deh vieni non tardar," which we would rather have heard than the air of the mysterious Queen of Night. But let us be grateful. Miss Hempel might have sung Proch's Air and Variations.

An audience of good size was roused to enthusiasm; and with good reason. Miss Hempel's singing of florid passages and ornaments was brilliant. We have not heard such coloratura singing in Boston since Mme. Melba visited us when she was at the zenith of her fame. And Miss Hempel's singing of coloratura was not heartless; her bravura was not metallic and defiant. It was not only free, elastic, spontaneous; it was warm and significant. The voice itself is of [illegible]

SUN

[illegible] Hempel is something more than an accomplished virtuoso. She showed skill as an interpreter in the group of songs. Less successful, perhaps, in "Du bist die Ruh," than in the others, she nevertheless maintained a fine melodic line and caught the spirit of the poem. But her vocal performance and interpretation of the remaining songs was wholly admirable. Sentiment was not exaggerated; archness did not sink into aggressive coquetry. The song of Wolf was sung with delightful nuances of expression and the hackneyed serenade of Strauss assumed new beauty.

Miss Hempel was reported as saying when she recently landed in New York that she was indisposed the greater part of last season. Certainly, those who have heard her only at the Boston Opera House are not fully acquainted with her voice and her art. Yesterday she sang honestly and modestly without the airs and graces of the prima donna too expectant of applause.

Mr. Chevrot was warmly applauded not only for his part in the "Mad Scene," but for his expressive playing of the flute solo in Gluck's beautiful ballet music.

The orchestral pieces, especially the excerpts from "Peer Gynt," met with favor.

The concert next Sunday afternoon will be given by the Boston Symphony Orchestra in aid of its pension fund. Dr. Muck will conduct. The program will include Beethoven's 5th Symphony, Bizet's "L'Arlesiene," Suite No. 1, Rimsky-Korsakoff's Caprice on Spanish Airs and Liszt's Hungarian Rhapsody No. 2.

PADEREWSKI'S RECITAL

The program of Mr. Paderewski's recital in Symphony Hall on Sunday afternoon, Nov. 23, will be as follows: Paderewski, Variations and Fugue, op. 23; Beethoven, Sonata in D minor, op. 30; Schumann, Des Abends, Grillen, Warum, A[illegible]hwung; Schubert Liszt, Soiree de Vienne No. 6, Ere-King; Chopin, Ballade, op. 47, Nocture, op. 62; Polonaise, op. 53; Wagner-Liszt, Isolde's Liebestod; Rubinstein, Mazurka in D major.

SUNDAY POST

NOVEMBER 9

's Second Recit

is to give a second re

Symphony Hall, the date fo

Sunday afternoon, Nov. 2

This will be the first time th

pianist has ever given

Boston on a Sunday, and

opportunity to many w

unable to attend his afte

recitals in the past on week d

of seats will open at th

Symphony Hall, next

Nov. 14.

Mr. Paderewski has not setti

on his programme, but it is

certain that he will play a gr

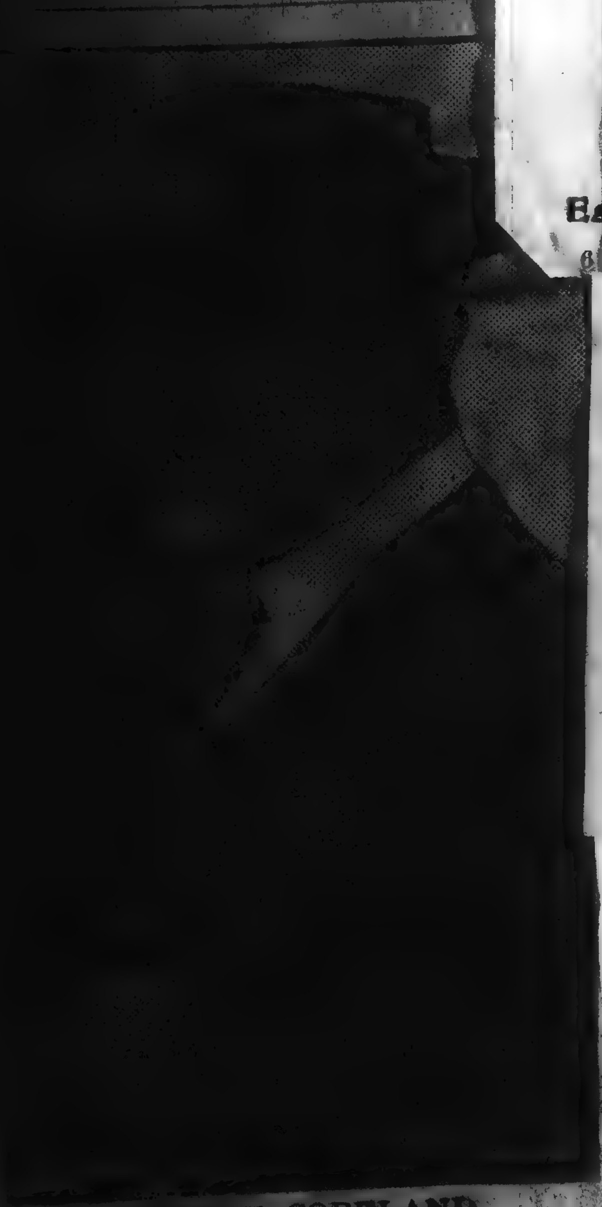
Schumann pieces, in the

which music he is as supr

in the playing of Chopin

Arditi written originally for Adelina Patti. The programme is as follows:

Overture, "The Magic Flute" .... Mozart
Aria, "The Pangs of Hell," from "The Magic Flute" .... Mozart
Ballet music from "Orpheus" .... Gluck
Songs with piano:
"Du bist die Ruh'" .... Schubert
"Hark, Hark, the Lark" .... Schubert
"Elfenlied" .... Wolf
"Standchen" .... R. Strauss
Peer Gynt, Suite No. 1 .... Grieg
(a) Morning Mood. (b) Anitra's Dance.
Aria, "Il Dolce Suono," from "Lucia di Lammermoor" .... Donizetti
"Dance of the Hours," from "La Gioconda" .... Ponchielli
Waltz song, "Parla" .... Arditi
Overture, "Alfonso and Estrella" .... Schubert
Mr. Urack will accompany Miss Hempel in her songs with piano.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From HERALD
Address: New York
Date OCT 26 1913

BROOKLYN

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1884

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Address: New York
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It was an unusual programme, Russia, Bohemia and Belgium being represented, and it began with Alexander Glazounoff's fifth symphony, a work much neglected here. It was decidedly well worth hearing, for it is interesting and effectively orchestrated. The orchestra distinguished itself by a brilliant performance, especially of the final movement, with its Russian ragtime rhythm and its whirling climax. Dr. Karl Muck, conductor, was recalled several times, and the orchestra arose to receive the applause of the huge audience.

Then came Smetana's overture to "The Bartered Bride," played at a breath taking speed, with amazing spirit, and the orchestra followed its conductor with absolute precision, a feat of virtuosity.

After this, by way of contrast, was heard the symphonic poem "Les Eolides," by that Belgian mystic, Cesar Franck, a beautiful composition, played with abundant sentiment and interpreted with a fine feeling for its beauties. The concert came to a close with Dvorak's dramatic overture, "Husitska," stirringly played and bringing the concert to a brilliant close.

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Then followed a group of modern songs, sung by Mrs. Marie Sundelius, soprano, of Boston. She proved an intelligent singer and was applauded heartily for her interpretation of songs by Messrs. Debussy, Aubert and Wollett.

The final number was Maurice Ravel's introduction and allegro for harp solo with string quartet, flute and clarinet, Mr. A. Holy playing the harp.

All told, it was an evening of exotic music. Those who had heard the Boston Symphony Orchestra in the afternoon and this concert at night described the day as a Boston musical invasion.

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All was not pure gold, but there sparkled many real gems of musical beauty and effectiveness in the at times dull setting. The Octet, op. 27, by Paul Juon, well nigh wearied one by its continued restatements of themes, in spite of the composer's noble effort to divide the honors between the players. Maurice Ravel's introduction and allegro for solo harp, with string quartet, flute and clarinet was on the whole more satisfactory. There were several novel effects for the harp which Mr. Alfred Haly, the soloist, accomplished with but a slight shortcoming, and the six voiced accompaniment abounded in color. Color, unfortunately, is the body and soul of this modern school.

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Address: New York City
Date NOV 2 - 1913

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"Tragic" Overture .... Brahms
Symphonic poem, "Les Preludes" .... Liszt
Overture, "The Flying Dutchman" .... Wagner

The programme for Saturday afternoon will be as follows:

Symphony in B flat major, No. 5 .... Glazounoff
Overture, "The Sold Bride" .... Smetana
Symphonic poem, "Les Eolides" .... Franck
Dramatic overture, "Husitska" .... Dvorak

From TIMES
Address: Brooklyn, N. Y.
Date OCT 27 1913

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[49]

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To see oursel's as ithers see us."

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From STAATSZEITUNG
Address: New York City.
Date NOV 7 1913

1884

Boſtoner Symphonie-Konzert.

Ich habe ein ganz ſpezielles faible für Beethoven's ſiebente Symphonie, die glänzende, überwiegend heitere, dithyrambiſche. Vielleicht weil ſie das Leben, kurze Epiſoden ausgenommen, ſo ſchön bejaht, weil ſie ſich zu einem bacchantiſchen Jubel ſteigert, der direkt ein Vorgefühl der erhabenen Krone der „Neunten" iſt! Vielleicht, weil Wagner ſie die „Symphonie des Tanzes" genannt hat (er konnte damals noch nicht wiſſen, daß die Duncan das wörtlich nehmen und das Werk mit ihren Nacktbeinen illuſtriren werde).

Es war ein glücklicher Gedanke Dr. Muck's, uns ſein Orcheſter diesmal mit dieſem Glanze einzuführen, ein Gedanke, den ihm mit mir wohl das ganze große Publikum der geſtrigen Veranſtaltung in Carnegie Hall gedankt haben wird. Sein Programm brachte ferner noch Brahms' „Tragiſche Ouverture" und zum Schluß Wagner's „Holländer"-Ouverture, welcher Liszt's „Préludes" vorangegangen waren, durch welche Gabe der Werth des Programms an ſtiliſtiſcher Einheit erheblich verloren hat. Nicht, als ob ich dieſe populärſte aller Orcheſtergaben des Weimaraners nicht nach Gebühr ſchätzen könnte, ſondern weil ſie mir in ihrer Abgeſpieltheit und melodramatiſchen Poſe nur mehr in einem populären Programm am Platze erſcheint.

Dr. Muck iſt nicht eigentlich der Mann des himmelſtürmenden Dithyrambus, doch hat er mich geſtern auch in dieſer Anſicht faſt entwaffnet, denn er ſtreute ſeine diesbezüglichen Gaben gar reich und freigebig aus. Mag ſein, daß im erſten und letzten Satz manches allzu abgezirkelt und genau herauskam — dafür aber entſchädigte im erſten Satz die wirkſamſte daktyliſche Deklamation und im letzten ein Schwung und ein bacchantiſcher Taumel, der fortreißen mußte. Ganz einwandfrei, wirklich ein „Gebild aus Himmelshöhen" war ſein Allegretto, von ſchäumender Heiterkeit getragen erſchien der erſte Theil des Preſto, während das Trio durch volksthümliche Einfachheit wirkte und die Steigerung zur feierlichen Pracht trefflich gelang.

Brahms' „Tragiſche Ouverture" erklang wie aus einem Guß in ſein feſtgehaltenem dunkelgoldenem Kolorit, die „Préludes" brachten wundervolle Klangwirkungen und Steigerungen. Als die beſte Leiſtung möchte ich aber die „Holländer"-Ouverture bezeichnen, deren Gegenſätze bald ſchroff einander gegenübergeſtellt, bald innig verſchmolzen wurden, wobei die ausgleichenden Uebergänge von feinſter Hand getragen waren. Die erregten Naturſchilderungen, die troſtlos graue Stimmungsfarbe mit dem durchbrechenden Sonnenlicht, fanden in Muck den überzeugendſten Ausbeuter. Sein Orcheſter ſuchte geſtern wieder ſeinesgleichen an Glanz, Virtuoſität und Ausdauer. Bewunderungswürdig waren die Holzbläſer mit ihren präziſen Einſätzen in der Wagner'ſchen Ouverture. Daß bei dieſer Gruppe kleine Intonationsſchwankungen an ſo heiklen Stellen wie dem pianiſſimo-Einſatz der Heilverkündigung oft nicht zu vermeiden ſind, weiß man ja. Mit Recht durfte das Orcheſter den dem Führer gezollten begeiſterten Beifall mit ihm theilen.

H.

From EVENING MAIL
Address: New York City.
Date NOV 1 1913

Chamber Music Concert.

The Longy New York Modern Chamber Music Society will open a series of concerts at Aeolian Hall next Saturday night, when M. Longy, first oboe of the Boston Symphony Orchestra, will have a number of his associates in the orchestra as assistants. The assisting artists will be Carolyn Beebe, pianist; Marie Sundelius, soprano, and Alfred Holy, harpist. Under direction of M. Longy, who will play the oboe, the programme will include a Paul Juon octet for violin, viola, 'cello, oboe, clarinet, horn, bassoon and piano; Maurice Ravel's introduction and allegro for harp solo with string quartet, flute and clarinet; Claude Debussy's ballade, Louis Aubert's "Reve du petit chaperon rouge," from "The Blue Forest," and Henry Wollett's "Des Harpes dans le soir," sung by Mrs. Sundelius, with A. de at the piano. This is the first programme of this nature is York audie

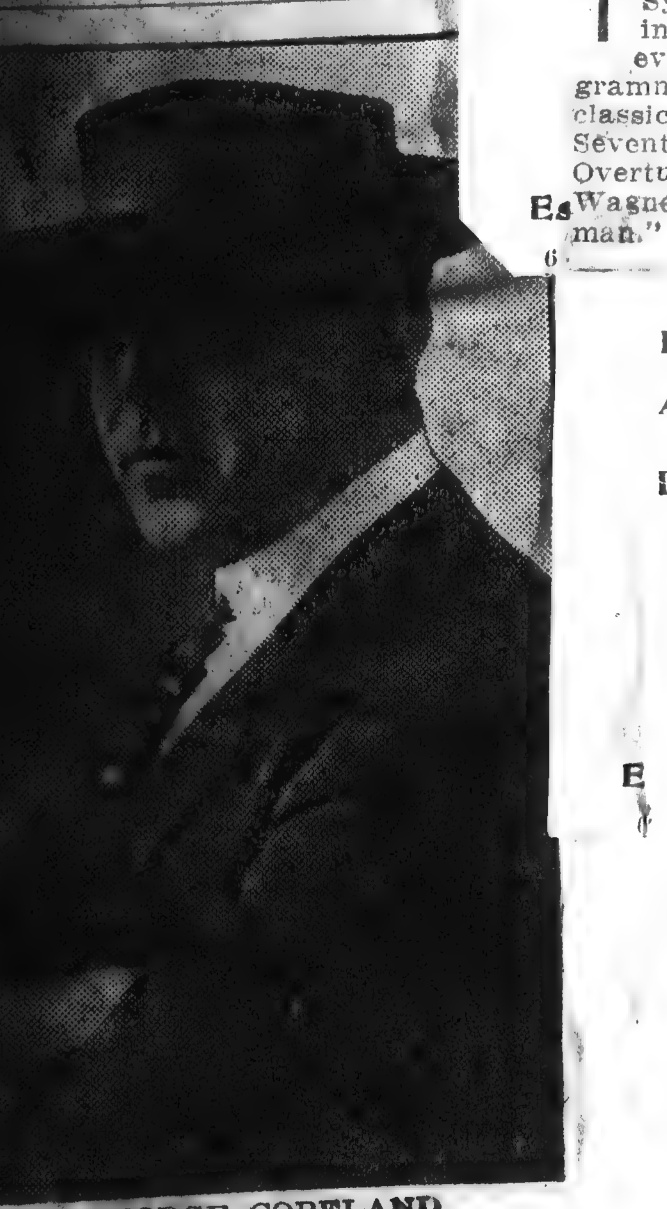
SUNDAY POST

NOVEMBER 9

Paderewski's Second Recital

Paderewski is to give a second re
cital in Symphony Hall, the date fo
this being Sunday afternoon, Nov. 2
at 3:30. This will be the first time tha
this great pianist has ever given
recital in Boston on a Sunday, and
will give an opportunity to many w
have been unable to attend his afte
noon recitals in the past on week da
The sale of seats will open at th
office, Symphony Hall, next F
morning, Nov. 14.

Mr. Paderewski has not settle
ally on his programme, but it is
certain that he will play a gro
short Schumann pieces, in the p
of which music he is as supre
he is in the playing of Chopin



GEORGE COPELAND,
Pianist.

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Mr. George Copeland, the pianist of this city, who is justly admired for the beauty and the individuality of his playing, will give a recital next Thursday evening in Jordan Hall.

He will then play eight of Debussy's second set of preludes—there are 12 in all—for the first time in Boston. The preludes were published this year. The programme in full will be as follows:

First movement, Sonata No. 2, op. 27.... Beethoven
.Chopin
Valse ....Schumann
Etude Symphoniques ....Debussy
Bruyères ....Debussy
Ondine ....Debussy
Brouillards ....
La terrasse des audience du clair de lune. Debussy
"Les fees sont d'exquises danseuses"..Debussy
"General Lavine"—eccentric ....Debussy
La Puerta del vino (habanera).......Debussy
Feux d'artifices..........................

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Luigi Arditi, written originally for Adelina Patti. The programme is as follows:

Overture, "The Magic Flute".........Mozart
Aria, "The Pangs of Hell," from "The Magic Flute" ....Mozart
Ballet music from "Orpheus"..........Gluck
Songs with piano:
"Du bist die Ruh'"..............Schubert
"Hark. Hark, the Lark"..........Schubert
"Elfenlied" ....Wolf
"Standchen" ....R. Strauss
Peer Gynt, Suite No. 1................Grieg
(a) Morning Mood. (b) Anitra's Dance.
Aria, "Il Dolce Suono," from "Lucia di Lammermoor" ....Donizetti
"Dance of the Hours," from "La Gioconda" ....Ponchielli
Waltz song, "Parla" ....Arditi
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Dramatic overture, "Husitska"..........Dvorak

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1884

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Es war ein glücklicher Gedanke Dr. Muck's, uns ſein Orcheſter diesmal mit dieſem Glanze einzuführen, ein Gedanke, den ihm mit mir wohl das ganze große Publikum der geſtrigen Veranſtaltung in Carnegie Hall gedankt haben wird. Sein Programm brachte ferner noch Brahms' „Tragiſche Ouverture“ und zum Schluß Wagner's „Holländer“=Ouverture, welcher Liszt's „Prèludes“ voranaegangen waren, durch welche Gabe der Werth des Programms an ſtiliſtiſcher Einheit erheblich verloren hat. Nicht, als ob ich dieſe populärſte aller Orcheſtergaben des Weimaraners nicht nach Gebühr ſchätzen könnte, ſondern weil ſie mir in ihrer Abgeſpieltheit und melodramatiſchen Poſe nur mehr in einem populären Programm am Platze erſcheint.

Dr. Muck iſt nicht eigentlich der Mann des himmelſtürmenden Dithyrambus, doch hat er mich geſtern auch in dieſer Anſicht faſt entwaffnet, denn er ſtreute ſeine diesbezüglichen Gaben gar reich und freigebig aus. Mag ſein, daß im erſten und letzten Satz manches allzu abgezirkelt und genau herauskam — dafür aber entſchädigte im erſten Satz die wirkſamſte daktyliſche Deklamation und im letzten ein Schwung und ein bacchantiſcher Taumel, der fortreißen mußte. Ganz einwandfrei, wirklich ein „Gebild aus Himmelshöhen“ war ſein Allegretto, von ſchäumender Heiterkeit getragen erſchien der erſte Theil des Preſto, während das Trio durch volksthümliche Einfachheit wirkte und die Steigerung zur feierlichen Pracht trefflich gelang.

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H.

From EVENING MAIL
Address: New York City.
Date

Chamber Music Concert.

Estal 84

The Longy New York Modern Chamber Music Society will open a series of concerts at Aeolian Hall next Saturday night, when M. Longy, first oboe of the Boston Symphony Orchestra, will have a number of his associates in the orchestra as assistants. The assisting artists will be Carolyn Beebe, pianist; Marie Sundelius, soprano, and Alfred Holy, harpist. Under direction of M.

Longy, who will play the oboe, the programme will include a Paul Juon octet for violin, viola, 'cello, oboe, clarinet, horn, bassoon and piano; Maurice Ravel's introduction and allegro for harp solo, with string quartet, flute and clarinet; Claude Debussy's ballade, Louis Aubert's "Reve du petit chaperon rouge," from "The Blue Forest," and Henry Wollett's "Des Harpes dans le soir," sung by Mrs. Sundelius, with A. de Voto at the piano. This is the first time a programme of this nature is offered before a New York audience.

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General Chairman of B & M Tele

SUNDAY POST

NOVEMBER 9,

Paderewski's Second Recital

Paderewski is to give a second recital in Symphony Hall, the date for this being Sunday afternoon, Nov. 2 at 3:30. This will be the first time this great pianist has ever given a recital in Boston on a Sunday, and will give an opportunity to many who have been unable to attend his afternoon recitals in the past on week days. The sale of seats will open at the box office, Symphony Hall, next Friday morning, Nov. 14.

Mr. Paderewski has not settled finally on his programme, but it is fairly certain that he will play a group of short Schumann pieces, in the playing of which music he is as supreme as he is in the playing of Chopin.

GEORGE COPELAND,
Pianist.

COPELAND RECITAL

Mr. George Copeland, the pianist of this city, who is justly admired for the beauty and the individuality of his playing, will give a recital next Thursday evening in Jordan Hall.

He will then play eight of Debussy's second set of preludes—there are 12 in all—for the first time in Boston. The preludes were published this year. The programme in full will be as follows:

First movement, Sonata No. 2, op. 27.... Beethoven
..Chopin
Valse ....Schumann
Etude Symphoniques ....Debussy
Bruyères ....Debussy
Ondine ....Debussy
Brouillards ....Debussy
La terrasse des audience du clair de lune. Debussy
"Les fees sont d'exquises danseuses"..Debussy
"General Lavine"—eccentric ....Debussy
La Puerta del vino (habanera)......Debussy
Feux d'artifices..........

MAGGIE TEYTE

One of the most unique and at the same time artistic recitals of the season will be given by Miss Maggie Teyte at the Copley-Plaza on the afternoon of Nov. 20, at 3 o'clock. Miss Teyte, whose voice and charming personality won her so many friends last season, will present in costumes of the period a programme of 18th century French songs. The old French songs which Miss Teyte will introduce on this occasion, will be published under the title of "Maggie Teyte's Repertoire" by G. L. Schirmer. The Boston Quartet of Ancient Instruments and Mr. Charles Lurvey, pianist, will add much to the attractiveness of the programme.

Wilhelm Bachaus, the pianist, will give a recital in Jordan Hall, on Thursday afternoon, Nov. 20, at 3 o'clock. The favorable impression created by this young artist two seasons ago is well remembered by those who heard.

FIFTH SYMPHONY PROGRAMME

Dr. Muck has arranged a programme for the fifth Symphony concert which will bring delight to lovers of the classical in musical literature. Two symphonies will be played, Schubert's in B-minor, commonly known as the "Unfinished," and Beethoven's in F-major, No. 6, the "Pastorale". The soloist will be Mr. Heinrich Warnke, the admirable principal 'cellist of the orchestra. He will play Haydn's concerto in D-major. This has been played but twice at Symphony concerts in Boston. Anton Hekking played it in 1890 and Hugo Becker, the great German 'cellist, played it in 1902. It is a work of characteristic beauty and at the same time is of great difficulty. The Schubert symphony comes first on the programme, to be followed by the concerto, and after the intermission will be played the Beethoven symphony.

FRIEDA HEMPEL AT SYMPHONY HALL

The concert in Symphony Hall this afternoon will be by Frieda Hempel, the distinguished coloratura singer of the Metropolitan Opera House, New York, and the Royal Opera, Berlin, assisted by an orchestra of Symphony players under Mr. Otto Urack, assistant conductor of the Boston Symphony Orchestra. Miss Hempel will sing three numbers with the orchestra and one group of songs with piano. Her first [illegible] will be the extraordinary bravura [illegible] written by Mozart for his sister-[illegible] who was the possessor of an [illegible] high voice, "The Pangs of [illegible] ments in the

[illegible] Luigi Arditi, written originally for Adelina Patti. The programme is as follows:

Overture, "The Magic Flute"..........Mozart
Aria, "The Pangs of Hell," from "The Magic Flute" ....Mozart
Ballet music from "Orpheus"..........Gluck
Songs with piano:
"Du bist die Ruh'"..........Schubert
"Hark, Hark, the Lark"..........Schubert
"Elfenlied" ....Wolf
"Standchen" ....R. Strauss
Peer Gynt, Suite No. 1..........Grieg
(a) Morning Mood. (b) Anitra's Dance.
Aria, "Il Dolce Suono," from "Lucia di Lammermoor" ....Donizetti
"Dance of the Hours," from "La Gioconda" ....Ponchielli
Waltz song, "Parla" ....Arditi
[illegible], "Alfonso and Estrella"....Schubert
[illegible]ck will accompany Miss Hempel in her songs with piano.

From HERALD
Address: New York
Date

THE first concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, November 7. The programme will be purely orchestral and classical and will comprise Beethoven's Seventh Symphony, Brahms' "Tragic Overture," Liszt's "Les Preludes" and Wagner's overture to "The Flying Dutch-

1884

From HERALD
Address: New York
Date NOV 9 - 1913

Humidity Fails to Mar Work of Boston Symphony

1884

Famous Orchestra Overcomes the Elements by Brilliant Playing at Carnegie Hall.

Old "General Humidity" was abroad yesterday afternoon and pervaded Carnegie Hall, where the Boston Symphony Orchestra was giving its first matinee of the season to a house completely sold out. It was the sort of a day dreaded by strings and wood winds of an orchestra, for while they try to play music the dampness plays havoc. So it took all the skill and virtuosity of this famous ensemble to overcome the elements, but these men did overcome and played as brilliant a concert as they have given here in years.

It was an unusual programme, Russia, Bohemia and Belgium being represented, and it began with Alexander Glazounoff's fifth symphony, a work much neglected here. It was decidedly well worth hearing, for it is interesting and effectively orchestrated. The orchestra distinguished itself by a brilliant performance, especially of the final movement, with its Russian ragtime rhythm and its whirling climax. Dr. Karl Muck, conductor, was recalled several times, and the orchestra arose to receive the applause of the huge audience.

Then came Smetana's overture to "The Bartered Bride," played at a breath taking speed, with amazing spirit, and the orchestra followed its conductor with absolute precision, a feat of virtuosity.

After this, by way of contrast, was heard the symphonic poem "Les Eolides," by that Belgian mystic, Cesar Franck, a beautiful composition, played with abundant sentiment and interpreted with a fine feeling for its beauties. The concert came to a close with Dvorak's dramatic overture, "Husitska," stirringly played and bringing the concert to a brilliant close.

SYMPHONY MEMBERS PLAY MODERN MUSIC

Twenty members of the Boston Symphony Orchestra, united under the name of the Longy New York Modern Chamber Music Society, gave their first concert of a series of five at Aeolian Hall last night. The organization is headed by Mr. George Longy, first oboe player of the Boston Orchestra, and these concerts are given under the patronage of several well known persons, such as Mmes. Frederick Trever Hill, Samuel Untermyer, Charles Robinson Smith, J. F. D. Lanier, Clarence Beebe, Christian Brevoort Zabriskie, W. H. Beebe and Miss Mabel Choate.

Last night's audience was quite large and it appeared to revel in the modern offerings, which began with Mr. Paul Juon's octet for violin, viola, 'cello, oboe, clarinet, horn, bassoon and piano. The piano part was played admirably by Miss Carolyn Beebe. It was an interesting composition, interestingly played. There were times when there was lack of balance in this ensemble, but this desirable quality doubtless will appear with continued playing. In the last movement of the work the shading of these artists was excellent.

Then followed a group of modern songs, sung by Mrs. Marie Sundelius, soprano, of Boston. She proved an intelligent singer and was applauded heartily for her interpretation of songs by Messrs. Debussy, Aubert and Wollett.

The final number was Maurice Ravel's introduction and allegro for harp solo with string quartet, flute and clarinet, Mr. A. Holy playing the harp.

All told, it was an evening of exotic music. Those who had heard the Boston Symphony Orchestra in the afternoon and this concert at night described the day as a Boston musical invasion.

From EVENING TELEGRAM
Address: New York City.
Date NOV 9 1913

BOSTON SYMPHONY AND LONGY PLAYERS

1884

For its first matinee of the season yesterday afternoon in Carnegie Hall, the Boston Symphony Orchestra not only presented a programme of great interest and variety, but even sent a completely satisfied audience home at the early hour of four o'clock.

Glazounoff the Russian led the programme with his Fifth Symphony, of which Dr. Muck gave a beautifully luminous reading. The first movement has some splendid moments, but drops into banality toward the close. It was the second movement, a Scherzo, which completely captivated the audience by its lightness and grace. Again the fourth and final movement impressed the listeners with superbly turbulent progress.

Smetana's overture to "The Battered Bride," a familiar number smoothly played, opened the second part of the programme, and another Bohemian, Dvorak, closed it with his overture which celebrates in stirring fashion, but somewhat lengthily, the wars of the followers of Huss.

Cesar Frank came between the two with a symphonic poem descriptive of "the floating breezes of the skies." It is in the modern manner, imbued with that detachment which characterizes this master. It does not show him at his best, although it has exquisite moments.

Modern French, truly idiomatic French chamber music from the pens of Juon, Debussy, Aubert, Woolett and Ravel puzzled and pleased a large audience Saturday evening in Aeolian Hall.

Mr. George Longy, the premier oboist of the Boston Symphony Orchestra, and his chosen band of four strings, woodwind, harp, horn and piano, initiated New York into the dissonant joys and fleeting glimpes of etherial melody as fashioned by the moderns for so unique a combination of instruments.

All was not pure gold, but there sparkled many real gems of musical beauty and effectiveness in the at times dull setting. The Octet, op. 27, by Paul Juon, well nigh wearied one by its continued restatements of themes, in spite of the composer's noble effort to divide the honors between the players. Maurice Ravel's introduction and allegro for solo harp, with string quartet, flute and clarinet was on the whole more satisfactory. There were several novel effects for the harp which Mr. Alfred Haly, the soloist, accomplished with but a slight shortcoming, and the six voiced accompaniment abounded in color. Color, unfortunately, is the body and soul of this modern school.

Three songs, a Debussy ballade, an air from Aubert's "The Blue Forest" and "Des Harpes dans le Soir," by Woolett, won warm approval for Marie Sundelius, a soprano, whose fresh, clear voice and attractive stage presence were a genuine pleasure.

From TRIBUNE
Address: New York City
Date NOV 2 - 1913

THE BOSTON SYMPHONY.

The Boston Symphony Orchestra will make its first visit of the season to New York this week, giving a concert in Carnegie Hall on Thursday evening, November 6, at 8:15 and Saturday afternoon, November 8, at 2:30. The programme for Thursday night is as follows:

Symphony in A major, No. 7..........Beethoven
"Tragic" Overture ....Brahms
Symphonic poem, "Les Preludes"..........Liszt
Overture, "The Flying Dutchman".....Wagner

The programme for Saturday afternoon will be as follows:

Symphony in B flat major, No. 5.....Glazounoff
Overture, "The Sold Bride"..........Smetana
Symphonic poem, "Les Eolides"..........Franck
Dramatic overture, "Husitska"..........Dvorak

Estab

From TIMES
Address: Brooklyn, N. Y.
Date OCT 1913

All of the seats in the new Academy of Music, including all of the boxes, have been sold out for the season of 1913-1914 for the Boston Symphony Orchestra. A limited number of admission tickets will be sold for the main floor and the first balcony. The first concert will be given on Friday evening, November 7, at 8:15. The programme will be purely orchestral. It comprises Beethoven's Seventh Symphony, Brahms's "Tragic Overture," Liszt's "Les Preludes" and Wagner's Overture, "The Flying Dutchman."

Establ

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To see oursel's as ithers see us."

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From STAATSZEITUNG
Address: New York City.
Date NOV 7 1913

Boſtoner Symphonie-Konzert.

Ich habe ein ganz ſpezielles faible für Beethoven's ſiebente Symphonie, die glänzende, überwiegend heitere, dithyrambiſche. Vielleicht weil ſie das Leben, kurze Epiſoden ausgenommen, ſo ſchön bejaht, weil ſie ſich zu einem bacchantiſchen Jubel ſteigert, der direkt ein Vorgefühl der erhabenen Krone der „Neunten" iſt! Vielleicht, weil Wagner ſie die „Symphonie des Tanzes" genannt hat (er konnte damals noch nicht wiſſen, daß die Duncan das wörtlich nehmen und das Werk mit ihren Nacktbeinen illuſtriren werde).

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H.

From EVENING MAIL
Address: New York City.
Date

Chamber Music Concert.

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Estal 84

[49]

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Company and of an auditor or
General Chairman of B & M Tele

From **POST** NOV 1 1913
Address: New York
Date

The Boston Symphony Orchestra will make its first visit of the season to New York the coming week, giving a concert in Carnegie Hall on Thursday evening, November 6, at 8:15, and Saturday afternoon, November 8, at 2:30. The programme for Thursday night is as follows: Beethoven, Symphony in A major, No. 7; Brahms, "Tragic" Overture; Liszt, Symphonic Poem, "Les Preludes"; Wagner, Overture to "The Flying Dutchman." The programme for Saturday afternoon will be as follows: Glazounoff, Symphony No. 5; Smetana, Overture, "The Sold Bride"; Franck, Symphonic Poem, "Les Eolides"; Dvorák, Dramatic Overture, "Husitska." At the December concerts the soloist will be, on both occa- [illegible] violinist, Fritz Kreisler.

From **AMERICAN**
Address: New York City.
Date NOV 2 1913

BOSTON SYMPHONY OPENING.

The first pair of concerts by the Boston Symphony Orchestra will be given at Carnegie Hall on Thursday evening, November 6, and Saturday afternoon, November 8. The programme for the evening concert will consist of Beethoven's Seventh Symphony, Brahms's "Tragic" overture, Liszt's symphonic poem, "Les Preludes," and Wagner's "Flying Dutchman" overture. For Saturday Dr. Muck will present Glazounoff's Fifth Symphony, Smetana's "Bartered Bride" overture, Franck's symphonic poem, "Les Eolides," and Dvorak's dramatic overture, "Husitska." At the next pair of concerts December 4 and 6, Kreisler will be the soloist.

From **CITIZEN**
Address: Brooklyn, N. Y. NOV 6 1913
Date

MISS FARRAR ILL.

Indisposition Keeps Singer from Going to Baltimore.

A slight indisposition and fear of a cold kept Miss Geraldine Farrar, soprano, from traveling to Baltimore, Md., and singing there last night as soloist with the Boston Symphony Orchestra. Yesterday morning she was suffering from a slight hoarseness and consulted Dr. H. Holbrook Curtis. He advised her not to go to Baltimore, saying that if the hoarseness increased it would be a serious matter, as she is to sing in the opening performance of "Manon" in the Metropolitan Opera House a week from Monday.

Miss Farrar sang with the Boston Symphony Orchestra in Philadelphia on Monday, after which she returned to her home. Last night's concert was to have been the last of her long series.

NIGHT CLASSES FILLED

From **HERALD**
Address: New York City
Date NOV 2 1913

CONCERT SEASON STRIKES ITS PA

IT can fairly be said that the m season has struck its pace. Last w was a fair example of what music votees may expect each week from present time until the late spring. the present week also is charged w musical offerings numerous and import enough to please the multitude that re in the classics and spurn popular mu

Notable among the week's musical events will be the first appearance here this season of the Boston Symphony Orchestra. Dr. Karl Muck again is its leader, and will prove his prowess at Carnegie Hall on Thursday evening and Saturday matinee. There will be neither novelties nor soloists for these two affairs, but it will be sheerly the Boston Orchestra which will prove the lodestone.

Thursday night's programme contains Beethoven's Seventh Symphony, Brahms' "Tragic" overture, Liszt's symphonic poem "Les Preludes" and Wagner's "Flying Dutchman" overture.

For the Saturday matinée the following will be played:—Glazounoff Symphony No. 5, Cesar Franck's symphonic poem "Les Eolides" and two overtures, Smetana's "Bartered Bride" and Dvorak's dramatic overture, "Husitska."

• • •

BUT this will not be all of the week's orchestral concerts. T [illegible] Symphony Society, [illegible]

From **EVENING WORLD**
Address: New York
Date NOV 7 1

Boston Symphon Orchestra Hea

By Sylvester Rawling.

THE Boston Symphony Orchestra, at Carnegie Hall last night, gave the first concert of its twenty-eighth season in New York. There was a warm welcome for Dr. Karl Muck, the conductor, when he first appeared before the crowded audience, which held the elect of New York music lovers, besides a fine array of people of fashion. It was not ever thus. Time was—not so long ago—when the Boston men played to sparsely filled houses; but the superlative qualities of the band gained for it new adherents every year until now the subscription is full, with a waiting list.

Dr. Muck's programme was not severe. It might be called popular even. It consisted of Beethoven's Seventh Symphony, Brahms's "Tragic" overture, Liszt's symphonic poem, "The Preludes," and Wagner's overture to "The Flying Dutchman. Each was played with amazing virtuosity. Indeed, when it was all over one was left to wonder whether something of appeal to sentiment had not been sacrificed in the achievement of such marvellous precision, and—if one may say it—of such mechanical perfection. At any rate, the audience was aroused to show marked demonstrations of approval. Dr. Muck was recalled many times and twice the entire orchestra was made to rise in acknowledgment of the plaudits.

From **WORLD**
Address: New York City.
Date

BOSTON SYMPHONY WINS APPLAUSE ONCE MORE.

Opening of Twenty-eighth Season Here Is Enthusiastically Welcomed by Audience.

The Boston Symphony Orchestra, an old musical friend, always welcome, beginning its twenty-eighth New York season in Carnegie Hall last evening, demonstrated, as it so often has in the past, what a highly efficient, thoroughly trained orchestra can do under the guidance of a genuine conductor. There is always apparent in the work of this orchestra a personal effort of every member to achieve the best possible.

Last night the distinguished organization was in excellent condition, but oddly enough, scarcely up to the technical and artistic accomplishments shown at other times. In spite of the superior performance given, there were moments when the tendency to momentary raggedness was apparent, while the customary warmth of tone seemed missing.

Nevertheless, there was adequate compensation in the generally smooth interpretation of Beethoven's seventh symphony and the vitality imparted to Brahm's "Tragic" overture and the color revealed in the "Flying Dutchman" overture. The Liszt symphonic poem, "Les Preludes," seemed to carry the least artistic value.

From the standpoint of the audience, everything was perfection, and the applause after the symphony compelled Conductor Karl Muck to cause his musicians to rise in acknowledgment. This fine director led with his customary authority and incisiveness.

From **EVENING TELEGRAM**
Address: New York
Date NOV 7 1913

The Boston Symphony Orchestra brilliantly opened its twenty-eighth New York season last night before a splendidly appreciative audience which filled Carnegie Hall to overflowing. Few changes were to be observed in the orchestra's make-up. Gustav Strube has severed his long connection with the organization to become professor at the Peabody Conservatory of Music, in Baltimore, and there are one or two new faces in the wind section, otherwise the band's personnel is the same. There is the same finely finished execution, the same sure, smooth ensemble and perfect balance which have long characterized this orchestra.

This is Dr. Karl Muck's second consecutive year as conductor, and the full and intimate understanding between the musicians and their leader is at all times evident.

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From **TIMES**
Address: New York City
Date NOV 7 1913

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There was no solo performer at this concert. The programme began with Beethoven's seventh symphony, of which there was no new revelation and no new "reading." It was Beethoven's music as understood by the highest intelligence, sympathy, and devotion, played as Beethoven conceived it, with consummate skill and an entire command of all his requirements; and this is even better than a "reading." It was followed by Brahms's "Tragic Overture," a piece that rarely appears upon orchestra programmes. It is music of a certain outward austerity; profound in feeling, and mirroring, as one of its critics has said, the grandeur, the loftiness, the deep earnestness, of tragic character. It is not necessary to connect it with any particular drama, as some have insisted upon doing; for the music stands for itself and is complete by itself, and speaks with an eloquence that Brahms has not often surpassed. The performance gave the fullest utterance to all its eloquence, in its rich and dark orchestral color, an example of how justly and completely Brahms's orchestration interprets the essential quality of his musical inspiration, how perfectly fitted it is to such an interpretation. The playing by the orchestra penetrated to the very essence of the work.

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Date NOV 7 191

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Brahms, Liszt and Wagner Contribute to Complete Rich Programme.

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The symphony in A is a delightful number with which to begin a season's offerings. Familiar as it is to all music lovers it can never be wearisome, even when played but indifferently. When given as it was last night it satisfies every artistic demand, filling the ear with loveliest melody, with captivating rhythms, with fastidiously colored instrumentation and the spirit with poetic imagery.

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rk, 1884

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NIGHT CLASSES FILLED

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Date ______________ NOV 7 1913

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Great Crowd at Carnegie Hall at Its First Series of the Winter.

NO SOLO ON PROGRAMME

Dr. Karl Muck Remains Conductor, but Many New Faces Among the Players.

The Boston Symphony Orchestra made its first visit to New York yesterday, beginning its twenty-eighth season here with a concert in Carnegie Hall. It comes more firmly intrenched than ever in the admiration of New York music-lovers. The hall was completely filled last evening, and there is said to be not a single seat to be had for any of the nine concerts that are to follow during the season. Nor has the orchestra ever more fully deserved this admiration and esteem, for it has never played more superbly than it did at this concert or more deeply absorbed the attention and roused the delight of its listeners. Dr. Karl Muck returns as its conductor, and there are a number of new faces to be seen among the players. But the quality of its performance has not changed; it is a quality of perfection in tone, in balance, in pliability and flexibility under the conductor's hands, in sheer beauty in every particular.

There was no solo performer at this concert. The programme began with Beethoven's seventh symphony, of which there was no new revelation and no new "reading." It was Beethoven's music as understood by the highest intelligence, sympathy, and devotion, played as Beethoven conceived it, with consummate skill and an entire command of all his requirements; and this is even better than a "reading." It was followed by Brahms's "Tragic Overture," a piece that rarely appears upon orchestra programmes. It is music of a certain outward austerity; profound in feeling, and mirroring, as one of its critics has said, the grandeur, the loftiness, the deep earnestness, of tragic character. It is not necessary to connect it with any particular drama, as some have insisted upon doing; for the music stands for itself and is complete by itself, and speaks with an eloquence that Brahms has not often surpassed. The performance gave the fullest utterance to all its eloquence, in its rich and dark orchestral color, an example of how justly and completely Brahms's orchestration interprets the essential quality of his musical inspiration, how perfectly fitted it is to such an interpretation. The playing by the orchestra penetrated to the very essence of the work.

There was a more popular kind of brilliancy in Liszt's sonorous and melodious symphonic poem "Les Préludes," the only really familiar one among his compositions in this form; and the programme was ended with Wagner's overture to "The Flying Dutchman." The audience was stirred to great enthusiasm all through the concert. After the symphony Dr. Muck made his men rise to share the applause.

From ERICAN
Address: New York City.
Date ______________

Est 1884

MUCK SYMPHONY MUSICIANS GIVE INITIAL CONCERT

Boston Orchestra Performs Four Great Masterpieces Before Big Audience in Carnegie Hall.

The Boston Symphony Orchestra, under Dr. Karl Muck, gave its first concert for the season at Carnegie Hall last evening. The visitors attracted the customary large and fashionable audience, with the usual complement of standees.

The programme contained but four numbers, but these were very giants of composition. The opening number was Beethoven's Seventh Symphony, a work which has been pronounced by several authorities to be "the essence and spirit of the dance." A more sympathetic or convincing interpretation than the one given last evening would be inconceivable. From its beginning Dr Muck kept his men absolutely under control. Every beat of his baton was lucid to the audience and obeyed by the musicians. The melodious and delicate texture of the first movement; the profound and rhythmic second; the brilliant and scintillating third, and the joyous, vivacious last, were all presented with proper Beethovian appreciation and understanding.

Brahms' "Tragic" overture was the second offering. The work teems with expressive motifs, and, according to the programme notes, is supposed

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SUN

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The various contrasts of tender fantasy and affecting pathos marked the overture throughout, and these were artistically and understandingly portrayed.

Liszt's Symphonic Poem, "Les Preludes," and the overture to Wagner's "Flying Dutchman," earned and received the enthusiasm of the audience. At to-morrow afternoon's concert works by Glazounoff, Smetana, Franck and Dvorak will be given.

From SUN
Address: New York City.
Date ______________

BOSTON SYMPHONY ORCHESTRA PLEASES

Exceptionally Fine Rendering of Beethoven's Music.

DR. MUCK'S WARM WELCOME

Brahms, Liszt and Wagner Contribute to Complete Rich Programme.

The first visit of the Boston Symphony Orchestra in a musical season might properly be accorded the rank of an event. It is certain that in the estimation of this public it stands second to nothing, except, of course, the first night of the opera, which, however, presents a distinctly marked difference. The concerts of the Bostonian performers do not stir the depths of society. While they are not ignored by those society people who are fervent lovers of good music in all its manifestations, they appeal rather to that body of serious devotees of the tonal art which concerns itself more with analysis and reflection than with other joys of living.

The audience which assembled last evening in Carnegie Hall at the first concert of the current season was large and numbered many who are well known in the activities of the town. The reception bestowed upon Dr. Karl Muck, the conductor, when he walked upon the stage, was long and hearty, but the applause which followed some of the music betokened feelings which not even the reappearance of a favorite director could arouse.

Programme Rich in Opportunities.

The programme consisted of Beethoven's seventh symphony, the "Tragic" overture of Brahms, Liszt's symphonic poem, "Les Preludes" and the overture to Wagner's "Flying Dutchman." It was not a perfectly symmetrical arrangement, but it served its purpose in furnishing opportunities for the display of the finest qualities of the admired orchestra.

The symphony in A is a delightful number with which to begin a season's offerings. Familiar as it is to all music lovers it can never be wearisome, even when played but indifferently. When given as it was last night it satisfies every artistic demand, filling the ear with loveliest melody, with captivating rhythms, with fastidiously colored instrumentation and the spirit with poetic imagery.

Dr. Muck elected to make haste slowly in most of his tempi, but he kept in mind the guiding theme, "Without haste, without rest." There was no labored effort to set forth a new reading, no search after hitherto hidden messages in the middle voices of the harmony, no emphatic treatment of dynamic nuances or time modifications. Yet from beginning to end all the voices of the great orchestra sang eloquently, with unsurpassable beauty of tone, with exquisite balance, with delicately finished phrasing, with a marvellous range of sound, rising from the whisper of a perfect pianissimo to the full throated proclamation of fortissimo which had power without violence.

Elegantly Polished Delivery.

A more elegantly polished delivery of the music it would be difficult to conceive; yet there was never wanting the note of Beethoven's virility. The highest achievements in this lovely performance were found in the second and third movements. Especially in the trio of the scherzo the superbly executed vocal effect of a messa di voce by the wind instruments, coupled as it was with a crystalline clarity of balance, left the ear ravished with pure beauty.

But nothing can be gained by extending the description of this concert. We shall hear an overwhelming quantity of music in the course of the season, but it seems unlikely that anything can obliterate the memory of last evening's delivery of Beethoven's seventh symphony. The first matinee of the orchestra will take place to-morrow, when Glazounov's fifth symphony, Smetana's "Bartered Bride" overture, Franck's symphonic poem, "Les Eolides" and Dvorak's "Husitska" overture will be played. As at last evening's entertainment, there will be no soloist.

From POST NOV 1 1913
Address: New York
Date

The Boston Symphony Orchestra will make its first visit of the season to New York the coming week, giving a concert in Carnegie Hall on Thursday evening, November 6, at 8:15, and Saturday afternoon, November 8, at 2:30. The programme for Thursday night is as follows: Beethoven, Symphony in A major, No. 7; Brahms, "Tragic" Overture; Liszt, Symphonic Poem, "Les Preludes"; Wagner, Overture to "The Flying Dutchman." The programme for Saturday afternoon will be as follows: Glazounoff, Symphony No. 5; Smetana, Overture, "The Sold Bride"; Franck, Symphonic Poem, "Les Eolides"; Dvořák, Dramatic Overture, "Husitska." At the December concerts the soloist will be, on both occasions, the eminent violinist, Fritz Kreisler.

AMERICAN
Address: New York City.
Date NOV 2 1913

BOSTON SYMPHONY OPENING.

The first pair of concerts by the Boston Symphony Orchestra will be given at Carnegie Hall on Thursday evening, November 6, and Saturday afternoon, November 8. The programme for the evening concert will consist of Beethoven's Seventh Symphony, Brahms's "Tragic" overture, Liszt's symphonic poem, "Les Preludes," and Wagner's "Flying Dutchman" overture. For Saturday Dr. Muck will present Glazounoff's Fifth Symphony, Smetana's "Bartered Bride" overture, Franck's symphonic poem, "Les Eolides," and Dvorak's dramatic overture, "Husitska." At the next pair of concerts December 4 and 6, Kreisler will be the soloist.

From CITIZEN
Address: Brooklyn, N. Y. 3
Date

MISS FARRAR ILL.

Indisposition Keeps Singer from Going to Baltimore.

A slight indisposition and fear of a cold kept Miss Geraldine Farrar, soprano, from traveling to Baltimore, Md., and singing there last night as soloist with the Boston Symphony Orchestra. Yesterday morning she was suffering from a slight hoarseness and consulted Dr. H. Holbrook Curtis. He advised her not to go to Baltimore, saying that if the hoarseness increased it would be a serious matter, as she is to sing in the opening performance of "Manon" in the Metropolitan Opera House a week from Monday.

Miss Farrar sang with the Boston Symphony Orchestra in Philadelphia on Monday, after which she returned to her home. Last night's concert was to have been the last of her long series.

NIGHT CLASSES FILLED

From HERALD
Address: New York City
Date NOV 2 1913

CONCERT SEASON STRIKES ITS PACE

It can fairly be said that the music season has struck its pace. Last week was a fair example of what music devotees may expect each week from the present time until the late spring. And the present week also is charged with musical offerings numerous and important enough to please the multitude that revel in the classics and spurn popular music.

Notable among the week's musical events will be the first appearance here this season of the Boston Symphony Orchestra. Dr. Karl Muck again is its leader, and will prove his prowess at Carnegie Hall on Thursday evening and Saturday matinee. There will be neither novelties nor soloists for these two affairs, but it will be sheerly the Boston Orchestra which will prove the lodestone.

Thursday night's programme contains Beethoven's Seventh Symphony, Brahms' "Tragic" overture, Lizst's symphonic poem "Les Preludes" and Wagner's "Flying Dutchman" overture.

For the Saturday matinée the following will be played:—Glazounoff Symphony No. 5, Cesar Franck's symphonic poem "Les Eolides" and two overtures, Smetana's "Bartered Bride" and Dvorak's dramatic overture, "Husitska."

* * *

BUT this will not be all of the week's orchestral concerts. T[illegible]
[illegible]phony Society, [illegible]

From EVENING WORLD
Address: New York
Date NOV 7 1913

Boston Symphony Orchestra Heard

By Sylvester Rawling.

THE Boston Symphony Orchestra, at Carnegie Hall last night, gave the first concert of its twenty-eighth season in New York. There was a warm welcome for Dr. Karl Muck, the conductor, when he first appeared before the crowded audience, which held the elect of New York music lovers, besides a fine array of people of fashion. It was not ever thus. Time was—not so long ago—when the Boston men played to sparsely filled houses; but the superlative qualities of the band gained for it new adherents every year until now the subscription is full, with a waiting list.

Dr. Muck's programme was not severe. It might be called popular even. It consisted of Beethoven's Seventh Symphony, Brahms's "Tragic" overture, Liszt's symphonic poem, "The Preludes," and Wagner's overture to "The Flying Dutchman. Each was played with amazing virtuosity. Indeed, when it was all over one was left to wonder whether something of appeal to sentiment had not been sacrificed in the achievement of such marvellous precision, and—if one may say it—of such mechanical perfection. At any rate, the audience was aroused to show marked demonstrations of approval. Dr. Muck was recalled many times and twice the entire orchestra was made to rise in acknowledgment of the plaudits.

From WORLD
Address: New York City.
Date

BOSTON SYMPHONY WINS APPLAUSE ONCE MORE.

Opening of Twenty-eighth Season Here Is Enthusiastically Welcomed by Audience.

The Boston Symphony Orchestra, an old musical friend, always welcome, beginning its twenty-eighth New York season in Carnegie Hall last evening, demonstrated, as it so often has in the past, what a highly efficient, thoroughly trained orchestra can do under the guidance of a genuine conductor. There is always apparent in the work of this orchestra a personal effort of every member to achieve the best possible.

Last night the distinguished organization was in excellent condition, but oddly enough, scarcely up to the technical and artistic accomplishments shown at other times. In spite of the superior performance given, there were moments when the tendency to momentary raggedness was apparent, while the customary warmth of tone seemed missing.

Nevertheless, there was adequate compensation in the generally smooth interpretation of Beethoven's seventh symphony and the vitality imparted to Brahm's "Tragic" overture and the color revealed in the "Flying Dutchman" overture. The Liszt symphonic poem, "Les Preludes," seemed to carry the least artistic value.

From the standpoint of the audience, everything was perfection, and the applause after the symphony compelled Conductor Karl Muck to cause his musicians to rise in acknowledgment. This fine director led with his customary authority and incisiveness.

[illegible] EVENING TELEGRAM
[illegible]: New York
NOV [illegible] 1913

The Boston Symphony Orchestra brilliantly opened its twenty-eighth New York season last night before a splendidly appreciative audience which filled Carnegie Hall to overflowing. Few changes were to be observed in the orchestra's make-up. Gustav Strube has severed his long connection with the organization to become professor at the Peabody Conservatory of Music, in Baltimore, and there are one or two new faces in the wind section, otherwise the band's personnel is the same. There is the same finely finished execution, the same sure, smooth ensemble and perfect balance which have long characterized this orchestra.

This is Dr. Karl Muck's second consecutive year as conductor, and the full and intimate understanding between the musicians and their leader is at all times evident.

Last night's concert was without an assisting solo artist and offered nothing in the way of novelty; in fact, comprised none but familiar numbers in the symphonic repertoire, all of which have been heard here many times. Dr. Muck's rendering of the "Tragic" overture of Brahms was fraught with portentous fire and gloom, befitting th[illegible] own [illegible]ception, and ma[illegible]

In Beet[illegible]

From TIMES
Address: New York City
Date NOV 7 1913

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Date

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[50]

From JOURNAL
Address: New York
Date NOV 7 - 19

Establish

Warm Greeting to Boston Symphony at First Concert

Carnegie Hall has been the shell of many and often strange reverberatory musical exhalations. Singers sing there and orchestras play there, and violinists and pianists seek this resonant refuge for the doing and undoing of divers things. But among all these activities in the realm of sound, few challenge the memory for reasons of substantial importance. There is one art to which singers and orchestras and instrumentalists rarely attain—namely, the art of evocation. Last night proved to be one of these rare occasions, for there occurred a veritable evocation of the spirit of Ludwig von Beethoven.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, for the first visit of the season of this organization, played Beethoven's Seventh Symphony. It was a fitting choice for the opening of the Boston Orchestra's season here. Seldom, indeed, has this work been played with such penetrative eloquence. The inner spirit of the master was revealed.

Many minds have found many things in the Seventh Symphony. Schumann found the second movement to be the depiction of a marriage ceremony. Marx, the German pedagogue, thought it a story of the Moors of Spain. Wagner believed it to be "the apotheosis of the dance," and thus he has been posthumously responsible for Miss Isadore Duncan's antics with it. Philip Hale, the inexhaustible commentator of the Boston Symphony programmes, reiterates that "it escapes the commentator." As the landscape is to the eye of the beholder, so the symphony is in the ear of the hearer." But what did Dr. Muck find in it?

This orchestral conductor found Beethoven in it. It was the Beethoven who had passed his fortieth year, the Beethoven who had learned nearly all the things that life offers—except resignation. It was the Beethoven who still found life surging up within him, the Beethoven of an unsatisfied, uncompleted personality, the Beethoven who craved mightily a joie de vivre, profound and complete.

This was Dr. Muck's exposition of the Seventh Symphony—only the word "exposition" is unsuitable and unsatisfactory; rather let one repeat the word, "revelation." Revelation began with the arresting introduction and reached its climax in the proclamation of the allegretto. This slow movement was what life held for the master of Bonn in the still hours when he looked inward and knew.

Yet the allegretto is not all of the Seventh Symphony. It is, perhaps, the key to its turbulence, it sets the seal of explanation upon the presto and doggedly wild finale. Life offers so little! Creation of beauty is the sweat of the soul and is travail. The creative artist is human and yearns, as any other human, for the living beauties of life itself. The Seventh Symphony is an outburst of desire for the quivering warmth of what life may offer.

And it was in this spirit of interpretation that Dr. Muck guided his men to play it.

There were, of course, other items on this programme. Listeners to music must have their allotted quantity. Dr. Muck paved the way down the incline with Brahms's "Tragic Overture," a not unworthy first step, and thereafter descended rather abruptly with Liszt's "Les Preludes," closing with the Wagner overture to "Der Fliegende Hollaender."

The Brahms overture, to the discredit of our conductors in New York, is seldom played here. It should be heard oftener. Dr. Muck's fine insight was here again on display. The obviousness of the Liszt tone poem was lost in the virtuosoship with which the orchestra handled it, and the Wagner overture was a brilliant delight as the Boston men played it.

From EVENING MAIL
Address: New York City.
Date

MUS NOTES.

By EMILIE RANCES BAUER.

The Boston Symphony Orchestra under Dr. Muck opened its season last night in Carnegie Hall. Although this is a day of ultramodern tendencies, Dr. Muck returned to the form of musical diversion which included Beethoven's seventh symphony, Liszt's "Les Preludes" and the overture to Wagner's "Flying Dutchman." The only compromise was Brahms' "Tragic" overture, and even Brahms is no longer strong diet for the average concertgoer of the day.

The orchestra has undergone a few changes in its personnel, among which may be mentioned the harp, Alfred Holy replacing the late Heinrich Schuecker, who died at his post last season. This splendid organization is in its usual brilliant form, and in the high degree of perfection with which the familiar old numbers were presented the audience found its pleasure. The orchestra [illegible] play in Brooklyn to-night and in [illegible] Hall again to-morrow after-

York, 1884

From PRESS
Address: New York
Date NOV 7 - 1913

Est

BOSTON ORCHESTRA OPENS SEASON HERE

Appreciative Gathering in Carnegie Hall—Dr. Muck Not at His Best.

There is always much rejoicing among those who really are connoisseurs and among those who think they are when the Boston Symphony Orchestra begins its yearly musical ministration in New York. It was a foregone conclusion, therefore, that the first concert of that famous organization's twenty-eighth season in this city would attract a large and fashionable audience to Carnegie Hall last night, although Dr. Muck presented a programme which had nothing of special interest and did not enlist the services of a soloist.

Hardly a seat, in fact, was vacant when the great German conductor took his place on the platform, and by the time he had reached the third movement of Beethoven's Symphony in A major, No. 7, more than a few standees were clasping the rail in the rear of the parquet.

Like our own Philharmonic and Symphony orchestras, the band of virtuosi from the Hub has taken several new players into its ranks. To judge from yesterday's experience, however, the changes seem to have made little difference in the quality and general efficiency of an organization which is generally acknowledged to be second to none in the world.

In the Beethoven Symphony and Brahms's "Tragic" overture the euphony, transparency, unanimity, balance and precision of the orchestra approached close to perfection. There were times, however, as in the Finale of the Symphony, which did not express all of the "bacchantic" joy the composer had in mind, and in Liszt's "Preludes," which lacked something in impassioned vehemence, when, despite the rhythmical incisiveness and dynamic vigor of the performance, it almost seemed as if Dr. Muck and his willing disciples were not yet in perfect spiritual accord.

It is quite possible, of course, that Dr. Muck did not happen to be in one of his best moods. Eloquent, to be sure, in its quiet dignity and power was his performance of the first movement of Beethoven's seventh; finely effective his pompously droll interpretation of the Allegretto, but occasionally his readings seemed to be a little too precise and finical. One longed for a little spontaneity, a little emotional abandonment, for which the programme, closing with Wagner's "Flying Dutchman" overture, gave a few, if not many, opportunities.

MAX SMITH.

From HERALD
Address: New York City
Date

Est 884

Orchestra from Boston Gives Rousing Concert

◆

Dr. Karl Macks Conducts as Famous Body of Musicians Start Twenty-Eighth New York Season.

◆

There was need of no soloist to attract an audience to Carnegie Hall last night, where the Boston Symphony Orchestra gave the first concert of its twenty-eighth season in New York. The big auditorium was completely sold out and scores of disappointed ones turned away empty handed from the box office. Dr. Karl Muck is again conductor, and when he appeared he was greeted with applause. That demonstration was mild, though, compared to later ones, was several times the handclapping was so prolonged that Dr. Muck asked the musicians to rise and acknowledge it.

And the applause was well earned, for a more wonderful exhibition of playing the orchestra scarcely ever has given here. There are some new artists in the ensemble, and all the changes appear to be for the better. In the matter of tone balance, precision of attack and lusciousness of sound the orchestra is better than ever.

The widest range of dynamic expression was shown, the orchestra leaping from a whispering pianissimo to a thundering climax with amazing quickness and surety, following the lead of its conductor's baton with unfailing precision. As though to prove the absolute confidence Dr. Muck has in his men and in their training, he allowed them to play a section of Beethoven's Seventh Symphony without lifting his baton and they did it superbly. The first movement was impressively measured in the introduction and rhythmically alert in the Vivace. The second movement was played exquisitely; the Presto mirrored the spirit of joy and the final Allegro was the embodiment of hilarious dance. Although the last movement was played at terrific speed there was no sacrifice of clarity.

The remaining numbers were Brahms' tragic overture, Liszt's "The Preludes," brilliantly played, and Wagner's overture to "The Flying Dutchman." The latter number, in the matter of dash and stirring spirit, was probably the best

[5]

From TRIBUNE
Address: New York City.
Date NOV

Established:

DR. CARL MUCK.
(Photo copyright by Garo.)

THE BOSTON ORCHESTRA

A Virtuoso Band's Appeal for Appreciation.

Possibly there was a note of pride under the apparent modesty of the programme of the first of this season's concerts by the Boston Symphony Orchestra, which took place last night in Carnegie Hall. No solo feature; no new music. Only the band and its leader to assert their right to a hearing in a city which from one point of view is more than amply provided with orchestral music of its own making, and a list of pieces which do not gain in beauty or significance when made the vehicle of conductors' whims that never entered the heads of their composers, but whose varied charms, like those of all good compositions, bring a new refreshment when given perfect expression. The Boston orchestra's capacity for making such a proclamation has been demonstrated over and over again for a longer time than the majority of its patrons in the metropolis now have sat under its ministrations. Some of those patrons have grown old in years with it, but their appreciation has been kept fresh by its playing even as its voice has been perennially rejuvenated by a wise business and artistic administration. Its career has been marked by changes, but not by decay, and its performances must remain vital and vigorous so long as they are directed by such genuinely recreative musicians as Dr. Muck.

A perfect understanding and complete sympathy exist between the orchestra and its patrons, and so last night's concert was one of those incidents of the musical season which are sufficiently described when the record of their occurrence is made. Those who heard it will not need to be reminded of how the music sounded, and to those who did not, any attempt at description would sound like hyperbole. The list of pieces was singularly put together, and the purposes of the selections and their arrangement can scarcely be guessed. The first part of the evening was filled with Beethoven's Symphony in A major. Then, after a pause of ten minutes, there followed Brahms's "Tragic" overture, Liszt's "Préludes" and the overture to "The Flying Dutchman"—a decided decrescendo, no doubt, in some minds. If Liszt's symphonic poem was chosen to disclose the brilliancy of the orchestra's tone and the virtuosoship of its players, it might be said that those qualities had ample and more dignified illustration in the symphony, especially in its last movement, which had a performance quite without a fellow, in this reviewer's memory. But the glistering tinsel was at least a foil for the sombre fabric of the Brahms music, and enabled Wagner's overture to assume a noble dignity. The audience filled every seat in the room, and the music filled it with enthusiasm.

H. E. K.

From GLOBE
Address: New York
Date

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From MORNING TELEGRAPH
Address: New York
Date NOV 7 - 1913

Establ

BOSTON SYMP ONY WELCOME R IEF

A Happy Contrast to Som Early Season Offerings.

HEAR MASTERS BY MA

By ALGERNON ST. JOHN-BRE

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Remember, too, that you are not asked to go to these concerts to support music. Music is no meretricious beauty needing factitious and expensive keeping. Nor is it a mere fashion to listen to such interpretations as were heard last night. Fashion in itself does not long extend its patronage, to the sternly intellectual and the highly conceived.

People go to the Boston Symphony concerts because they can hear a normal and accurately interpreted programme of masters by masters. I abstain from the use of the adjectives superb and divine, and the rest of the doubtful and amateurish vocabulary of excited bards and hysterical reviewers. One cannot say more than "normal." It is the epithet applied by a celebrated historian to a great character.

Beethoven's Seventh was played last night as it rarely has been and one found oneself wondering what Beethoven would have said himself had he heard his symphony delivered with such energy, such spirit and such delight. The audience was swept out of itself, and something very like subdued cheering, and something that was enthusiastic applause was heard on the conclusion of the four movements.

Brahms's "Tragic" overture led the second part. We are told that the tragedy Brahms had in mind when he composed this stately music was Shakespeare's "Hamlet," but the austerity of outline of the greater part of it is more suggestive, to certain minds, of the ideals of Hellenic tragedy. Liszt's "Les Preludes" and Richard Wagner's "The Flying Dutchman" overture were also in the programme. Dr. Karl Muck conducted, and he conducted as usual for the orchestra and for music, and not for his own celebration.

From SUN
Address: New York City.
Date

Estab

A NEW MUSIC SOCIETY.

Chamber Compositions in Unusual Styles to Be Presented.

A great deal is in a *name* when it is the Longy New York Modern Chamber Music Society. The first concert of the organization confidently bearing all this appellation took place last evening in Aeolian Hall. The founder and director of the society is Geogres Longy, the admirable first oboist of the Boston Symphony Orchestra, and his aids belong also to that assembly. They are J. Theodorowicz and A. Bak, violins; K. Rissland, viola; J. Keller, cello; A. de Voto, piano; A. Brooke, flute; G. Grisnez, clarinet; F. Hain, horn, and P. Sadony, basoon.

In addition to these there were special performers last evening, to wit, Carolyn Beebe, pianist; Marie Sundelius, soprano, and Alfred Holy, harp. The purpose of Mr. Longy's new organization is to introduce to this public chamber music compositions calling for more varied combinations than the works offered by string quartets or even by such bodies as our own much cherished Barrere Ensemble.

The programme began with Paul Juon's octet, opus 27, for violin, viola, cello, oboe, clarinet, bassoon and horn and piano. Miss Beebe was the pianist in this number, which was pleasing chiefly through its effective alternations and combinations of the instruments. The other numbers were a ballade by Debussy, Aubert's "Le Reve du Petit Chaperon Rouge," Henry Woollett's "Des Harpes dans le Soir," sung by Mrs. Sundelius, and Ravel's introduction and allegro for harp solo with string quartet, flute and clarinet.

Mr. Longy is himself an artist of the first rank and possesses fine taste. His associates are all thoroughly capable, and as the music to be offered by the new society is entirely out of the beaten track success should attend the venture.

From JOURNAL
Address: New York
Date NOV 7 - 1913
Establish

Warm Greeting to Boston Symphony at First Concert

Carnegie Hall has been the shell of many and often strange reverberatory musical exhalations. Singers sing there and orchestras play there, and violinists and pianists seek this resonant refuge for the doing and undoing of divers things. But among all these activities in the realm of sound, few challenge the memory for reasons of substantial importance. There is one art to which singers and orchestras and instrumentalists rarely attain—namely, the art of evocation. Last night proved to be one of these rare occasions, for there occurred a veritable evocation of the spirit of Ludwig von Beethoven.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, for the first visit of the season of this organization, played Beethoven's Seventh Symphony. It was a fitting choice for the opening of the Boston Orchestra's season here. Seldom, indeed, has this work been played with such penetrative eloquence. The inner spirit of the master was revealed.

Many minds have found many things in the Seventh Symphony. Schumann found the second movement to be the depiction of a marriage ceremony. Marx, the German pedagogue, thought it a story of the Moors of Spain. Wagner believed it to be "the apotheosis of the dance," and thus he has been posthumously responsible for Miss Isadore Duncan's antics with it. Philip Hale, the inexhaustible commentator of the Boston Symphony programmes, reiterates that "it escapes the commentator." As the landscape is to the eye of the beholder, so the symphony is in the ear of the hearer." But what did Dr. Muck find in it?

This orchestral conductor found Beethoven in it. It was the Beethoven who had passed his fortieth year, the Beethoven who had learned nearly all the things that life offers—except resignation. It was the Beethoven who still found life surging up within him, the Beethoven of an unsatisfied, uncompleted personality, the Beethoven who craved mightily a joie de vivre, profound and complete.

This was Dr. Muck's exposition of the Seventh Symphony—only the word "exposition" is unsuitable and unsatisfactory; rather let one repeat the word, "revelation." Revelation began with the arresting introduction and reached its climax in the proclamation of the allegretto. This slow movement was what life held for the master of Bonn in the still hours when he looked inward and knew.

Yet the allegretto is not all of the Seventh Symphony. It is, perhaps, the key to its turbulence, it sets the seal of explanation upon the presto and doggedly wild finale. Life offers so little! Creation of beauty is the sweat of the soul and is travail. The creative artist is human and yearns, as any other human, for the living beauties of life itself. The Seventh Symphony is an outburst of desire for the quivering warmth of what life may offer.

And it was in this spirit of interpretation that Dr. Muck guided his men to play it.

There were, of course, other items on this programme. Listeners to music must have their allotted quantity. Dr. Muck paved the way down the incline with Brahms's "Tragic Overture," a not unworthy first step, and thereafter descended rather abruptly with Liszt's "Les Preludes," closing with the Wagner overture to "Der Fliegende Hollaender."

The Brahms overture, to the discredit of our conductors in New York, is seldom played here. It should be heard oftener. Dr. Muck's fine insight was here again on display. The obviousness of the Liszt tone poem was lost in the virtuosoship with which the orchestra handled it, and the Wagner overture was a brilliant delight as the Boston men played it.

New York
NOV 7 - 1913

ON ORCHESTRA OPENS SEASON HERE

ppreciative Gathering in Carnegie Hall—Dr. Muck Not at His Best.

There is always much rejoicing among those who really are connoisseurs and among those who think they are when the Boston Symphony Orchestra begins its yearly musical ministration in New York. It was a foregone conclusion, therefore, that the first concert of that famous organization's twenty-eighth season in this city would attract a large and fashionable audience to Carnegie Hall last night, although Dr. Muck presented a programme which had nothing of special interest and did not enlist the services of a soloist.

Hardly a seat, in fact, was vacant when the great German conductor took his place on the platform, and by the time he had reached the third movement of Beethoven's Symphony in A major, No. 7, more than a few standees were clasping the rail in the rear of the parquet.

Like our own Philharmonic and Symphony orchestras, the band of virtuosi from the Hub has taken several new players into its ranks. To judge from yesterday's experience, however, the changes seem to have made little difference in the quality and general efficiency of an organization which is generally acknowledged to be second to none in the world.

In the Beethoven Symphony and Brahms's "Tragic" overture the euphony, transparency, unanimity, balance and precision of the orchestra approached close to perfection. There were times, however, as in the Finale of the Symphony, which did not express all of the "bacchantic" joy the composer had in mind, and in Liszt's "Preludes," which lacked something in impassioned vehemence, when, despite the rhythmical incisiveness and dynamic vigor of the performance, it almost seemed as if Dr. Muck and his willing disciples were not yet in perfect spiritual accord.

It is quite possible, of course, that Dr. Muck did not happen to be in one of his best moods. Eloquent, to be sure, in its quiet dignity and power was his performance of the first movement of Beethoven's seventh; finely effective his pompously droll interpretation of the Allegretto, but occasionally his readings seemed to be a little too precise and finical. One longed for a little spontaneity, a little emotional abandonment, for which the programme, closing with Wagner's "Flying Dutchman" overture, gave a few, if not many, opportunities.

MAX SMITH.

From TRIBUNE
Address: New York City.
Date NOV 7
Established:

DR. CARL MUCK.
(Photo copyright by Garo.)

THE BOSTON ORCHESTRA

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H. E. K.

From MORNING TELEGRAPH
Address: New York
Date NOV 7 - 1913
Establ

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From HERALD
Address: New York City
Date
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Orchestra from Boston Gives Rousing Concert

Dr. Karl Macks Conducts as Famous Body of Musicians Start Twenty-Eighth New York Season.

There was need of no soloist to attract an audience to Carnegie Hall last night, where the Boston Symphony Orchestra gave the first concert of its twenty-eighth season in New York. The big auditorium was completely sold out and scores of disappointed ones turned away empty handed from the box office. Dr. Karl Muck is again conductor, and when he appeared he was greeted with applause. That demonstration was mild, though, compared to later ones, was several times the handclapping was so prolonged that Dr. Muck asked the musicians to rise and acknowledge it.

And the applause was well earned, for a more wonderful exhibition of playing the orchestra scarcely ever has given here. There are some new artists in the ensemble, and all the changes appear to be for the better. In the matter of tone balance, precision of attack and lusciousness of sound the orchestra is better than ever.

The widest range of dynamic expression was shown, the orchestra leaping from a whispering pianissimo to a thundering climax with amazing quickness and surety, following the lead of its conductor's baton with unfailing precision. As though to prove the absolute confidence Dr. Muck has in his men and in their training, he allowed them to play a section of Beethoven's Seventh Symphony without lifting his baton and they did it superbly. The first movement was impressively measured in the introduction and rhythmically alert in the Vivace. The second movement was played exquisitely; the Presto mirrored the spirit of joy and the final Allegro was the embodiment of hilarious dance. Although the last movement was played at terrific speed there was no sacrifice of clarity.

The remaining numbers were Brahms' tragic overture, Liszt's "The Preludes," brilliantly played, and Wagner's overture to "The Flying Dutchman." The latter number, in the matter of dash and stirring spirit, was probably the

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From EVENING MAIL
Address: New York City.
Date
York, 1884

MUS NOTES.

By EMILIE RANCES BAUER.

The Boston Symphony Orchestra under Dr. Muck opened its season last night in Carnegie Hall. Although this is a day of ultramodern tendencies, Dr. Muck returned to the form of musical diversion which included Beethoven's seventh symphony, Liszt's "Les Preludes" and the overture to Wagner's "Flying Dutchman." The only compromise was Brahms' "Tragic" overture, and even Brahms is no longer strong diet for the average concertgoer of the day.

The orchestra has undergone a few changes in its personnel, among which may be mentioned the harp, Alfred Holy replacing the late Heinrich Schuecker, who died at his post last season. This splendid organization is in its usual brilliant form, and in the high degree of perfection with which the familiar old numbers were presented the audience found its pleasure. The orchestra play in Brooklyn to-night and in Hall again to-morrow after-

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Date
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UN
New York City.

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From GLOBE
Address: New York
Date NOV 7 1913

First Boston Symphony Concert This Season.

There was nothing to distinguish particularly the first local concert this season of the Boston Symphony Orchestra, which took place last evening in Carnegie Hall, from many in other seasons. Dr. Karl Muck, tall, thin, and Mephistophelian, again conducted it. The audience again completely filled the hall. It was again necessary to cull one's programme book at the northeast corner of Fifty-seventh street and Seventh avenue, less of a hardship than in cold, windy, or rainy weather, but still a gross absurdity.

To think that in a city of the size and pretensions of New York one must go to the northeast corner of any two streets to find the programme book for a concert in its largest concert hall by the foremost orchestra in the world is a rather disquieting reflection. However, thus and so one must do, unless one is resigned to missing the valuable annotations of Mr. Philip Hale, and there you are! No one that cares for the best music is going to stay away from Boston Symphony concerts if he can help it, for, when one has twice run the gantlet of automobiles and found refuge in Carnegie Hall there is the matchless performance of the Boston band to comfort one.

The programme last night was that with which the orchestra opened its season in Boston; Beethoven's Seventh Symphony, Brahms's "Tragic" overture, Liszt's tone poem "Les Préludes," and Wagner's "Flying Dutchman" overture. The performance of that most beautiful of all symphonies, the Seventh of the Immortal Nine, was such as to beggar praise. It seemed as if the scherzo could never have so exulted in its own glory. And the finale left you without the breath to shout the joy that was in you. Miss Isadora Duncan once danced here in public three movements (omitting the first) of this symphony. But neither that gifted woman, nor any other lone, lorn dancer, could have coped long with the symphony as Dr. Muck's men played it last night. It would have taken an infinite and superhuman terpsichorean host, its ascending ranks fading until lost in upper ether, to cope with that performance! It is getting to be a commonplace of orchestral concerts here for the men to rise after some one piece and acknowledge with their conductor the applause. After the Seventh Symphony yesterday such a proceeding seemed merely the inevitable.

It was well that there was a breathing space of ten minutes before the concert went on. The orchestra continued to play with the same virtuosity. If the effect was less, that was only because the material in hand was less. Of this part of the concert, however, the performance of the Brahms overture, impassioned, vital, noble, was something to be remembered long.

PITTS SANBORN.

From TIMES
Address: New York
Date NOV 9 1913

THE BOSTON SYMPHONY.

A Programme of Modern Music at Its Afternoon Concert.

The Boston Symphony Orchestra finished its doings in New York yesterday with its afternoon concert in Carnegie Hall. Dr. Muck gave another exemplification of his ideas about unity of style in programme-making in the programme for this concert, which consisted entirely of modern compositions. The symphony was Glazunow's fifth, apparently one of the best productions of this too fertile Russian composer, who is prone to say much when he has little to say. Dr. Muck had played the symphony here before, seven years ago, and it had previously been played by the Philharmonic Society under Anton Seidl.

There is in it the skill of a master of orchestration and a musician accomplished in the technical resources of his art, in thematic elaboration and formal structure. He must have tunes that win their way speedily, even if he helps himself with charming frankness from Verdi or Wagner. His first two movements are the best; and of these the first is the most valuable in its ideas. It "sounds" and makes an immediate and agreeable impression, even though the way in which the chief theme, obviously Wagnerian in its origin, shapes itself rhythmically, after its suggestion in the introduction becomes rather monotonous. The scherzo, a pretty piece of aerial and delicate orchestration, is suspiciously thin in substance. In the third movement there might desirably be more matter, even with less art; for what the composer says is not really so important as he would make it sound. And in the last he falls too vigorously upon a syncopated tune and drives it hard.

In the overture to Smetana's opera, "The Bartered Bride," the conductor found matter with which to exploit to the very highest the virtuosity of his orchestra. Has this overture ever been played at such a terrific tempo before, and withal so clearly and crisply, made so brilliantly voluble? It may well be doubted. It may also be doubted whether such a speed is really quite the best for the music, and whether it would not sound better taken with a shade less of such breathless haste. César Franck's symphonic poem "Les Eolides" can scarcely claim an important position among his orchestral works, for it is very tenuous, though pretty long. Doubtless it was meant to be only a picturesque and suggestive sketch; and its vaporous charm was wholly represented by the orchestra's performance.

The last number was Dvorak's "Husitska" overture, music in which the solemn proclamation of the Hussite hymn is made effective, and made to count for much through its long development and its combination with a melody of martial aggressiveness.

And so this was a "modern" programme, nothing in which reached very far below the surface of the musical waters. There was a "unity" in it in [illegible] least. Whether or not [illegible]

Address: New York City.
Date NOV 9 1913

MUSIC FROM BOSTON

A Day with the Orchestra and Chamber Musicians.

AN AMIABLE MUSCOVITE

Russian, Czechish, Slavonic and French Compositions.

There was much other music in towr yesterday, but that which filled the ears afternoon and evening, of those whos minds are attuned to higher things thai opera was chiefly supplied by the Bos tonian artists, who have made a monthl visit to the metropolis for many years Heretofore the visitors have been conten to give us orchestral music, but this yeal Major Higginson's melodious missioners have split themselves into two organizations, the smaller one of which, calling itself the Longy New York Modern Chamber Music Society, has set itself the task of fostering a kind of music for w the local Barrère Ensemble has for s time tried to create a field. Perha patient people, after hearing four h or so of the very good kind of m which is made in Boston, will be pensed of using so cumbersome a and permitted to speak of Mr. Longy his associates as the Longy Club; if it will become a weariness of the fles discuss their agreeable entertainm the first of which began in Aeolian last night, four hours and a half the Boston Symphony Orchestra had cluded its first afternoon concert in negie Hall.

The afternoon programme, like th Thursday evening, was unembarrassed by a solo performance, and likewise was made up of music which had been heard here before—some of it very often, some of it not often enough to have had the bloom of novelty rubbed off it. A circumstance worth a word of comment because of its musical character was that the all-pervasive German composer was without representation in either of the day's schemes. The afternoon symphony was by a Russian—Glazounow's fifth, in B flat; after it came two pieces by Czechs—the overture to "The Bartered Bride," by Smetana, and Dvorak's "Husitzka" overture, separated by a symphonic poem, "Les Eolides," by the Belgian César Franck. Mr. Longy gave his hearers music by the Russian, Paul Juon; the Frenchmen Debussy, Louis Aubert and Maurice Ravel, and a stranger to our concert list, who, though he was represented by French music with a French title, bears a name which has an English sound—Henry Woollett. Of his personality it is not given to us to speak.

In spite of all this there is no pressing call for a disquisition on nationalism in music. As a matter of fact there ought, after so much music played by musicians of the same calibre, to be no call for a disquisition of any sort. Three and a half or four hours of music, with only a brief space for rest, refreshment and the other affairs of life, ought to turn the most devoted reviewer into a recorder of events. Fortunately, the patrons of the concerts of our Boston visitors do not need much else; there is so much in their concerts which they have learned to take for granted. The Glazounow symphony in the afternoon evoked great enthusiasm; so it did on March 4 and 5, 1898, whon, under the direction of Mr. Seidl, it had its first performances on this side of the Atlantic in concerts of the Philharmonic Society.

Then it brought with it a pleasant feeling of surprise, for the audience was prepared for a rude shock, and it was almost startling to "meet up" with a new Russian (as they would say down Boston way) who was willing to win attention by persuasive methods, instead of arresting it vi et armis, so to speak. Borodin and other wild Muscovites were uppermost in the popular mind, and Russian who showed some respect f traditional forms of expression was u expected, to say the least. It was b natural then, as it was again yesterda that the listeners should yield the selves willing captives to his fine inst mental sonorities, should delight in t fascination of his jocose movement a enjoy his melodies and the treatm which he gave them all the more beca they brought with them no need brain-racking. Where they were m put to it to account for their pleasura emotions was in the case of the mus delineation which César Franck gave the somewhat mysterious daughters Æolus, which some years ago Dr. Frank Damrosch treated as musical pabulum for young people, though it is anything but that. "Les Eolides" is a composition whose value is still open to question. If its composer had given it a motto like the lines in Æschylus's "Prometheus Bound"

"—— Ah, me! again
I hear the sound of flutt'ring nigh; the air
Pants to the soft beat of light-moving wings,

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H. E. K.

From AMERICAN
Address: New York City.
Date NOV 9 1913
Established:

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From STAATSZEITUNG
Address: New York City.
Date

Erſtes Konzert der Boſtoner.

Das erſte einer Serie von fünf Konzerten giebt das rühmlichſt bekannte Boſtoner Symphonie-Orcheſter morgen Abend im Opernſaale der Academy of Music unter der Leitung von Dr. Karl Muck. Das gediegene Programm enthält Kompoſitionen von Beethoven, Brahms, Liszt und Wagner. Die Konzerte finden unter der Aegide des Brooklyn Inſtituts für Künſte und Wiſſenſchaften ſtatt.

From SUN
Address: New York City.
Date NOV 9 1913
Establishe

BOSTON ORCHESTRA IN MATINEE CONCERT

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From PUBLIC LEDGER
Address Philadelphia
Date NOV
Establis

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A Plea for "More Generous Criticism" of a Great Orchestra.

To the Editor of the Public Ledger:

Sir—I have just finished reading your critic's faint praise of the superb concert by the Boston Symphony Orchestra of last evening. It seems unfortunate that the critical faculty so often cannot rise above petty considerations of personal jealousy and should seek to create a rivalry where none can exist.

We all admire the Philadelphia Orchestra as a painstaking body of men, who, under their present leader, have made and are making rapid strides, but, to compare them to an orchestra of picked men with an experience of 32 years, under trained leaders, is an impossibility—there can, as yet, be no rivalry. With the hope, that in the future, we may read a more generous criticism of a great orchestra, that should [illegible] always welcomed by those who care for the finest art, believe me.

Philadelphia, Novem

[52]

From GLOBE
Address: New York
Date NOV 7 1913

First Boston Symphony Concert This Season.

There was nothing to distinguish particularly the first local concert this season of the Boston Symphony Orchestra, which took place last evening in Carnegie Hall, from many in other seasons. Dr. Karl Muck, tall, thin, and Mephistophelian, again conducted it. The audience again completely filled the hall. It was again necessary to cull one's programme book at the northeast corner of Fifty-seventh street and Seventh avenue, less of a hardship than in cold, windy, or rainy weather, but still a gross absurdity.

To think that in a city of the size and pretensions of New York one must go to the northeast corner of any two streets to find the programme book for a concert in its largest concert hall by the foremost orchestra in the world is a rather disquieting reflection. However, thus and so one must do, unless one is resigned to missing the valuable annotations of Mr. Philip Hale, and there you are! No one that cares for the best music is going to stay away from Boston Symphony concerts if he can help it, for, when one has twice run the gantlet of automobiles and found refuge in Carnegie Hall there is the matchless performance of the Boston band to comfort one.

The programme last night was that with which the orchestra opened its season in Boston; Beethoven's Seventh Symphony, Brahms's "Tragic" overture, Liszt's tone poem "Les Préludes," and Wagner's "Flying Dutchman" overture. The performance of that most beautiful of all symphonies, the Seventh of the Immortal Nine, was such as to beggar praise. It seemed as if the scherzo could never have so exulted in its own glory. And the finale left you without the breath to shout the joy that was in you. Miss Isadora Duncan once danced here in public three movements (omitting the first) of this symphony. But neither that gifted woman, nor any other lone, lorn dancer, could have coped long with the symphony as Dr. Muck's men played it last night. It would have taken an infinite and superhuman terpsichorean host, its ascending ranks fading until lost in upper ether, to cope with that performance! It is getting to be a commonplace of orchestral concerts here for the men to rise after some one piece and acknowledge with their conductor the applause. After the Seventh Symphony yesterday such a proceeding seemed merely the inevitable.

It was well that there was a breathing space of ten minutes before the concert went on. The orchestra continued to play with the same virtuosity. If the effect was less, that was only because the material in hand was less. Of this part of the concert, however, the performance of the Brahms overture, impassioned, vital, noble, was something to be remembered long.

PITTS SANBORN.

From TIMES
Address: New York
Date NOV 9 - 1913

THE BOSTON SYMPHONY.

A Programme of Modern Music at Its Afternoon Concert.

The Boston Symphony Orchestra finished its doings in New York yesterday with its afternoon concert in Carnegie Hall. Dr. Muck gave another exemplification of his ideas about unity of style in programme-making in the programme for this concert, which consisted entirely of modern compositions. The symphony was Glazunow's fifth, apparently one of the best productions of this too fertile Russian composer, who is prone to say much when he has little to say. Dr. Muck had played the symphony here before, seven years ago, and it had previously been played by the Philharmonic Society under Anton Seidl.

There is in it the skill of a master of orchestration and a musician accomplished in the technical resources of his art, in thematic elaboration and formal structure. He must have tunes that win their way speedily, even if he helps himself with charming frankness from Verdi or Wagner. His first two movements are the best; and of these the first is the most valuable in its ideas. It "sounds" and makes an immediate and agreeable impression, even though the way in which the chief theme, obviously Wagnerian in its origin, shapes itself rhythmically, after its suggestion in the introduction becomes rather monotonous. The scherzo, a pretty piece of aerial and delicate orchestration, is suspiciously thin in substance. In the third movement there might desirably be more matter, even with less art; for what the composer says is not really so important as he would make it sound. And in the last he falls too vigorously upon a syncopated tune and drives it hard.

In the overture to Smetana's opera, "The Bartered Bride," the conductor found matter with which to exploit to the very highest the virtuosity of his orchestra. Has this overture ever been played at such a terrific tempo before, and withal so clearly and crisply, made so brilliantly voluble? It may well be doubted. It may also be doubted whether such a speed is really quite the best for the music, and whether it would not sound better taken with a shade less of such breathless haste. César Franck's symphonic poem "Les Eolides" can scarcely claim an important position among his orchestral works, for it is very tenuous, though pretty long. Doubtless it was meant to be only a picturesque and suggestive sketch; and its vaporous charm was wholly represented by the orchestra's performance.

The last number was Dvorak's "Husitska" overture, music in which the solemn proclamation of the Hussite hymn is made effective, and made to count for much through its long development and its combination with a melody of martial aggressiveness.

And so this was a "modern" programme, nothing in which reached very far below the surface of the musical waters. There was a "unity" in it in [illegible] least. Whether or not [illegible]

Address: New York City.
Date NOV 9 1913

MUSIC FROM BOSTON

A Day with the Orchestra and Chamber Musicians.

AN AMIABLE MUSCOVITE

Russian, Czechish, Slavonic and French Compositions.

There was much other music in town yesterday, but that which filled the ears afternoon and evening, of those whose minds are attuned to higher things than opera was chiefly supplied by the Bostonian artists, who have made a monthly visit to the metropolis for many years. Heretofore the visitors have been content to give us orchestral music, but this year Major Higginson's melodious missioners have split themselves into two organizations, the smaller one of which, calling itself the Longy New York Modern Chamber Music Society, has set itself the task of fostering a kind of music for which the local Barrère Ensemble has for some time tried to create a field. Perhaps a patient people, after hearing four hours or so of the very good kind of music which is made in Boston, will be dispensed of using so cumbersome a title and permitted to speak of Mr. Longy and his associates as the Longy Club; if not, it will become a weariness of the flesh to discuss their agreeable entertainments, the first of which began in Aeolian Hall last night, four hours and a half after the Boston Symphony Orchestra had concluded its first afternoon concert in Carnegie Hall.

The afternoon programme, like that of Thursday evening, was unembarrassed by a solo performance, and likewise was made up of music which had been heard here before—some of it very often, some of it not often enough to have had the bloom of novelty rubbed off it. A circumstance worth a word of comment because of its musical character was that the all-pervasive German composer was without representation in either of the day's schemes. The afternoon symphony was by a Russian—Glazounow's fifth, in B flat; after it came two pieces by Czechs—the overture to "The Bartered Bride," by Smetana, and Dvorak's "Husitzka" overture, separated by a symphonic poem, "Les Eolides," by the Belgian César Franck. Mr. Longy gave his hearers music by the Russian, Paul Juon; the Frenchmen Debussy, Louis Aubert and Maurice Ravel, and a stranger to our concert list, who, though he was represented by French music with a French title, bears a name which has an English sound—Henry Woollett. Of his personality it is not given to us to speak.

In spite of all this there is no pressing call for a disquisition on nationalism in music. As a matter of fact there ought, after so much music played by musicians of the same calibre, to be no call for a disquisition of any sort. Three and a half or four hours of music, with only a brief space for rest, refreshment and the other affairs of life, ought to turn the most devoted reviewer into a recorder of events. Fortunately, the patrons of the concerts of our Boston visitors do not need much else; there is so much in their concerts which they have learned to take for granted. The Glazounow symphony in the afternoon evoked great enthusiasm; so it did on March 4 and 5, 1898, when, under the direction of Mr. Seidl, it had its first performances on this side of the Atlantic in concerts of the Philharmonic Society.

Then it brought with it a pleasant feeling of surprise, for the audience was prepared for a rude shock, and it was almost startling to "meet up" with a new Russian (as they would say down Boston way) who was willing to win attention by persuasive methods, instead of arresting it vi et armis, so to speak. Borodin and other wild Muscovites were uppermost in the popular mind, and a Russian who showed some respect for traditional forms of expression was unexpected, to say the least. It was but natural then, as it was again yesterday, that the listeners should yield themselves willing captives to his fine instrumental sonorities, should delight in the fascination of his jocose movement and enjoy his melodies and the treatment which he gave them all the more because they brought with them no need of brain-racking. Where they were more put to it to account for their pleasurable emotions was in the case of the musical delineation which César Franck gave to the somewhat mysterious daughters of Æolus, which some years ago Dr. Frank Damrosch treated as musical pabulum for young people, though it is anything but that. "Les Eolides" is a composition whose value is still open to question. If its composer had given it a motto like the lines in Æschylus's "Prometheus Bound"

"—— Ah, me! again
I hear the sound of flutt'ring nigh; the air
Pants to the soft beat of light-moving wings,

the propriety, if not the adequacy, of its brief subject might have been recognized, though its too extended treatment would still have been monotonous. To ask the listeners to accept it as a musical exposition of the long poem by De Lisle which Mr. Hale printed in his notes on the programme, was asking too much. But perhaps the fortunate ones who had the [illegible] reading the delightful excursion into ancient literature to which the annotator invited them. As for the performance of Smetana's overture, it was a delicious tour de force simply.

It is evidently the conviction of M. Longy, the brilliant hautboyist of the Boston band, that music is like jealousy which "doth make the meat it feeds on"; otherwise he would have hesitated to burden the local list with a new series of concerts in the field which has proved stubborn to M. Barrère and is this season to be occupied also by an organization much like M. Longy's in composition. His first concert had a fine body of intelligent listeners, and he strove to avoid the uquestioned wearisomeness of music of the kind which he is cultivating by mixing it with music for pianoforte, voice and harp. Nevertheless, his first number, the only one which could be called characteristic, was undeniably tedious. It was an octet by Paul Juon for violin (Mr. Theodorowicz), viola (Mr. Rissland), violoncello (Mr. Killer), Mr. Longy (oboe), Mr. Grisez (clarinet), Mr. Hain (horn), Mr. Sadony (bassoon) and Miss Carolyn Beebe (pianoforte). The wind instruments in Mr. Juon's music had an acridity which is never noticeable in the Boston Orchestra, which employs them all, and the composition itself had little to commend it beyond the Russian folk-time episode (in the style of the "Komarniskaia") of the first movement and the obviously national melody of its finale. On the whole, industry rather than inspiration seemed exemplified in the composition.

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MERICAN
New York City.
NOV 9 - 1913

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rom STAATSZEITUNG
ddress: New York City.
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SUN
New York City.
NOV 9 - 1913

BOSTON ORCHESTRA IN MATINEE CONCERT

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PUBLIC LEDGER
ess Philadelphia
NOV [illegible]

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Philadelphia, Nov[illegible]

[52]

From WORLD
Address: New York City.
Date NOV 9 - 1913

Est

SYMPHONY MUSIC NOT HURT BY A RAINY DAY

Boston Orchestra Again Shows Its Great Skill at Afternoon Concert in Carnegie Hall.

Bad weather for both strings and wood-winds seemed to have little effect upon those choirs of the Boston Symphony Orchestra at yesterday afternoon's concert in Carnegie Hall. The musicians played with remarkable spirit, thoroughly satisfying precision and a tone better than should have been expected in the circumstances.

Karl Muck's interpretation of the Glazounow first symphony resulted in a performance of this extremely colorful work little short of ideal. This symphonic music is very different from Beethoven's. In place of the calm classic qualities are the elements which characterize the foremost Russian composers. The scherzo and andante were notably well done, while the stirring allegro gave the Boston men full opportunity to display their snap and freedom of style.

Perhaps the finest achievement of the afternoon was the performance of Smetana's overture to "The Bartered Bride." Here the absolute technical unanimity and the effects in tonal shading left nothing to be desired.

Caesar Franck's symphonic poem "Eolides," most interesting because of its graceful instrumental treatment, and the Dvorak overture, "Hutsitska," completed the programme, which was appreciated by a large audience.

From EAGLE
Address: Brooklyn, N. Y.
Date

Esta 884

BOSTON SYMPHONY.

Rare Numbers by Master-Composers Played With Deepest Sympathy.

In regard to one agency of culture, at least, Brooklyn does herself proud. The great audiences which she turns out to the concerts of the Boston Symphony Orchestra would be a credit to any city in the world. The return of the orchestra, last night, to begin its new series, showed that every seat had been sold for the season, while there is a waiting list of 250 applicants, which means that the Institute could sell nearly 500 more seats for these concerts if the Academy had a third gallery, as originally planned and still may be constructed.

Dr. Muck has begun his new season in the spirit of peace on earth good will to men. The programme with which he opened his Carnegie Hall and his Brooklyn concerts had none of the striving or unrest of the modern school, and never for one bar did it raise the question, "What is music?" which rises in an angry glow from some of the combinations of Strauss and Debussy. It began with Beethoven's "Seventh Symphony," the centennial of whose first performance comes next month, and the most modern number on the programme, Brahms' "Tragic Overture," sounded the most like Beethoven. Indeed, if the programme offered any puzzle at all, it is why Dr. Muck chose to follow the symphony with this overture and rob both of those works of the effect of contrast. The harmonic material of both compositions and their general character are much alike, such contrast as there is coming from the inner spirit and being in that way difficult to grasp. If the two works are to be played in the same concert, it would seem the part of wisdom to separate them by a sharply contrasting number. That, at least, would be the psychologic plan of programme making, to which Theodore Thomas gave the weight of his long and successful experience.

But last night's audience of devoted music lovers was content to welcome back the superb orchestra on any terms which Dr. Muck chose to impose. The hearers basked eagerly in the sunshine of Beethoven's serene harmonies, which Wagner described as "the apotheosis of the dance," and they were hushed to intense attention by the pianissimos, especially in the second movement, in which the unrivaled delicacy and the unmatched beauty of tone of this orchestra reached their greatest perfection. It was a fine example of extreme virtuosity put to its proper use, the interpretation of beautiful music. And the orchestra well deserved the applause with which the audience showered upon it at the symphony's close.

The closely knit harmonies of Brahms' overture were followed with equal absorption, while the succession of the two compositions of the Beethoven style made very welcome and restful the smoothly flowing melodies of Liszt's "Les Preludes." That music was made familiar to Brooklyn twenty years ago, when it was a favorite on the programmes of Anton Seidl, but Seidl never had a brass choir of such golden tone as that which last night poured the very essence of virile beauty through those passages which the horns led. The [illegible] of contrast came from Wag- [illegible] to "The Flying Dutch- [illegible]

tone came as a stimulating relief after an evening which, however great its beauty, had yet tended toward monotony. Nobody has to "fix his mind" on Wagner. Wagner takes care of that, and as a rousement for a departing audience his "Flying Dutchman" over ture is capital.

This, the finest of all orchestras, will be Brooklyn again on Friday, December 5, with Fritz Kreisler as soloist.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date

Estab 884

BOSTON ORCHESTRA PLAYS UNASSISTED

Dr. Carl Muck Leads Programme of Classics in Crowded Opera House.

SEVENTH SYMPHONY PLAYED

Musicians Face Unique Situation for Season.

Boston's proudest artistic boast is in danger of being adopted by New York. Playing last night its first Brooklyn concert of the season, sandwiched in between its two initial appearances in Manhattan, the famous symphony orchestra endowed by Major Higginson faces a unique condition. All seats for the five concerts at the Academy of Music have been claimed by subscribers, and at Carnegie Hall a like situation prevails. Casual concert-goers in the greater city have no chance at all to hear the greatest orchestra in the world. The cry for more concerts in both boroughs next season is insistent, and the suggestion that Dr. Muck's band move down here bag and baggage is next in order.

Last night's Boston Symphony concert was one of pure classic delight. Beethoven, Brahms, Liszt and Wagner made up the programme. There was no assisting soloist, and no regrets were heard. Surely this remarkable orchestra is capable of playing an entire programme without help. Dr. Muck thought so, and has planned his opening concert in each city this year with a view to educating his public as to the capabilities of his musicians unassisted and alone. Furthermore, there were no sensations of any sort—no new selections, no revolutionary readings, nothing unexpected—merely music, nothing more.

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From TIMES
Address: New York
Date NOV 9 -

Establ 4

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Mr. Longy and his associates, of course, have long been playing this kind of music in Boston, and they bring with them to New York consummate skill and a perfection of ensemble attained through long experience and an intimate mutual understanding. Consequently, the new organization made an admirable impression, so far as its playing was concerned. But it may be hoped that the literature of modern chamber music for wind and strings has something more interesting to offer than the octet by Paul Juon, Op. 27, which was the principal number of this first programme.

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Mrs. Marie Sundelius, soprano, sang songs by Debussy, "Ballade"; Louis Aubert, "Le Rêve du petit chaperon rouge," from the opera "Le Forêt Blue," produced last season in Boston, and Henry Woollett, "Des Harpes dans le Soir," all of moderate interest and in the most advanced modern French idiom. She has obviously a strong sympathy with the style, and sang the songs with full conviction.

Last upon the programme was an Introduction and Allegro for harp by Maurice Ravel, played by Mr. A. Holy the Boston Orchestra, accompanied string quartet, flute, and clarinet.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date

Establ 84

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"The sensation of a visiting artist"—in other words, the prima donna fever transferred from its operatic habitat to the realm of symphony; the feeling that there must be a name in red capitals to smite one between the eyes when passing the billboard, otherwise the concert is no event. But is there such an attitude among patrons of the symphony? At the concerts of the Boston orchestra usually one-third or one-fourth of the programme is monopolized by the assisting artist. So great is the hold of the devoted players under the baton of Dr. Muck upon their audiences that more frequently than otherwise regrets are heard that they do not play right through from start to finish.

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From POST
Address: New York
Date NOV [illegible] 1913

MUSIC AND DRAMA

Boston Symphony Orchestra.

The Boston Symphony Orchestra always seems well-nigh, if not absolutely, perfect to its enthusiastic patrons (particularly in New York, where it always does its best to live up to its reputation); but the keen ears of a specialist like Dr. Karl Muck detect flaws which escape others. Consequently, he, just like his friend, Josef Stransky, of our Philharmonic (which has just been so cordially applauded and praised in Boston), has made some changes in his orchestra which doubtless helped to make last night's concert in Carnegie Hall a marvel of precision, color, and shading. Truly, orchestral virtuosity can go no farther. After two of the numbers—Beethoven's seventh symphony and Liszt's "Les Préludes"—the applause persisted until the conductor had made his players get on their feet to share it.

Wagner's "Flying Dutchman" overture also was loudly acclaimed, and if there was less applause after the "Tragic Overture," the fault was not that of Karl Muck, but of Johannes Brahms, who nodded dreadfully when he wrote this wearisome composition, which is neither tragic nor otherwise appealing. It cannot be named on the same day with his eloquent and stirring "Academic Overture," which was composed about the same time.

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n MORNING TELEGRAPH
ress: New York
1913

sh 84

BOSTON SYMPHONY BACK ONCE MORE

Performs, Among Other Numbers, Caesar Franck's Symphonic Poem, "The Children of Aeolus."

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Fifth Symphony by Glazounoff, a Writer of the Russian School, Is Also Given.

By ALGERNON ST. JOHN-BRENON.

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From WORLD
Address: New York City. NOV 9 - 1913
Date
Est

SYMPHONY MUSIC NOT HURT BY A RAINY DAY

Boston Orchestra Again Shows Its Great Skill at Afternoon Concert in Carnegie Hall.

Bad weather for both strings and wood-winds seemed to have little effect upon those choirs of the Boston Symphony Orchestra at yesterday afternoon's concert in Carnegie Hall. The musicians played with remarkable spirit, thoroughly satisfying precision and a tone better than should have been expected in the circumstances.

Karl Muck's interpretation of the Glazounow first symphony resulted in a performance of this extremely colorful work little short of ideal. This symphonic music is very different from Beethoven's. In place of the calm classic qualities are the elements which characterize the foremost Russian composers. The scherzo and andante were notably well done, while the stirring allegro gave the Boston men full opportunity to display their snap and freedom of style.

Perhaps the finest achievement of the afternoon was the performance of Smetana's overture to "The Bartered Bride." Here the absolute technical unanimity and the effects in tonal shading left nothing to be desired.

Caesar Franck's symphonic poem "Eolides," most interesting because of its graceful instrumental treatment, and the Dvorak overture, "Hutsitska," completed the programme, which was appreciated by a large audience.

From EAGLE
Address: Brooklyn, N. Y.
Date
Esta 884

BOSTON SYMPHONY.

Rare Numbers by Master-Composers Played With Deepest Sympathy.

In regard to one agency of culture, at least, Brooklyn does herself proud. The great audiences which she turns out to the concerts of the Boston Symphony Orchestra would be a credit to any city in the world. The return of the orchestra, last night, to begin its new series, showed that every seat had been sold for the season, while there is a waiting list of 250 applicants, which means that the Institute could sell nearly 500 more seats for these concerts if the Academy had a third gallery, as originally planned and still may be constructed.

Dr. Muck has begun his new season in the spirit of peace on earth good will to men. The programme with which he opened his Carnegie Hall and his Brooklyn concerts had none of the striving or unrest of the modern school, and never for one bar did it raise the question, "What is music?" which rises in an angry glow from some of the combinations of Strauss and Debussy. It began with Beethoven's "Seventh Symphony," the centennial of whose first performance comes next month, and the most modern number on the programme, Brahms' "Tragic Overture," sounded the most like Beethoven. Indeed, if the programme offered any puzzle at all, it is why Dr. Muck chose to follow the symphony with this overture and rob both of those works of the effect of contrast. The harmonic material of both compositions and their general character are much alike, such contrast as there is coming from the inner spirit and being in that way difficult to grasp. If the two works are to be played in the same concert, it would seem the part of wisdom to separate them by a sharply contrasting number. That, at least, would be the psychologic plan of programme making, to which Theodore Thomas gave the weight of his long and successful experience.

But last night's audience of devoted music lovers was content to welcome back the superb orchestra on any terms which Dr. Muck chose to impose. The hearers basked eagerly in the sunshine of Beethoven's serene harmonies, which Wagner described as "the apotheosis of the dance," and they were hushed to intense attention by the pianissimos, especially in the second movement, in which the unrivaled delicacy and the unmatched beauty of tone of this orchestra reached their greatest perfection. It was a fine example of extreme virtuosity put to its proper use, the interpretation of beautiful music. And the orchestra well deserved the applause with which the audience showered upon it at the symphony's close.

The closely knit harmonies of Brahms' overture were followed with equal absorption, while the succession of the two compositions of the Beethoven style made very welcome and restful the smoothly flowing melodies of Liszt's "Les Preludes." That music was made familiar to Brooklyn twenty years ago, when it was a favorite on the programmes of Anton Seidl, but Seidl never had a brass choir of such golden tone as that which last night poured the very essence of virile beauty through those passages which the horns led. The real sense of contrast came from Wagner's overture to "The Flying Dutch- [illegible]

[illegible] tone came as a stimulating relief after an evening which, however great its beauty, had yet tended toward monotony. Nobody has to "fix his mind" on Wagner. Wagner takes care of that, and as a rousement for a departing audience his "Flying Dutchman" over ture is capital.

This, the finest of all orchestras, will be [illegible] Brooklyn again on Friday, December 5, with Fritz Kreisler as soloist.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date
Estab 884

BOSTON ORCHESTRA PLAYS UNASSISTED

Dr. Carl Muck Leads Programme of Classics in Crowded Opera House.

SEVENTH SYMPHONY PLAYED

Musicians Face Unique Situation for Season.

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From TIMES
Address: New York
Date NOV 9 - 1913
Establi 884

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From STANDARD UNIC
Address: Brooklyn
Date
Establ

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53

NOV [illegible] 1913

[illegible] AND DRAMA

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From MORNING TELEGRAPH
Address: New York
Date [illegible] 1913
Establish

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The Boston Symphony Orchestra appears in New York but twelve times a year, though to judge by the state of the houses that greet it, it would be welcomed triple that number of times. We are inclined humbly to request the judicious, accomplished and sincere conductor of the visiting musicians to play for us some of the music that local directors cannot or will not play.

The concert also included Smetana's slightly tawdry jeu d'esprit, the overture to "The Bartered Bride," and Dvorak's "Husitska" overture.

There was no soloist, and no one minded in the least.

From EVENING WORLD
Address: New York
Date NOV 10 191

MR. LONGY SHOWS US A NEW CHAMBER MUSIC ORGANIZATION

The Longy New York Modern Chamber Music Society, something big—long, at least—in title, gave its first concert in Aeolian Hall on Saturday night. The founder and conductor is Georges Longy, the distinguished oboeist of the Boston Symphony Orchestra, and his associates are members of that famous body of musicians. They were assisted on Saturday night by Carolyn Beebe, pianist; Marie Sundelius, soprano, and Alfred Holy, harpist. The programme included compositions by Paul Juon, Debussy, Louis Aubert, Hery Woollett and Maurice Ravel. The results were not altogether as satisfactory as might have been wished, nevertheless, there was much that was enjoyable in the entertainment and future concerts by Mr. Longy's organization may rival, perhaps, those of the Barrere ensemble, which is really our own, and has established itself.

BOSTON ORCHESTRA PLAYS GLAZOUNOW'S FIFTH SYMPHONY

The Boston Symphony Orchestra gave its first afternoon concert of the season at Carnegie Hall on Saturday afternoon to, as usual, a crowded house. The symphony was Glazounow's fifth and the other numbers were Smetana's "Bartered Bride" overture, Cesar Franck's "Leo Eolides" symphonic

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From CITIZEN
Address: Brooklyn, N. Y.
Date NOV

RARE CONCERT AT THE ACADEMY

Boston Orchestra in Its Best Form.

SUPFRB PLAYING MARKS OPENING OF SERIES HERE

Dr. Muck Leads in Eloquent Interpretations of Works by Beethoven, Brahms, Liszt and Wagner—Audience Fills the Opera House.

Before an audience which occupied every seat in the opera house of the Academy of Music, the Boston Symphony Orchestra last evening opened its series of five Brooklyn concerts, playing so superbly that its appearances bid fair to be accepted as even more important than in the past. The orchestra was in excellent form, and the conductor, Dr. Muck, at his best. There was much enthusiasm throughout, and at the close of the symphony, Beethoven's Seventh, there was so much applause that Dr. Muck had the orchestra members stand to share it with him.

The orchestra's famous tone was as satisfying as ever, full, rich, warm, with a body and color that stirred admiration. The strings and woodwinds were exceptionally good, in fact, the harmony between the various choirs and the perfection of the ensemble were well nigh unsurpassable.

Some exquisite effects in pianissimo were achieved, while the climaxes were sonorous, virile, with no trace of the blatant or flamboyant. The phrasing, notably in the symphony and Brahms' "Tragic" overture, was most effective.

There were no strivings after novel effects in the reading of the symphony, rather an assured interpretation, authoritative, eloquent. There was a splendid dignity in the nobler passages, a delightful spirit of lightness in the dainty third movement. All in all, this one performance was worthy of a place in one's memory of fine things nobly done.

An inspired reading of the Brahms overture brought a storm of applause. It was admirably expressive throughout, with telling modulations in tempo and shading, and, withal, full of appeal to the emotions. The melancholy musing of the woodwinds were developed extraordinarily well.

That popular number, Liszt's "Les Preludes," with its deft use of the old Crusaders' song which of late years has come to life in "For He's a Jolly Good Fellow," was as well played as were its predecessors, the audience betokening its appreciation in no uncertain tones.

The programme was brought to a close with a striking performance of the overture to Wagner's "Flying Dutchman." It [illegible]

From PRESS
Address: New York City.
Date NOV 9 - 1913

Estab 1884

LONGY AND ASSOCIATES IN CHAMBER CONCERT

New Boston Organization Delights at First Appearance Here.

What with the Kneisel, Flonzaley, Saslavsky, Max Jacobs, Kaufman and Zoellner quartets, the Adele Margulies Trio, the Barrere Ensemble, the Philharmonic Ensemble, which will soon make its first appearance in public, and sundry other instrumental fraternities, New York is not likely to suffer from a dearth of chamber music concerts this season.

It is doubtful, however, whether any of those organizations will play to a larger gathering than that which attended in Aeolian Hall last night, the first performance given in this city by an aggregation of musicians who bear the redoubtable name of "The Longy New York Modern Chamber Music Society."

Georges Lonzy, expert oboist of the Boston Symphony Orchestra, is the moving spirit in the association, and the nine other members, including J. Theodorowicz, formerly second violin of the Kneisel Quartet, are all fellow-players in that famous body of virtuosi.

There was good reason, therefore, why almost every seat last night should be occupied.

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Miss Sundelius's limpid voice was heard to advantage in songs by Debussy, Louis Aubert and Henry Woollett.

That the music itself and the way it was performed afforded a good deal of enjoyment to most of the listeners, including the distinguished founders and patronesses of the Longy enterprise, was perfectly evident throughout the evening.

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Except in the somewhat monotonous Andante of the Russian symphony and in Franck's "Les Eolides," the strength and endurance of the experts from the Hub were taxed to the utmost. Glazounoff's score, which surely would have employed a celesta, as well as a triangle, cymbals and little bells, had it been written in recent years instead of in 1895, does not spare any of the instruments in the orchestra, least of all the brass, and Smetana's fascinating overture, taken at terrific speed, is something of a gymnastic feat, particularly for the buzzing bass-viols.

A more brilliant performance than Dr. Muck and his men gave of the Glazounoff symphony, which had not been played in New York, it seems, since March, 1898, when the Philharmonic Society, under Anton Seidl, brought the work forward for the first time in the United States, it would be difficult to imagine. Despite its melodic exuberance, rhythmical forcefulness and splendid instrumental sonority, however, the composition hardly would bear frequent hearing, though the grimly graceful and humorous Scherzo has an irresistible charm. One need not attach too much significance to the occasional reminders of Wagner and other composers, to be sure. But after all the resplendent exterior of the musical picture, with its triumphant conclusion, is not filled to overflowing with vital thoughts and feelings.

Fascinating, too, was Dr. Muck's interpretation of the Smetana overture. If it lacked some of the delicacy and transparency of texture one recalls in Gustav Mahler's performances in the Metropolitan Opera House, that was due solely, no doubt, to the fact that the Boston conductor, unlike the other master of the baton, used the original instrumentation.

MAX SMITH.

From RECORD
Address: Philadelphia, Pa.
NOV 4 - 19

BOSTON SYMPHONY

Geraldine Farrar as Soloist at Season's First Concert.

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The symphony itself was Beethoven's work in A major, the Seventh Symphony, which was played with great subtlety under the leadership of Dr. Karl Muck. The phrasing was wonderful, and unusual restraint marked the entire interpretation, a restraint which, by its very excellence, produced a feeling of wonderment on the part of the auditor and tended somewhat to detract from the mere sensuous enjoyment of the music by making the appreciation largely intellectual.

Nevertheless, this rendition of the Seventh Symphony is a thing to be remembered as a masterpiece of conducting exercised over a body of musicians whose work as an orchestra is well-nigh perfect.

There were no orchestral novelties on the program, although Haendel's concerto for two wind choirs is so seldom heard that it might almost be counted as one. The second movement of this Haendel number was particularly well appreciated by the audience.

Miss Farrar's contributions to the program consisted of three Wagnerian poems: "In Treibhaus," "Trauemc" and "Schmerzen" and a recitative and aria from Mozart's opera, "Cosi fan tutte."

Despite the fact that she appeared to be suffering from a cold, her voice was exquisitely clear and true, and her enunciation of both the Italian and the German texts was so perfect that every word was intelligible. The musical settings by Wagner were given as one number, at the close of which, as well as after the Mozart selection, she was recalled to the stage six or seven times to bow her thanks to the generous and enthusiastic applause.

Liszt's symphonic poem No. 3, "The Preludes," an orchestral work given frequently in this city, brought the concert to a brilliant finish, considerably later than the usual hour for Boston symphony concerts.

From EVG. TELEGRAPH
Address: Philadelphia, Pa.
Date

Establ 884

FARRAR SOLOIST WITH THE BOSTON SYMPHONY

First Concert of Famous Organization a Triumph Despite Operatic Counter Attraction.

The musical capacity of Philadelphia was clearly shown yesterday evening when the Boston Symphony Orchestra was greeted at the Academy of Music by the usual crowded audience, although it was the opening night of opera.

Dr. Muck, the conductor, had chosen Beethoven's Seventh Symphony for the first number—perhaps the most beautiful of all Beethoven's works, certainly a revel of rhythmic melody. In the introduction is the gradual stirring of the pulse and unfolding of tune. There is (in the score a tense feeling as of implicit motion in the song of the woodwind. Slowly the forces gather in rising volume and at last break into united dance, as in a big, universal round. In the next movement is the recoil to solemn contemplation, almost to a dirge. It is the foil to the main rhythmic idea which breaks out anew in the scherzo, with a quivering hum as of the life of the forest; and in the final movement the joy is all unrestrained.

It must be said, with all deference to the excellence of the instrumental performance, that the interpretation of the symphony was thoroughly disappointing. The whole induction was heavily tranquil, and in the following rapid movements the rhythms were too strictly and regularly maintained, while for the most part the pace was quite too slow. Throughout the symphony the feeling was formal and magisterial. The big dance of the first movement was as stiff as a military parade. In contrast, to be sure, the nobility, the sombre beauty of the allegretto was given its full value, with a rich tint of the cellos in the upper melody and the awesome swell and retreat of the volume of sound.

But the scherzo, a presto movement, like lightest dance of will o' the wisps, seemed rather a measured minuet. At the height of the trio the trumpet blew a blatant note somewhat out of tune.

The Seventh Symphony, of all music, must not be academic. A very practical reason is that the primitive figures, oft repeated, grow wearisome, they lose meaning when taken in a strict, formal manner. Just before the end Dr. Muck did seem infected by the irresistible magic of the dance at its height.

Miss Geraldine Farrar, the soloist, made her first appearance in a recitative and aria from Mozart's "Cosi fan tutti," a number full of melody, but full, too, of difficulties and pitfalls. Miss Farrar seems to have gained in mellowness of quality, and she sang her roulades with a new case of mastery. Later, in the concert, in the beautiful three songs of Wagner (in which she changed the order of the program), she disclosed a lyric vein of expressive song that made one wonder how she would sing all of Isolde's role in "Tristan," and especially the "Liebestod." For two of the songs, "Im Treibhause" ("In the Greenhouse") and "Traume" ("Dreams"), were written as studies for "Tristan and Isolde."

It seemed as if the orchestra, leader and all had reserved themselves in the symphony for the Concerto by Haendel, for strings and two choirs of woodwind. Here all intonation and instrumental performance was exquisite, in the purling runs of the reeds, the fine incisive stroke of the strings in the fugue, or the rollicking jig of the horns; and the rhythms of Dr. Muck were quite perfect, each by itself, and in the blending of one into the other, or in the retarding. It was a revelation of the beauty of ancient orchestration, and it was played by Dr. Muck and his men as if to the manner born.

The last number was Liszt's "Preludes," in which the orchestra shone in all its brilliance. It is indeed a wonderful showpiece for orchestral effects.

From PUBLIC LEDGER
Address Philadelphia
Date NOV 4 - 1913

Estab

FARRAR SOLOIST WITH BOSTON MEN

Symphony Orchestra, Under Dr. Muck Gives First Concert of 29th Season.

BEETHOVEN'S SEVENTH READ

THE PROGRAM.

Symphony No. 7, in A Major........Beethove
Air—"Come Scoglio," from "Cosi fan Tutte" ....
Concerto for two wind choirs........
Three songs—"Im Treibhaus," "Traume" and "Schmerzen"....................Wagne
Symphonic poem—"Les Preludes"........Lisz
Conductor, Dr. Carl Muck; soloist, Geraldine Farrar.

With the Philadelphia Orchestra's tremendous season of 25 weeks, covering every possible field of music "in being," the visits of the Boston Symphony Orchestra, the first concert of its 29th season in Philadelphia taking place at the Academy of Music last evening, with the celebrated opera soprano Geraldine Farrar, soloist, have become more or less of the character of complementary concerts which supplement, as it were, the seasonal work of Philadelphia's own orchestral art institution.

Doctor Muck, the very scholarly but more or less resolute military conductor of the Boston Orchestra, has perhaps not quite fully realized that under present conditions the programs of the visiting orchestra are accessories after the fact, and perhaps it is too much to expect him to do so fully since human nature comes out very strongly, especially in temperamental conductors, and will show itself in every way. Moreover, he has already announced that he brought few musical novelties with him this year, in striking contrast to Stokowski's general gleanings, and he did not, therefore, last evening introduce anything to Philadelphia that has not won the stereotyped approval of conductors and concert-goers for nearly a century.

Of course, the lovely soloist—and she was lovely—was quite the feature of the evening, and this is absolutly true, despite the serenity of the rendering of the Seventh Symphony, the 18th century atmosphere which enveloped the Handel number, or the brilliancy of the concluding Liszt selection. The symphony, it must be remembered, too, has gained a new interest in these latter years, since it has quite passed out of the academic discussion of specialists as to whether or not it is the "apotheosis of the dance," which formerly set people by the ears, into an entirely new sphere of physical interest, also of acrid controversy, since it has become the leading medium of Isadore Duncan's revelation of her Terpsichorean temperament.

Hence, whether we like it or not, the Seventh must be associated in the minds of every one nowadays with the dance craze, which has swept the world literally and figuratively "off its feet." It is a pity Doctor Muck does not feel this, for in some ways his reading if serene seemed a trifle leaden-footed, especially in the concluding vivace of the first movement. Here one wanted a little more liveliness than was forthcoming. The slow movement, with the mellow cellos leading off, suggesting rich wine of rare vintage, was read more in character, while the quick scherzo, with its anticipations of elfin music and the jackass bray, hints not lost on Mendelssohn in his Midsummer Night's Dream music, was delightfully done, save for certain ear-splitting screams of the trumpets, and the boisterous finale came in for so vigorous an interpretation that the applause of the very large house was instant and generous.

As for Farrar, she was at her best as a singer and a personality. In the dramatic Mozart aria, written in the style of the better known non piu andrai of the Nozze di Figaro, the seldom heard recitative and violently ranging score of the air itself were superbly rendered in the matter of declamation, while the perfection of the Mozartean trills and runs threw a delightful grace over every phase and cadence. As a Mozart singer Farrar is a joy. But her true art, not only of vocalization but of insight and interpretation, was revealed in the three Wagner numbers, the famous three out of five songs well known to the intimacy of chamber music, and only to be handled by the elect. The "Im Treihbuas" (In the Conservatory) with its insistant note in the accompaniment suggesting a drop of water relentlessly falling, and "Traume" (Dreams) being studies for "Tristan and Isolde," have a depth of meaning that was beautifully set out; while Schmerzer (Griefs) come in for a reading that had pathos in every note. The singer was applauded and recalled after each appearance to distraction. Girlish as a child of sixteen, she seemed a picture from a Greek vase; apparently clad in a simple classic costume of white satin, as if dressed for a long-skirted ballet in "Orfeo," there was in the skirt with a scant train, and in the tunic with its fur border, picked out with pink rosettes, in the tails of the sash and in the low cut of the bodice all the elements of a real "creation," modern and yet suggesting the close clinging lines of the "Victory With the Sandal."

After her songs the concert was brought to a close by Liszt's sonorous and pompous "Les Preludes" pontifically proclaimed which somehow or other, though brilliant, had a cool reception.

… exterior, … music of the … gher grade or inspiration.

The Boston Symphony Orchestra appears in New York but twelve times a year, though to judge by the state of the houses that greet it, it would be welcomed triple that number of times. We are inclined humbly to request the judicious, accomplished and sincere conductor of the visiting musicians to play for us some of the music that local directors cannot or will not play.

The concert also included Smetana's slightly tawdry jeu d'esprit, the overture to "The Bartered Bride," and Dvorak's "Husitska" overture.

There was no soloist, and no one minded in the least.

From EVENING WORLD
Address: New York
NOV 10 1913

MR. LONGY SHOWS US A NEW CHAMBER MUSIC ORGANIZATION

The Longy New York Modern Chamber Music Society, something big—long, at least—in title, gave its first concert in Aeolian Hall on Saturday night. The founder and conductor is Georges Longy, the distinguished oboeist of the Boston Symphony Orchestra, and his associates are members of that famous body of musicians. They were assisted on Saturday night by Carolyn Beebe, pianist; Marie Sundelius, soprano, and Alfred Holy, harpist. The programme included compositions by Paul Juon, Debussy, Louis Aubert, Hery Woollett and Maurice Ravel. The results were not altogether as satisfactory as might have been wished, nevertheless, there was much that was enjoyable in the entertainment and future concerts by Mr. Longy's organization may rival, perhaps, those of the Barrere ensemble, which is really our own, and has established itself.

BOSTON ORCHESTRA PLAYS GLAZOUNOW'S FIFTH SYMPHONY

The Boston Symphony Orchestra gave its first afternoon concert of the season at Carnegie Hall on Saturday afternoon to, as usual, a crowded house. The symphony was Glazounow's fifth and the other numbers were Smetana's "Bartered Bride" overture, Cesar Franck's "Leo Eolides" symphonic poem and Dvorak's "Husitoka" overture. All were played with the unerring accuracy and brilliance for which this orchestra is famous, and Dr. Muck conducted like the master that he is.

Establi

AT THE ACADEMY

Boston Orchestra in Its Best Form.

SUPFRB PLAYING MARKS OPENING OF SERIES HERE

Dr. Muck Leads in Eloquent Interpretations of Works by Beethoven, Brahms, Liszt and Wagner—Audience Fills the Opera House.

Before an audience which occupied every seat in the opera house of the Academy of Music, the Boston Symphony Orchestra last evening opened its series of five Brooklyn concerts, playing so superbly that its appearances bid fair to be accepted as even more important than in the past. The orchestra was in excellent form, and the conductor, Dr. Muck, at his best. There was much enthusiasm throughout, and at the close of the symphony, Beethoven's Seventh, there was so much applause that Dr. Muck had the orchestra members stand to share it with him.

The orchestra's famous tone was as satisfying as ever, full, rich, warm, with a body and color that stirred admiration. The strings and woodwinds were exceptionally good, in fact, the harmony between the various choirs and the perfection of the ensemble were well nigh unsurpassable.

Some exquisite effects in pianissimo were achieved, while the climaxes were sonorous, virile, with no trace of the blatant or flamboyant. The phrasing, notably in the symphony and Brahms' "Tragic" overture, was most effective.

There were no strivings after novel effects in the reading of the symphony, rather an assured interpretation, authoritative, eloquent. There was a splendid dignity in the nobler passages, a delightful spirit of lightness in the dainty third movement. All in all, this one performance was worthy of a place in one's memory of fine things nobly done.

An inspired reading of the Brahms overture brought a storm of applause. It was admirably expressive throughout, with telling modulations in tempo and shading, and, withal, full of appeal to the emotions. The melancholy musing of the woodwinds were developed extraordinarly well.

That popular number, Liszt's "Les Preludes," with its deft use of the old Crusaders' song which of late years has come to life in "For He's a Jolly Good Fellow," was as well played as were its predecessors, the audience betokening its appreciation in no uncertain tones.

The programme was brought to a close with a striking performance of the overture to Wagner's "Flying Dutchman." It was a triumph of clangor, not clamor, of [illegible]

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PRESS
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Da…
Estab … 884

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MAX SMITH.

…n RECORD
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…TELEGRAPH
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From PUBLIC LEDGER
Address Philadelphia
Date NOV 4 - 1913
Estab … 4

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Symphony Orchestra, Under Dr. Muck Gives First Concert of 29th Season.

BEETHOVEN'S SEVENTH READ

THE PROGRAM.

Symphony No. 7, in A Major.......Beethove
Air—"Come Scoglio," from "Cosi fan Tutte" .... Mozart
Concerto for two wind choirs.......Handel
Three songs—"Im Treibhaus," "Traume" and "Schmerzen".................Wagner
Symphonic poem—"Les Preludes"........Liszt
Conductor, Dr. Carl Muck; soloist, Geraldine Farrar.

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Of course, the lovely soloist—and she was lovely—was quite the feature of the evening, and this is absolutly true, despite the serenity of the rendering of the Seventh Symphony, the 18th century atmosphere which enveloped the Handel number, or the brilliancy of the concluding Liszt selection. The symphony, it must be remembered, too, has gained a new interest in these latter years, since it has quite passed out of the academic discussion of specialists as to whether or not it is the "apotheosis of the dance," which formerly set people by the ears, into an entirely new sphere of physical interest, also of acrid controversy, since it has become the leading medium of Isadore Duncan's revelation of her Terpsichorean temperament.

Hence, whether we like it or not, the Seventh must be associated in the minds of every one nowadays with the dance craze, which has swept the world literally and figuratively "off its feet." It is a pity Doctor Muck does not feel this, for in some ways his reading if serene seemed a trifle leaden-footed, especially in the concluding vivace of the first movement. Here one wanted a little more liveliness than was forthcoming. The slow movement, with the mellow cellos leading off, suggesting rich wine of rare vintage, was read more in character, while the quick scherzo, with its anticipations of elfin music and the jackass bray, hints not lost on Mendelssohn in his Midsummer Night's Dream music, was delightfully done, save for certain ear-splitting screams of the trumpets, and the boisterous finale came in for so vigorous an interpretation that the applause of the very large house was instant and generous.

As for Farrar, she was at her best as a singer and a personality. In the dramatic Mozart aria, written in the style of the better known non piu andrai of the Nozze di Figaro, the seldom heard recitative and violently ranging score of the air itself were superbly rendered in the matter of declamation, while the perfection of the Mozartean trills and runs threw a delightful grace over every phase and cadence. As a Mozart singer Farrar is a joy. But her true art, not only of vocalization but of insight and interpretation, was revealed in the three Wagner numbers, the famous three out of five songs well known to the intimacy of chamber music, and only to be handled by the elect. The "Im Treihbuas" (in the Conservatory) with its insistant note in the accompaniment suggesting a drop of water relentlessly falling, and "Traume" (Dreams) being studies for "Tristan and Isolde," have a depth of meaning that was beautifully set out; while Schmerzer (Griefs) come in for a reading that had pathos in every note. The singer was applauded and recalled after each appearance to distraction. Girlish as a child of sixteen, she seemed a picture from a Greek vase; apparently clad in a simple classic costume of white satin, as if dressed for a long-skirted ballet in "Orfeo," there was in the skirt with a scant train, and in the tunic with its fur border, picked out with pink rosettes, in the tails of the sash and in the low cut of the bodice all the elements of a real "creation," modern and yet suggesting the close clinging lines of the "Victory With the Sandal."

After her songs the concert was brought to a close by Liszt's sonorous and pompous "Les Preludes" pontifically proclaimed which somehow or other, though brilliant, had a cool reception.

[54]

From PUBLIC LEDGER
Address Philadelphia
Date NOV

MUSICAL COMPARISONS

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Mr. X. says: "We all admire the Philadelphia Orchestra as a painstaking body of men who, under their present leader, have made and are making rapid strides, but to compare them to an orchestra of picked men with an experience of 32 years, under trained leaders, is an impossibility—there can, as yet, be no rivalry."

It seems as difficult to convince Philadelphians that anything first rate can come out of Philadelphia as it is to convince Bostonians that anything first rate can come from anywhere but Boston. While it is true that by reason of its Major Higginson, the Boston Orchestra is able to command the services of some higher priced artists than we can at present afford, yet I feel very sure that not one person out of twenty who frequent our concerts could, if blindfolded, tell which orchestra was which. As for saying that there is an immeasurable gulf fixed between the two, it is entirely without foundation.

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To speak of the artists who compose our orchestra as a "painstaking body of men" is an insult to them, individually and as a body, which every lover of music in Philadelphia should promptly resent.

Some of the self-satisfied Philadelphians who so often belittle our orchestra in comparison with others might first ask themselves, honestly, whether they could of their own knowledge tell the difference, and make it a rule never to say such things merely to show off an imaginary proficiency in the finer points of higher musical criticism. If such persons would all turn in and give their wholehearted support and enthusiasm to the Philadelphia Orchestra, it would not be 32 years, or 32 weeks, before our orchestra would be recognized here, as it is everywhere else, as occupying the position to which Richard Strauss assigned it when he led it in Boston some years ago—one of the first orchestras in the world.

But Richard Strauss, being but 39 years old at that time, had not then had "32 years' experience" as a "trained leader."

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Philadelphia, November 6, 1913.

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We have, for one thing, always had temperamental (a much-abused word) leaders. They are not so lucky. A coldly perfect performance is always inferior to an appreciatively enthusiastic though technically imperfect one. Not that we are in any respect behindhand in the matter of technique; there are few music lovers or professional musicians who, if they heard the two orchestras behind a screen, the Boston led by Stokowski and ours led by Muck, could tell which was which. The truth is that, your correspondent notwithstanding, we are rivals, and serious ones, in a friendly way. We often outdo them, and, as we are both striving for perfection, they ought not to let us.

J. H. I.
Philadelphia, November 6, 1913.

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Liszt..........................."Les Preludes"

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Date

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The Modern Chamber Music Society is a distinct addition to the musical forces of the city. The musical skill of the Boston Orchestra in the aggregate is well known. One is happy, therefore, to greet so much of it in the individual. The programme last night had the merit of being short, original, and attractive.

The octette, op. No. 27, by Paul Juon, which formed the vertebral element of the programme, has not been heard, to the knowledge of the writer, before in New York. It was a well-knit, original and modern work, written from the heart of its composer. It struck the note of artistic seriousness which dominated the rest of the concert.

Mrs. Marie Sundepius sang three French songs. Her manifest understanding, her grace and poetry of interpretation, as well as the persuasive musicality of her well-trained voice and the evident French discipline to which it had been subjected, soon established her in the careful attention of her auditors. The songs she sang were Claude Debussy's "Ballade," Louis Aubert's "Le Reve du Petit Chaperon Rouge," and Henry Woolfett's "Harps at Eventide." These three were in latter-day French style, the only new mode of song writing established of late years.

Miss Carolyn Beebe, the pianist in the octette, deserves warm commendation for her sturdy and accurate execution.

Among the founders and patronesses of the Longy New York Modern Chamber Music Society are Mrs. Clarence E. Beebe, Charles E. Burden, Miss Mabel Choate, Mrs. Richard J. Hall, Mrs. Frederick Trevor Hill, Mrs. William Hinshaw, Mrs. H. R. Mallory, R. E. Schirmer, the Schumman Club of Brooklyn, Mrs. Charles Robinson Smith, Frederick Steinway, Mrs. Samuel Untermyer, V. Wierzbricki,

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From ENQUIRER
Address: Philadelphia, Pa.
Date 26

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From PUBLIC LEDGER
Address Philadelphia
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From BULLETIN
Address: Philadelphia, Pa. CT
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"Im Treibhaur."
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From ENQUIRER
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1884

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Date NOV

THE first appearance of the Boston Symphony Orchestra is always an event of the season, and the concert on Monday evening next at the Academy will be attractive in many ways, with the brilliant program that Mr. Muck has chosen, and with Geraldine Farrar, the famous soprano, as soloist. If we were constrained to choose among all symphonies, Beethoven's Seventh might well be the likeliest favorite, with the pervading magic of its rhythm, and in the middle the wonderful beauty of the allegretto, which contrasts so strongly with the rest in the sombre pace of its accent. It is, by the way, one of the very few melodies, like Schubert's "Death and the Maiden," that are cast throughout in a clear Greek metre. The striking character of the symphony has provoked many different interpretations. Berlioz called it a rustic wedding; Wagner, with keen insight, discovered an apotheoris of the dance. If one cared to indulge in so dangerous a habit, one might find the general theme of earthly joy, with a vision of Death, the shadow of Life.

Miss Farrar will sing an aria from Mozart's "Cosi fan tutti," and three songs of Wagner. The two other numbers of the program are a concerto for two wind-choirs by Haendel and Liszt's symphonic poem, "Les Preludes."

ENQUIRER
Address: Philadelphia, Pa.
NOV 2

Boston Symphony Orchestra

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening at 8.15 with Geraldine Farrar as soloist. The subscription sale for the coming season is one of the largest the Boston Symphony has ever had in this city and the concerts are certain to be correspondingly successful. Miss Farrar's appearance will lend unusual brilliancy to the opening for this charming singer is very seldom heard on the concert platform.

Miss Farrar will sing as her first number the recitative, "Temerari" and the air, "Come Scoglio" from Mozart's opera "Cosi fan tutte." Her second number will be three of the five poems by Mathilde Wesendonck set to music by Wagner at the time he was living in Zurich and making his studies of "Tristan and Isolde." These are "Im Treibhaus," "Traume" and "Schmerzen." The first two be called studies for Tristan and Isolde, "Im Treibhaus" for the third act and "Traume" for the second.

The symphony will be Beethoven's Seventh in A Major. The other numbers will be Handel's Concerto for Two Wind Choirs, and Liszt's Symphonic Poem, "Lee Preludes." The program in its proper order is as folows.

Beethoven........Symphony No. 7 in A Major
Mozart...........Airs "Come Scoglio," from "Cosi fan tutte."
Handel ....Concerto for Two Wind Choirs
Wagner........................... Three Poems
"Im Treibhaur."
"Traume."
"Schmerzen."
Liszt ....

CORD
Philadelphia, Pa.

* * *

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GERALDINE FARRAR.

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* * *

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date NOV

©MISHKIN

SOLOIST AT ACADEMY

Geraldine Farrar made her first appearance here this season at last evening's concert of the Boston Symphony Orchestra.

FARRAR APPEARS WITH THE BOSTON SYMPHONY

Big Audience Greets Opening Program at the Academy

FINE ARTISTRY SHOWN

The combined first appearance here this season of Geraldine Farrar and the Boston Symphony Orchestra drew a capacity audience to the Academy of Music last evening. It is clear that not even the opera can divert the attention of a class of music patrons from the superb musical organization from the New England metropolis.

The Boston orchestra is an authentic "standard" attraction. The eloquent artistry of its individual performers, the magnificent ensemble effects achieved and the brilliant direction of Dr. Karl Muck need no extended new indorsement now. The list of the world's greatest orchestras is not long. The Gewandhaus, of Leipsic; the Colonne, of Paris; the Philharmonic, of Berlin; the Philadelphia and the Boston very nearly occupy the entire top field.

Miss Farrar has been heard here rather infrequently in concert. It is a domain for which this exceedingly comely American soprano is admirably equipped. Not often in an artist are physical beauty and loveliness of voice so charmingly combined.

Her contributions to last night's program were discerningly chosen. To exhibit her skill in pure vocalization she offered first the aria "Come Scoglio" from Mozart's "Cosi fan tutte"—an opera long popular in Vienna and Munich, but entirely out of the American repertory. As a contrast, she was heard in three songs by Richard Wagner—"Im Treibhaus," "Traueme" and "Schmerzen." The second is derived from motives in the incomparable second act of "Tristan and Isolde." These leider permit of more dramatic interpretation than the Mozart selection, and Miss Farrar availed herself of their opportunities in finely effective style.

The symphony which was put forward by Doctor Muck as the opening number of the program was Beethoven's seventh a work which shares honors with the fifth and ninth among the masterworks of its composer. Wagner found it the most marvelous of all, calling the seventh symphony "the apotheosis of the dance," and Isadora Duncan took him at his word by interpreting it with her unrivaled terpsichorean art. The solemn second movement was read last evening with impressive beauty.

The other numbers were a Haendel concerto for two wind choirs and Liszt's inspiring symphonic poem "Les Preludes," the familiar composition suggested by some reflections of the p[illegible] Lambertine.

From PRESS
Address: Philadelphia, Pa.
Date NOV

BOSTON SYMPHONY FIRST CONCERT

Miss Geraldine Farrar, the Soloist, Is Heard in Four Selections.

PROGRAM.

Beethoven..Symphony in A major. No. 7. Op. 92.
Mozart. Recitative and Aira. from "Cosi fan tutte."
Handel....Concerto for two wind choirs.
Wagner..Three poems. a. Im Treibhaus. b. Traume. c. Schmerzen.
Liszt..Symphonic poem. No. 3. "The Preludes" (after Lamartine).
Conductor.........**Dr. Karl Muck**
Soloist. Miss Geraldine Farrar.

The first concert of the season by the Boston Symphony Orchestra attracted an unusually large and brilliant audience to the Academy of Music last evening, in spite of its being the first opera night. Very rarely if ever before have the two greatest American sopranos Geraldine Farrar and Mary Garden, appeared in Philadelphia upon the same evening. The opportunities in recent years of hearing Miss Farrar have been very few which must account for the very large audience under the circumstances.

When Conductor Karl Muck made his first appearance he was given a cordial reception. and the same enthusiasm was shown when Concertmeister Witek took his position. And when Miss Farrar, with an unusually unaffected manner, and gowned in a white satin dress of simple construction, tripped to the front of the stage, she was greeted with rounds of applause and the adjusting of hundreds of opera glasses. It is such a novelty to see Miss Farrar in concert that undoubtedly few were aware of how girlish and pretty she really is.

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Dr. Muck played the symphony as his first number. It was Beethoven's No. 7 in A major. Few of even the most ardent admirers of the immortal Beethoven but are willing to admit that there are portions of this work that are not inspiring, and it is by no means the most popular of the series. It is the long drawn out first movement that has no doubt compelled this opinion, The short, hymnlike second movement, and the presto movement, with its introduced Austrian hymn, are more inspiring and make the entire work satisfying at its conclusion.

The reading of this symphony by Dr. Muck was faultless and flawless. The Orchestra is in prime condition, and played with its usual marvelous uniformity. The present conductor's reading of this symphony is familiar, and last evening he missed no opportunity to give to the work that carefulness of attention which has made such a recognized master of Beethoven. But it was in the Handel numbers that the orchestra was heard with the most delight, probably due to the newness, and undoubtedly to the fine work of the wood-wind, and especially the oboe.

This number is a Concerto in F Major, which is arranged in five movements, about half of the original composition. While it is in the recognized style of Handel, it is brighter and more spirited than the major portion of his writings. The concert was closed with Liszt's Symphonic "The Preludes."

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The first number given by Miss Farrar was a recitative and aria from the first act of "Cosi fan tutte," an opera by Mozart. This number is more or less familiar to the concert stage, as it is a brilliant show piece; not in just the same sense as are the famous Mad Scenes, or the brilliant Verdi arias, but it suits Miss Farrar's voice admirably, and she gave a fine exhibition of vocal display in the wide range required by the composition, always with strong, clear, sweet tones, but not of the very best that is possible, for the singer seemed to be laboring under a slight hoarseness, but not sufficiently so to mar her work.

She was liberally applauded.

At Miss Farrar's second appearance she sang three Wagner songs, "Im Treibhaus," "Traume" and "Schmerzen." They are most interesting songs and were admirably rendered, but were not of the character that the audience would have selected, for they do not give the singer the opportunity to display her voice that they would have desired, and the best effect was the sincere spirit with which they were given, ending with a most effective pose at the long postlude which follows each composition.

From HERALD
Address: Washington, D. C.
Date NOV 5 1912

MANY ATTEND CONCERT OF BOSTON SYMPHONY

Glazounoff, Smetana, Dvorak, and Franck Drawn Upon for Program Given at New National.

MUCK'S CONDUCTING PRAISED

The first of the Boston Symphony season of five orchestral concerts was given at the New National Theater yesterday afternoon. The audience—and the house was crowded—banqueted on modern romantic music. If yesterday's program is a forecast of the programs to follow, the Boston Symphony season promises to be disappointing to those musicians who have been brought up on the riches of the old classics.

Two Bohemians, a Russian and a Frenchman, were drawn upon for the program. The chief piece was a symphony—the fifth—of Glazounoff, but not Glazounoff's chief symphony. Smetana's Overture to "The Bartered Bride," Dvorak's Overture to "Husitska," and the symphonic poem, "Les Eolides," of Caesar Franck, completed the program. A glance at this array suggests at once national picturesque realism.

That he writes Russian music is Glazounoff's pride; Smetana writes Bohemian music in "defiance of accusations of Wagnerism;" Dvorak is the most Slavic of Slavs; and Caesar Franck's fleeting, remote, shadowy, evanescent, passionless ingenuities are thoroughly aerial, delicate, fairy, one ever heard or saw; nymphs, sylphs, elves, gossamere webs, floating vapor, fantasies, dreams.

The subject of Dvorak's Overture deals with a Slavic Bohemian national theme, the legend of John Huss. The theme is barbaric.

The Glazounoff Symphony is a work of a great deal of originality and beauty. The first movement is of clear outline, and there is the usual development of themes, though the whole is not specially rich in material. The scherzo is a delicious sparkling bit, to which the andante makes a delightful contrast. This latter contains one of the most beautiful of melodies. The whole composition gives the impression of a good deal of breadth and power.

Smetana's Overture to the "Bartered Bride," although of great interest, for a certain vital rhythmic novelty, needs no comment; it is now some time since that work won an established place in American orchestral repertoires, and is deservedly popular.

The music that was given yesterday is—the most of it—novelty, "dessert." A little of it for contrast at each performance would be welcome. A conductor has the opportunity of familiarizing the people with great and noble works. To devote an entire program to less than great is waste of opportunity.

Dr. Muck has had a year with his orchestra since he resumed his post here, and he has established a perfect understanding with his men. It is a pleasure to study his conducting. This is never a performance. No conductor could efface himself more than he does. Yet there is not a motion of the hand or a glance of the eye but guides, controls, stimulates his musicians.

There is the vital round tone, the steady balance of the choirs, the subtle rise and fall of dynamics, the conscientious discipline in nice detail, the beautiful singing of the solo and fugal voices; in a word the fidelity to its traditional perfection that every one feels so sure of finding in this orchestra, under the hand of a great conductor.

[illegible]
depart in its hundreds of limousines
The tmanager's smile was that of th
cat that swallowed the canary—or th
whole aviary, rather—for had he no
Farrar, Kreisler and Paderewski on tou
this season? W. H. Brennan sped his
chief to a midnight train. Paderewsk
was playing in Boston to-day, after giv
ing a birthday dinner at the Hub las
night, and Mr. Ellis went to look afte
his star, leaving the orchestra to play its
three concerts out. It will return wit
Kreisler in December.

WITH every seat in the Academy of Music subscribed for the entire series of the Boston Orchestra there, the opportunity to hear this organization by those who do not hold season tickets in either borough is limited to admission as "standees." Last night's Manhattan programme is repeated in Brooklyn to-night.

To-morrow's Carnegie Hall matinee presents Glazunoff's Fifth symphony, Smetana's overture to "Bartered Bride," Franck's "Les Eolides" and Dvorak's "Husitska."

From TIMES
Address: Washington, D. C.
Date NOV 5

The New National Theater was filled with a smart audience yesterday afternoon for the first concert of the season by the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck.

In the Presidential box was Miss Helen Woodrow Bones, Mrs. Franklin K. Lane, Mrs. David Houston, Mrs. Parion P. Maus, and Miss Isabella L. Hagner.

With the German Ambassador and the Countess von Bernstorff, in the adjoining box, was Mr. and Mrs. George Howard, Miss Perin, and Baron von Lersner.

With Mrs. Calderon Carlisle, in her box, was Mrs. Mandeville Carlisle and Mrs. Walter Bruce Howe.

Mr. and Mrs. Preston Gibson occupied Mrs. McMillan's box, and with Mrs. Hitt in Mrs. Crozier's box was a party including Mrs. Boardman and Miss Mabel T. Boardman.

Mrs. I. T. Mann had a party of guests in her box, as did Mrs. Lisner.

Others in the audience were Mr. and Mrs. Charles Campbell, Mrs. Joseph Thropp, Mrs. Nicholas Anderson, Mrs. John Hay, Mrs. George Eustis, Mrs. Tuckerman, Mrs. Ten Eyck Wendell, Mrs. Hennen Jennings, Miss Macomb, Miss Mary Sheridan, the Misses de Pena, Mrs. Walter Wells, Mr. and Mrs. Hemmick, Mrs. Henry Kirk Porter, Miss Hageman, Miss Portner, Mr. and Mrs. William F. Dennis, Mrs. Buckner Randolph, Mrs. Charles B. Howry, Mrs. James C. Pilling, Mrs. Henry G. Sharpe, and Mrs. Harold P. Morton.

From TIMES
Address: Washington, D. C.
Date NOV 1912

ORCHESTRA CONCERT TUESDAY AFTERNOON

Boston Organization Has the Largest Subscription in Its History For Engagements.

With the largest subscription in its history, the Boston Symphony Orchestra, under Dr. Karl Muck, gives the first of its five Washington concerts in the New National Theater next Tuesday afternoon at 4:30. All accounts have it that the orchestra is playing more brilliantly than ever.

Dr. Muck left it last spring at the highest point of discipline and technical efficiency it had ever reached, and this fall when he resumed his work in Boston the orchestra began where it had left off in May. There are a few changes in the personnel owing to the retirement of some of the old members.

The concert will be purely orchestral, no soloist taking part in the program. It comprises the brilliant and tuneful Symphony in B flat major by the Russian, Glazounoff; Smetana's fascinating little overture, "Die verkaufte Braut;" Cesar Franck's fantastic "Les Eolides," and Dvorak's overture, "Husitska."

From EVENING SUN
Address: New York
Date NOV 7 1912

BEFORE the finest audience of the young season, the Boston Symphony Orchestra began its twenty-eighth year of infrequent visits to New York last evening in Carnegie Hall. The "B. S. O." as it's called for short, might have been nicknamed the "S. R. O." for a "standing room only" sign was hung out at Rudolf Heck's office when the house opened. There hadn't been a vacant chair in 2,500 on sale in the last two years.

Only Mayor Higginson's pair of seats, reserved for the orchestra's famous patron, were vacant down the centre aisle. So was one box, held for the wife of the conductor. Dr. Karl Muck, spare and debonnair, with his odd combination of ascetic and courtier, took the stand at 8:20 precisely to conduct the dancing Beethoven Seventh symphony. Late arrivals waited uncomplainingly. The music's mad pace would have wrecked an ordinary band, and the racing players deserved their standing recalls they crossed the line neck and neck the finish.

If the rich brocade of Beethoven worn a bit threadbare by constant the brass shone out like pure gold in enduring "Tragic Overture" of Bral Muck turned his hundred men l in the flooding harmony of Liszt's "ludes" for another rising salute by hands. A new harpist, Alfred H was seen in Heinrich Schuecker's p there. The concert ended at 10:10 Wagner's booming horns of "The ing Dutchman" overture.

Philip Hale's programme notes how the "Dutchman" was compose Wagner in a flight from Riga to London by the North Sea. "His wife went across the border disguised as a lumberman's wife, Wagner himself hid in an empty sentry's box, and composer, wife and dog met at Pillau, where they embarked in a sailing

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From POST
Address: Washington, D. C.
Date OCT 26 1912

The sale of season tickets for the five concerts of the Boston Symphony Orchestra has more than exceeded expectations. Very few seats are left, and it is likely that these will be taken up before the box office sale for the first concert begins. The concerts will be given at 4:30 p. m., on Tuesday afternoons, November 4, December 2, January 6, February 17, and March 17. There will be no soloists for the first concert. In December the soloist will be Fritz Kriesler; in January Teresa Carreno; in February, Mme. van Endert, of the Royal Opera, Berlin, and in March, Paderewski.

From TELEGRAPH
Address Philadelphia, Pa.
Date 25

THE following week the full flood breaks loose, with five performances of the Philadelphia-Chicago Opera Company and the concert of the Boston Symphony Orchestra at the Academy, besides our own Orchestra concerts. It will be a difficult choice on Monday evening between "La Tosca," with Mary Garden, and the debut of Martinelli, the tenor, and Marcoux, the baritone—and the Boston Orchestra with Miss Farrar. Dr. Muck has chosen an ideal symphony—the ideal symphony, one may say—in Beethoven's Seventh

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From EVENING STAR
Address: Washington, D. C.
Date NOV 2 1912

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[56]

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date NOV

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Date NOV

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PROGRAM.
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Mozart. Recitative and Aira, from "Cosi fan tutte."
Handel....Concerto for two wind choirs.
Wagner..Three poems. a. Im Treibhaus. b. Traume. c. Schmerzen.
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Conductor.........Dr. Karl Muck
Soloist. Miss Geraldine Farrar.

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Date NOV 7 191

BEFORE the finest audience of the young season, the Boston Symphony Orchestra began its twenty-eighth year of infrequent visits to New York last evening in Carnegie Hall. The "B. S. O.," as it's called for short, might have been nicknamed the "S. R. O.," for a "standing room only" sign was hung out at Rudolf Heck's office when the house opened. There hadn't been a vacant chair in 2,500 on sale in the last two years.

Only Mayor Higginson's pair of seats, reserved for the orchestra's famous patron, were vacant down the centre aisle. So was one box, held for the wife of the conductor. Dr. Karl Muck, spare and debonnair, with his odd combination of ascetic and courtier, took the stand at 8:20 precisely to conduct the dancing Beethoven Seventh symphony. Late arrivals waited uncomplainingly. The music's mad pace would have wrecked an ordinary band, and the racing players deserved their standing recalls as they crossed the line neck and neck at the finish.

If the rich brocade of Beethoven is worn a bit threadbare by constant use, the brass shone out like pure gold in the enduring "Tragic Overture" of Brahms. Muck turned his hundred men loose in the flooding harmony of Lizst's "Preludes" for another rising salute by all hands. A new harpist, Alfred Holy, was seen in Heinrich Schuecker's place here. The concert ended at 10:10 with Wagner's booming horns of "The Flying Dutchman" overture.

Philip Hale's programme notes told how the "Dutchman" was composed by Wagner in a flight from Riga to London by the North Sea. "His wife went across the border disguised as a lumberman's wife, Wagner himself hid in an empty sentry's box, and composer, wife and dog met at Pillau, where they embarked in a sailing

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[illegible] watched last night's crowd depart in its hundreds of limousines. The tmanager's smile was that of the cat that swallowed the canary—or the whole aviary, rather—for had he not Farrar, Kreisler and Paderewski on tour this season? W. H. Brennan sped his chief to a midnight train. Paderewski was playing in Boston to-day, after giving a birthday dinner at the Hub last night, and Mr. Ellis went to look after his star, leaving the orchestra to play its three concerts out. It will return with Kreisler in December.

WITH every seat in the Academy of Music subscribed for the entire series of the Boston Orchestra there the opportunity to hear this organization by those who do not hold season tickets in either borough is limited to admission as "standees." Last night's Manhattan programme is repeated in Brooklyn to-night.

To-morrow's Carnegie Hall matinee presents Glazounoff's Fifth symphony, Smetana's overture to "Bartered Bride," Franck's "Les Eolides" and Dvorak's "Husitska."

From TIMES
Address: Washington, D. C.
Date NOV 5 191

The New National Theater was filled with a smart audience yesterday afternoon for the first concert of the season by the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck.

In the Presidential box was Miss Helen Woodrow Bones, Mrs. Franklin K. Lane, Mrs. David Houston, Mrs. Parion P. Maus, and Miss Isabella L. Hagner.

With the German Ambassador and the Countess von Bernstorff, in the adjoining box, was Mr. and Mrs. George Howard, Miss Perin, and Baron von Lersner.

With Mrs. Calderon Carlisle, in her box, was Mrs. Mandeville Carlisle and Mrs. Walter Bruce Howe.

Mr. and Mrs. Preston Gibson occupied Mrs. McMillan's box, and with Mrs. Hitt in Mrs. Crozier's box was a party including Mrs. Boardman and Miss Mabel T. Boardman.

Mrs. I. T. Mann had a party of guests in her box, as did Mrs. Lisner.

Others in the audience were Mr. and Mrs. Charles Campbell, Mrs. Joseph Thropp, Mrs. Nicholas Anderson, Mrs. John Hay, Mrs. George Eustis, Mrs. Tuckerman, Mrs. Ten Eyck Wendell, Mrs. Hennen Jennings, Miss Macomb, Miss Mary Sheridan, the Misses de Pena, Mrs. Walter Wells, Mr. and Mrs. Hemmick, Mrs. Henry Kirk Porter, Miss Hageman, Miss Portner, Mr. and Mrs. William F. Dennis, Mrs. Buckner Randolph, Mrs. Charles B. Howry, Mrs. James C. Pilling, Mrs. Henry G. Sharpe, and Mrs. Harold P. Morton.

From TIMES
Address: Washington, D. C.
Date NOV 2 1913

ORCHESTRA CONCERT TUESDAY AFTERNOON

Boston Organization Has the Largest Subscription in Its History For Engagements.

With the largest subscription in its history, the Boston Symphony Orchestra, under Dr. Karl Muck, gives the first of its five Washington concerts in the New National Theater next Tuesday afternoon at 4:30. All accounts have it that the orchestra is playing more brilliantly than ever.

Dr. Muck left it last spring at the highest point of discipline and technical efficiency it had ever reached, and this fall when he resumed his work in Boston the orchestra began where it had left off in May. There are a few changes in the personnel owing to the retirement of some of the old members.

The concert will be purely orchestral, no soloist taking part in the program. It comprises the brilliant and tuneful Symphony in B flat major by the Russian, Glazounoff; Smetana's fascinating little overture, "Die verkaufte Braut;" Cesar Franck's fantastic "Les Eolides," and Dvorak's overture, "Husitska."

EVENING STAR
ss: Washington, D. C.
NOV 2 1913

Boston Symphony November 4.

The Boston Symphony Orchestra, under Karl Muck, will give the first of its Washington concerts in the New National Theater Tuesday afternoon at 4:30 [illegible]ck. There are a few changes in personnel owing to the retirement some of the old members.

The concert will be purely orchestral, no soloist taking part in the program, which comprises the "Symphony in B Flat Major," by the Russian, Glazounoff; Smetana's overture, "Die Verkaufte Braut"; Cesar Franck's fantastic, "Les Eolides," and Dvorak's overture, "Husit-

From **BULLETIN**
Address: **Philadelphia, Pa.**
Date 4

The Boston Orchestra

Geraldine Farrar Appears as Soloist at Season's First Concert

The appearance of Geraldine Farrar as soloist with the Boston Symphony Orchestra drew to the Academy of Music last night an audience that filled every seat and overflowed into the musicians' pit in front of the stage, in spite of the fact that the orchestra's first concert fell coincidentally with the opening of the [illegible] season. The program was as follows:

Beethoven..Symphony in A major, No. 7, Op. 92
I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.
Mozart, Recitative, "Temerari," and Aria, "Come scoglio," from "Cosi fan tutte," Act I., No. 14
Handel..........Concerto for Two Wind Choirs
Wagner .... Three Poems
a. Im Treibhaus. b. Traume. c. Schmerzen.
Liszt. Symphonic Poem, No. 3, "The Preludes" (after Lamartine).

The symphony, which has been classed with the Fifth and the Ninth as one of Beethoven's master works, though its appeal is to the intellect rather than to the emotions, was played with the precision and delicacy that have come to be characteristic of the Boston players, although Dr. Muck's restraint made it difficult at times, notably in the Vivace of the first movement, to square the music with Wagner's praise of it as the "apotheosis of the dance." This very repression, however, enhanced the beauty of the allegretto, read with fine poetic insight, and was relaxed in the final allegro which was sent dashing along to a brilliant and delightful close. The splendor of the orchestra's wood winds was shown in the Handel number, which is so seldom heard here that it might almost be considered a novelty. Its suave second movement, wrought of delicately interlaced phrases and dainty contrasts of woods and strings, was close to perfection.

Miss Farrar, whose winsome beauty combines admirably with the loveliness of her voice to make her an ideal concert singer, chose her numbers with discrimination. The purity of her vocalization was shown in the Mozart recitative and aria which she sang with grace and charm. The three Wagner songs, richer and warmer in sentiment, displayed by contrast her ability to interpret poetical thoughts and it is difficult to say in which manifesation her versatile talent showed to better advantage. Her singing of "Traume," a sketch in which Wagner jotted down some of his ideas for "Tristan and Isolde," was an exquisite bit of dramatic vocalization and seemed to be most appreciated by the audience.

The Liszt Poem, with which the concert closed, was read in broad and vigorous style and displayed the amazing power of the orchestra

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From **ENQUIRER**
Address: **Philadelphia, Pa.**
Date NOV [illegible] 1913

BOSTON SYMPHONY

Its Local Season Opened at the Academy of Music Last Evening

What promises to be an exceptionally brilliant and successful season was opened by the Boston Symphony Orchestra at the Academy of Music last evening under the direction of Dr. Karl Muck. It made a most auspicious start. Despite the counter-attraction presented at the Metropolitan Opera House, where also the curtain was rung up for the first time, a very large and especially enthusiastic audience was present, and with an extremely attractive program admirably rendered, the occasion was one of much distinction and enjoyment.

Beethoven's Seventh Symphony was the central feature of the scheme. This is a noble work which, if it is to be properly impressive, if all its significance is to be exhibited and all its beauty revealed, needs to be nobly done, with power, with dignity, with elan, with fervor, and at the same time with a certain reserve, with a certain sense of self-restraint, exclusive of any merely meretricious exaggerations. It is a composition which readily lends itself to, which somewhat seductively invites, an excessive and enervating sentimentalization, and performances of it have been heard at the Academy of comparatively recent memory in which its heroic proportions were reduced within the scope of a miniature and its lofty emotion degraded to the level of a saccharine and sickly emotionality.

Such, it need hardly be said, was not the case last night. Dr. Muck is rather inclined to be over austere than to be unduly demonstrative, and while it did not lack for eloquence and feeling, his interpretation of the Seventh was predominantly marked by virility and vigor. His reading of it, to employ a hackneyed phrase, was eminently safe, sane and sound, and it was also much more than that. Exquisitely finished in every detail and evincing a subtle and discriminative sense of proportion in the adjustment and co-ordination of its parts, it was in a notable degree intellectual and illuminative and the impression which it produced upon an audience very well able to appreciate its value was quite profound. Handel's Concerto for Two Wind Choirs furnished a good test, triumphantly sustained, of the virtuosities which it engaged, and the concert was brought to a conclusion by a superbly poetic and sonorous presentation of Liszt's "Preludes."

Miss Geraldine Farrar was the assisting artist of the evening, and while it could not truthfully be stated that Miss [illegible] as satisfying and noteworthy [illegible] the concert room as she is upon the [illegible] where her fine dramatic abilities [illegible] brought into play with her agreeable [illegible]

From **PUBLIC LEDGER**
Address **Philadelphia**
Date NOV 2 1913

* * *

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening, at 8:15, with Geraldine Farrar as soloist. The subscription sale for the coming season is one of the largest the Boston Symphony has ever had in this city, and the concerts are certain to be correspondingly successful. Miss Farrar's appearance will lend unusual brilliancy to the opening, for this charming singer is very seldom heard on the concert platform.

Miss Farrar will sing as her first number the recitative "Temerari," and the air "Come Scoglio," from Mozart's opera "Cosi fan tutte." Her second number will be three of the five poems by Mathilde Wesendonck, set to music by Wagner at the time he was living in Zurich and making his studies of "Tristan and Isolde." These are "Im Treibhaus," "Traume" and "Schmerzen." The first two he called studies for Tristan and Isolde, "Im Treibhaus" for the third act and "Traume" for the second.

The symphony will be Beethoven's Seventh in A major. The other numbers will be Handel's Concerto for two wind choirs and Liszt's symphonic poem, "Les Preludes. The program in its proper order is as follows:

Symphony No. 7 in A major, Beethoven; air "Come Scoglio," from "Cosi fan tutte," Mozart; concerto for two wind choirs, Handel; three poems, "Im Treibhaus," "Traume" and "Schmerzen," Wagner; "Les Preludes," Liszt.

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Est 1884

From **PRESS**
Address: **Philadelphia, Pa.**
Date OCT [illegible] 1913

* * *

The first concert of the Boston Symphony Orchestra will be given in the Academy of Music a week from to-morrow (Monday) evening, November 3, at 8.15. The soloist will be Miss Geraldine Farrar, of the Metropolitan Opera Company, New York. Miss Farrar will sing two numbers. Her first will be a rather unfamiliar air from Mozart's opera "Cosi fan tutte" and her second will be three songs of Richard Wagner, "Im Treibhaus," "Traume" and "Schmerzen." The orchestral numbers will be the Seventh Symphony of Beethoven, Handel's Concerto for two wind choirs with string accompaniment and Liszt's symphonic poem "Les Preludes."

* * *

rk, 1884

From **HERALD**
Address: **Washington, D. C.**
Date

With the largest subscription in its history, the Boston Symphony Orchestra under Dr. Karl Muck, gives the first of its five Washington concerts in the New National Theater next Tuesday afternoon at 4:30 o'clock. All accounts have it that the orchestra is playing more brilliantly than ever. Dr. Muck left it last spring at the highest point of discipline and technical efficiency it had ever reached, and this fall when he resumed his work in Boston the orchestra began where it had left off in May. There are a few changes in the personnel, owing to the retirement of some of the old members.

The concert will be purely orchestral, no soloist taking part in the program. It comprises the bewildering brilliant and tuneful symphony in B flat major by the Russian Glazounoff, Smetana's ever welcome and fascinating little overture, "Die Verkaufte Braut;" Cessar Franck's fantastic "Les Eolides," and Dvorak's overture, "Husitska." The program in its proper order is as follows:

Symphony in B flat major, No. 5 (Glazounoff); overture, "The Sold Bride" (Smetana); symphonic poem, "Les Eolides" (Franck); dramatic overture, "Husitska" (Dvorak).

From **POST**
Address: **Washington, D. C.**
Date NOV 5 1913

Fashion at Symphony Concert.

The first of the Boston Symphony concerts of the season attracted a large and fashionable audience to the National Theater yesterday afternoon. The German Ambassador and Countess von Bernstorff occupied a box and had as guests the Spanish Minister, Mrs. George Howard, Miss Margaret Perin, and Baron Kurt von Lersner, of the embassy staff. Mrs. Franklin K. Lane, Mrs. David Houston, Miss Helen Woodrow Bones, Mrs. Marion P. Maus, and Miss Hagner were guests in one of the stage boxes. Mrs. Cuno Rudolph was among the guests of Mr. and Mrs. Abram Lisner in their box. Mrs. Calderon Carlisle had among the guests in her box, Mrs. Mandeville Carlisle and Mrs. Walter Bruce Howe. Mr. and Mrs. Charles Campbell entertained a box party, and Mrs. William J. Boardman and Miss Mabel Boardman were among the occupants of another box. Among others in the audience were Mrs. Nicholas Anderson, Mr. Ten Eyck Wendell and Ten Eyck Wendell, jr., Mrs. Buckner Randolph, Mr. and Mrs. Adolph Miller, Mrs. Charles B. Howry, Mrs. Henry G. Sharpe, Mrs. James C. Pilling, Mrs. Harold P. Morton, Mrs. Edward Mitchell, Mrs. Hunt Slater, Miss Laura Harlan, Mrs. Christian Hemmick, Miss Gwynn, Mrs. Frank B. Noyes, and Mr. Baumann, of the Swiss legation.

Es 1884

From **POST**
Address: **Washington, D. C.**
Date NOV 5 1913

MUSICAL SEASON OPENED.

Boston Symphony Orchestra Concert a Brilliant Success.

The musical season had a brilliant opening at the National Theater yesterday afternoon, when the Boston Symphony Orchestra, under Dr. Karl Muck entire orchestral concert without to an enthusiastic and capacity

The general vein of the progra happy one, although the symph in B flat major, of Glazounoff w richness and profound depth written with distinctive leit m the allegro is gracious, elegan delightful swing in three-four ti scherzo opened with a sparkle a ness, given by the flutes, ob clarinet, that stamped the entir ment, whose essential characteri that of daintiness, sustained, how some rich string work. The anda a romance, a soaring love song ominous, threatening interlude typical of the dark spirit of music; then back again to the t love, full of grace, with harp accompan ment. The allegro maestoso was mo national, with a strong Eastern tinge. was full of moods and emotions, a wa then abandon to the dance, working u to a brilliant finale.

With the forward that the overture "The Sold Bride," by Smetana, might well serve as prelude to a comedy of Shakespeare, we have the keynote to that episodic composition which came out of Bohemia. After big, introductory chords it goes into a descriptive bit that is like fairyland. The overture might tell of a rural fair. It is gypsy-like at happy, playful, and altogether brea spirit of joyousness.

But "The Aeolidae," the sym poem by Cesar Franck, as given b Muck, was a thing apart. The spir oneness of the orchestra were truly fect, and Dr. Muck was the genius wafted these "breezes," these zephyrs, over the domain of pagan land where nymphs frolicked and th mortals laughed. This exquisite finds absolute interpretation in the of Franck which belongs to the m French school, with its creating a mosphere and its elusive charm.

One was loath to come back to realism of Dvorak's dramatic ove "Husitka." It really canonizes the hemian patriot Johann Huss, op with his religious hymn, following in martial strain, through his battles, and resolving itself in a song of vigor and faith and hope.

J. McB.

Est 1884

From **TIMES**
Address: **Washington, D**
Date NOV

CONCERT RECEIV WITH ENTHU

Boston Symphony O Under Direction of Carl Muck, Has Big Audience.

The first concert of the Boston Symphony Orchestra was given at the National Theater yesterday afternoon, under the direction of Dr. Carl Muck, and from the size and enthusiasm of the audience, musical Washington bids fair to patroize all the symphonies. Dr. Muck has his own following in this city, which is saying a great deal, since he has only been in charge of the orchestra for one year.

Aside from the interpretive genius of Dr. Muck and a fine appreciation of the intention of the composer, this director has been particularly happy in the choice of numbers for his programs. Without any doubt he rprsnts a younger school, does not cling to the older classics, and is continally introducing new fields of composition to music lovers. Although the numbers yesterday had been heard before in America, they belong to a closs few conductors care to attempt.

The first number was Glazounoff's Symphony in B flat major, which he composed in St. Petersburg in 1896. It was performed for the first time in March of that year, and was given in America in 1898. Written with a distinctly happy motif, this work was a fitting prelude to the following numbers. The fantastic and imaginative music of Glazounoff received a happy interpretation at the hands of Dr. Muck.

The second number, the overture to the opera, "The Sold Bride," by Friedrich Smetna, is of the Bohemian school, and is an earlier work than the symphony, having been completed by the composer in 1866. Unusual genius is shown in the development of theme in this number.

The last number was the "Aeolidae," a symphonic poem by Cesar Franck, a thing of exceptional beauty. The piece has its chief theme in a short chromatic phrase from which other melodic phrases of a similar character are derived. Its technical perfection keeping with its tonal beauty.

Est

From **EVENING STAR**
Address: **Washington, D. C.**
Date NOV 5 1913

Boston Symphony Orchestra.

The Boston Symphony Orchestra, under direction of Dr. Karl Muck, opened its season in this city with a matinee at the National Theater yesterday afternoon, to the usual large and fashionable audience. The program was modern throughout, beginning with Glazounoff's symphony in B flat major, No. 5, op. 55, and closing with Dvorak's dramatic overture, "Husitska," op. 67, with Caesar Franck's symphonic poem "Les Eolides" and Smetana's overture to "The Sold Bride" intervening. The audience manifested its pleasure in ripples of applause from time to time, singing out the second movement of the symphony, the symphonic poems of Franck and the Dvorak number for special favor.

Es 1884

From **AMERICAN**
Address: **Baltimore, Md.**
Date 5 1913

Boston Symphony Orchestra.

The first concert of the Boston Symphony Orchestra will be given in the Lyric Theater a week from Wednesday evening, November 5, at 8:15. The soloist will be Miss Geraldine Farrar, of the Metropolitan Opera Company, New York. Miss Farrar will sing two numbers. Her first will be a rather unfamiliar air from Mozart's opera, Cosi fan Tutte, and her second will be three songs of Richard Wagner, Im Treibhaus, Traume, and Schmerzen. The orchestral numbers will be the Fifth Symphony of Glazounoff, Handel's Concerto, and Liszt's symphonic poem, Les Preludes.

Est 1884

From **EVENING NEWS**
Address: **Baltimore, Md.**
Date

Established

ILLNESS OF FARRAR PREVENTS SINGING

Prima Donna Is Unable To Appear With Boston Symphony.

Taken suddenly ill in New York today, Miss Geraldine Farrar, the grand opera prima donna, will be unable to sing as soloist with the Boston Symphony Orchestra at the Lyric tonight. At a late hour this afternoon an effort was being made to secure another soloist and it was announced that her illness would not interfere with the concert.

The message from New York, which told of Miss Farrar's indisposition, said that she was not seriously ill, but that her physician, Dr. Curtis, had refused to allow her to come to Baltimore to fill the engagement.

The occasion was to have marked Miss Farrar's local debut as a concert singer.

The Symphony first-night promises to be an unusually brilliant one, the house being practically sold out. The performance will be the initial musical event of the year to attract society people, and a number of box parties will be held.

Dr. Muck's program is a distinguished one, the orchestral numbers comprising Litzt's exquisite symphonic poem "Les Preludes," and

5, 1913.

Handel's Concerto for strings and two wind choirs. The symphony will be the Glazounow No. 5 in B flat major.

From **BULLETIN**
Address: Philadelphia, Pa.
Date [illegible] 4

The Boston Orchestra

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Beethoven..Symphony in A major, No. 7, Op. 92
I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.
Mozart, Recitative, "Temerari," and Aria, "Come scoglio," from "Cosi fan tutte," Act I., No. 14
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Wagner .... Three Poems
a. Im Treibhaus. b. Traume. c. Schmerzen.
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Address: Philadelphia, Pa.
Date

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Address Philadelphia
Date NOV 2 1913

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Symphony No. 7 in A major, Beethoven; air "Come Scoglio," from "Cosi fan tutte," Mozart; concerto for two wind choirs, Handel; three poems, "Im Treibhaus," "Traume" and "Schmerzen," Wagner; "Les Preludes," Liszt.

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From **PRESS**
Address: Philadelphia, Pa.
Date OCT 2? 1913

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The first concert of the Boston Symphony Orchestra will be given in the Academy of Music a week from to-morrow (Monday) evening, November 3, at 8.15. The soloist will be Miss Geraldine Farrar, of the Metropolitan Opera Company, New York. Miss Farrar will sing two numbers. Her first will be a rather unfamiliar air from Mozart's opera "Cosi fan tutte" and her second will be three songs of Richard Wagner, "Im Treibhaus," "Traume" and "Schmerzen." The orchestral numbers will be the Seventh Symphony of Beethoven, Handel's Concerto for two wind choirs with string accompaniment and Liszt's symphonic poem "Les Preludes."

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From **HERALD**
Address: Washington, D. C.
Date

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From **POST**
Address: Washington, D. C.
Date NOV 5 1913

Fashion at Symphony Concert.

The first of the Boston Symphony concerts of the season attracted a large and fashionable audience to the National Theater yesterday afternoon. The German Ambassador and Countess von Bernstorff occupied a box and had as guests the Spanish Minister, Mrs. George Howard, Miss Margaret Perin, and Baron Kurt von Lersner, of the embassy staff. Mrs. Franklin K. Lane, Mrs. David Houston, Miss Helen Woodrow Bones, Mrs. Marion P. Maus, and Miss Hagner were guests in one of the stage boxes. Mrs. Cuno Rudolph was among the guests of Mr. and Mrs. Abram Lisner in their box. Mrs. Calderon Carlisle had among the guests in her box, Mrs. Mandeville Carlisle and Mrs. Walter Bruce Howe. Mr. and Mrs. Charles Campbell entertained a box party, and Mrs. William J. Boardman and Miss Mabel Boardman were among the occupants of another box. Among others in the audience were Mrs. Nicholas Anderson, Mr. Ten Eyck Wendell and Ten Eyck Wendell, jr., Mrs. Buckner Randolph, Mr. and Mrs. Adolph Miller, Mrs. Charles B. Howry, Mrs. Henry G. Sharpe, Mrs. James C. Pilling, Mrs. Harold P. Morton, Mrs. Edward Mitchell, Mrs. Hunt Slater, Miss Laura Harlan, Mrs. Christian Hemmick, Miss Gwynn, Mrs. Frank B. Noyes, and Mr. Baumann, of the Swiss legation.

From **POST**
Address: Washington, D. C.
Date NOV 5 1913

MUSICAL SEASON OPENED.

Boston Symphony Orchestra Concert a Brilliant Success.

The musical season had a brilliant opening at the National Theater yesterday afternoon, when the Boston Symphony Orchestra, under Dr. Karl Muck, gave an entire orchestral concert without a soloist to an enthusiastic and capacity audience.

The general vein of the program was a happy one, although the symphony, that in B flat major, of Glazounoff was full of richness and profound depths. It is written with distinctive leit motive, and the allegro is gracious, elegant, with a delightful swing in three-four time. The scherzo opened with a sparkle and lightness, given by the flutes, oboe, and clarinet, that stamped the entire movement, whose essential characteristic was that of daintiness, sustained, however, by some rich string work. The andante was a romance, a soaring love song with an ominous, threatening interlude, more typical of the dark spirit of Russian music; then back again to the theme of love, full of grace, with harp accompaniment. The allegro maestoso was more national, with a strong Eastern tinge. It was full of moods and emotions, a wail, then abandon to the dance, working up to a brilliant finale.

With the forward that the overture of "The Sold Bride," by Smetana, might well serve as prelude to a comedy of Shakespeare, we have the keynote to that episodic composition which came out of Bohemia. After big, introductory chords it goes into a descriptive bit that is like fairyland. The overture might tell of a rural fair. It is gypsy-like at times, happy, playful, and altogether breathes a spirit of joyousness.

But "The Aeolidae," the symphonic poem by Cesar Franck, as given by Dr. Muck, was a thing apart. The spirit and oneness of the orchestra were truly perfect, and Dr. Muck was the genius who wafted these "breezes," these gentle zephyrs, over the domain of pagan fableland where nymphs frolicked and the immortals laughed. This exquisite poem finds absolute interpretation in the music of Franck which belongs to the modern French school, with its creating of atmosphere and its elusive charm.

One was loath to come back to the realism of Dvorak's dramatic overture "Husitka." It really canonizes the Bohemian patriot Johann Huss, opening with his religious hymn, following in martial strain, through his battles, and resolving itself in a song of vigor and faith and hope.

J. McB.

TIMES
shington, D. C.
NOV 5

NCERT RECEIVED WITH ENTHUSIASM

Boston Symphony Orchestra, Under Direction of Carl Muck, Has Big Audience.

The first concert of the Boston Symphony Orchestra was given at the National Theater yesterday afternoon, under the direction of Dr. Carl Muck, and from the size and enthusiasm of the audience, musical Washington bids fair to patroize all the symphonies. Dr. Muck has his own following in this city, which is saying a great deal, since he has only been in charge of the orchestra for one year.

Aside from the interpretive genius of Dr. Muck and a fine appreciation of the intention of the composer, this director has been particularly happy in the choice of numbers for his programs. Without any doubt he rprsnts a younger school, does not cling to the older classics, and is continally introducing new fields of composition to music lovers. Although the numbers yesterday had been heard before in America, they belong to a closs few conductors care to attempt.

The first number was Glazounoff's Symphony in B flat major, which he composed in St. Petersburg in 1896. It was performed for the first time in March of that year, and was given in America in 1898. Written with a distinctly happy motif, this work was a fitting prelude to the following numbers. The fantastic and imaginative music of Glazounoff received a happy interpretation at the hands of Dr. Muck.

The second number, the overture to the opera, "The Sold Bride," by Friedrich Smetna, is of the Bohemian school, and is an earlier work than the symphony, having been completed by the composer in 1866. Unusual genius is shown in the development of theme in this number.

The last number was the "Aeolidae," a symphonic poem by Cesar Franck, a thing of exceptional beauty. The piece has its chief theme in a short chromatic phrase from which other medolic phrases of a similar character are derived. Its technical perfection is in keeping with its tonal beauty. J. M.

NG STAR
shington, D. C.
NOV 5 1913

ymphony Orchestra.

Symphony Orchestra, un of Dr. Karl Muck, opened n this city with a matinee at nal Theater yesterday after he usual large and fashionable The program was modern ut, beginning with Glazounoff's ny in B flat major, No. 5, op. 55 losing, with Dvorak's dramatic re, "Husitska," op. 67, with Caesar ck's symphonic poem "Les Eolides" Smetana's overture to "The Sold ide" intervening. The audience manisted its pleasure in ripples of applause rom time to time, singing out the second movement of the symphony, the symphonic poems of Franck and the Dvorak number for special favor.

RICAN
Baltimore, Md.
1913

ton Symphony Orchestra.

first concert of the Boston Symphony Orchestra will be given in the Theater a week from Wednesday g, November 5, at 8:15. The soloist will be Miss Geraldine Farrar, of the politan Opera Company, New York. Farrar will sing two numbers. Her will be a rather unfamiliar air from rt's opera, Cosi fan Tutte, and her nd will be three songs of Richard gner, Im Treibhaus, Traume, and Schmerzen. The orchestral numbers will be the Fifth Symphony of Glazounoff, Handel's Concerto, and Liszt's symphonic poem, Les Preludes.

NEWS
1.

OF FARRA ENTS SINGI

Prima Donna Is Unable T Appear With Boston Symphony.

Taken suddenly ill in New York to day, Miss Geraldine Farrar, the gran opera prima donna, will be unabl sing as soloist with the Boston S phony Orchestra at the Lyric toni At a late hour this afternoon an ef was being made to secure anot soloist and it was announced that illness would not interfere with concert.

The message from New York, wh told of Miss Farrar's indispositio said that she was not seriously ill, bu that her physician, Dr. Curtis, ha refused to allow her to come to Ba timore to fill the engagement.

The occasion was to have marke Miss Farrar's local debut as a cor cert singer.

The Symphony first-night promise to be an unusually brilliant one, th house being practically sold out. Th performance will be the initial musi cal event of the year to attract so ciety people, and a number of box parties will be held.

Dr. Muck's program is a distinguished one, the orchestral numbers comprising Litzt's exquisite symphonic poem "Les Preludes," and

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5, 1913.

Handel's Concerto for strings and two wind choirs. The symphony will be the Glazounow No. 5 in B flat major.

[57]

From EVENING NEWS
Address: Baltimore, Md.
Date NOV 6 - 1913
Established:

SYMPHONY CONCER PLEASES AUDIENCE

But It Is Disappointed By Farrar's Inability To Appear.

A great disappointment greeted the huge crowd that filled the Lyric last night on the occasion of the first Boston Symphony concert, when it was announced that Miss Geraldine Farrar was, through illness, unable to fulfill her engagement. Brahms' "Tragic Overture" and the overture to Wagner's "Flying Dutchman" were inserted at the last moment to take the place of her numbers on the program.

It so happened that the result as a whole was perhaps the best balanced and most attractive program with which Dr. Muck has hitherto favored us. It may be fairly said that, while Dr. Muck lacks the peculiar magnetism of Nikisch, he attains a higher general level of interpretation than any conductor of the preser ay, showing himself in his readings thoroughly in sympathy with the best compositions of all the various schools, though as a program maker he has so far seemed to be little in touch with his public.

The concert opened with Glazounoff's symphony in B flat, a work which, while truly Russian in feeling, shows more poise and intellectual control than is usual with composers of his nationality. It is unfortunately weakened, in spite of many very beautiful moments, by the absence of any really striking thematic material. This is especially noticeable in the first movement. Nothing could have afforded a stronger contrast than th stern, somber beauty of the Brahm overture, by which it was followed.

The Handel concerto proved a ver agreeable surprise, inasmuch as he of all the great composers of the pa the one least in touch with moder musical thought, recalling as he fr quently does the prosaic atmosphe of the Georgian period in English hi tory. Every movement of the co certo was interesting, and the aud ence was treated to an exhibition some remarkably fine oboe playing.

The concert closed with Liszt Symphonic Poem No. 3, "The Pr ludes," certainly one of the most ha pily conceived of any of his compositions, and showing vantage the resources of t orchestra.

From EVG. STAR
Address: Baltim
Date V 6
Establi

BOSTON SYMPHO HEARTILY WELCO

Miss Farrar Absent Because of Severe Cold—Fine Program Presented.

Though manifestly disappointed by the announcement that Miss Geraldine Farrar would be unable to appear, the audience which filled every seat in the Lyric last night was not long in realizing that the program provided for its entertainment by the Boston Symphony Orchestra, conducted by Dr. Karl Muck, was of a nature that made it impossible to cavil because of the absence of the popular prima donna who had been announced as the soloist.

In a message to Manager Kinsey, of the Lyric, it was explained that Miss Farrar was suffering from a severe cold which threatened to develop into laryngitis and that her physician forbade her to leave New York. The absence of Miss Farrar necessitated two changes in the program. Owing to the lateness of the hour at which the communication from New York was received it was impossible to obtain the services of another soloist, so the new numbers were exclusively instrumental. For two selections from Mozart's Cosi fan tutte the Tragic Overture of Brahms was substituted, and instead of three song poems by Wagner the overture of this composer's Flying Dutchman was given a place on the program. The selections were fortunate, for they offered excellent contrasts to the spirit of the other numbers, and brought into stronger relief the wonderful resources of the famous orchestra.

The symphony selected for the first appearance of the Boston Orchestra in Baltimore this season was Glazounoff's Symphony in B flat major, No. 5, Op. 55. This is in four movements and is generally regarded as revealing its composer at his best. At times stately, at others blithesome, the wonderful symphony seems always haunted by a gipsy spirit, which now and then gives expression to a sense of wild restlessness and freedom. In the rendition of the symphony the wood, wind and brasses are dominant. The scherzo was especially pleasing and the allegro maestoso was wonderfully impressive.

To many in the audience Brahms' Tragic Overture seemed a little cold and unappealing at first, but as it proceeded the rendering of the theme became more sure and convincing. When it was finished it was accorded one of the heartiest expressions of approval heard during the evening.

Despite the excellence of the symphony, there was reason to believe that the superb rendering of Handel's Concert in F major for strings and two wind orchestras—this being the edition of Gustav F. Kogel—made an appeal that caused it to be regarded by many persons as the most pleasing feature of the program. A duo for oboes in the third movement was received with a demonstration of great enthusiasm, which was equaled only by that which followed a singing violin effect in the largo. The overture of The Flying Dutchman was splendidly done.

From EVENING NEWS
Address: Baltimore, Md.
Date
Established

ORCHESTRA DELIGHTS BRILLIANT AUDIENCE

Director Karl Muck Gets Splendid Personal Reception At Lyric.

GERALDINE FARRAR WIRES HER REGRETS

Boston Organization Substitutes Two Orchestral Numbers For Noted Diva's Songs.

Seldom has a more brilliant audience been seen at the Lyric than that which crowded the house to the doors last night at the opening concert of the year by the Boston Symphony Orchestra.

The announcement in The News late in the afternoon that Geraldine Farrar, who was to have been the soloist, would not sing, had prepared many of the patrons for a change in the program, and this announcement was supplemented by big signs at the Lyric entrance telling of the diva's illness and her inability to appear.

W. H. Brennan, assistant manager, who has been coming to Baltimore with the Orchestra for many years, received a telegram from Miss Farrar's physician about 2 o'clock telling him that she was suffering with a severe attack of laryngitis. The soprano herself telegraphed to express her deep regret at having to disappoint the Baltimore people.

Despite the chagrin that many felt over Miss Farrar's canceled engagement, no "kicks" were made, and if any exercised the privilege of having their money returned it made no appreciable difference in the size of the house. Instead of the three songs by Wagner which Miss Farrar was to have sung two additional orchestral numbers were given. These were both familiar—Brahms' "Tragic" overture and the "Fliegende Hollander" overture.

Dr. Karl Muck, the director, was given a splendid personal reception and every number was vigorously applauded, the Handel Concerto having made a particularly good impression.

Among those in the audience were Mr. and Mrs. Gustave Strube. Mr. Strube is the new professor of harmony at the Peabody Conservatory of Music, having succeeded the late O. B. Boise. He was formerly assistant director of the Boston Symphony Orchestra, and last night was the first time he had ever attended one of its concerts as a spectator, despite the fact that he had been associated with

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The
Newspaper Cutting Bureau in the World

From GLOBE
Address: New York
Date NOV 10 1913
E k, 1884

Music.

The Boston Orchestra Again—Other Concerts.

Dr. Muck perpetrated one of his weird programmes on the great audience that filled to capacity Carnegie Hall for the concert of the Boston Symphony Orchestra Saturday afternoon. Is it a sense of humor, or what is it that makes the slim, Mephistophelian leader do these things? All sorts of mud has been slung at practical jokers, so no more is going to be slung here just now, but sometimes it does seem that Dr. Muck is not taking his own talents or his orchestra so seriously as we New Yorkers do.

The programme Saturday consisted of Glazounoff's fifth symphony, Smetana's "Bartered Bride" overture, César Franck's symphonic poem "Les Eolides," and Dvorak's "Husitska" overture. It really isn't worth the Boston Symphony's while to come all the way to New York to waste its sweetness on Glazounoff's decorative, "popular" symphony, and the Dvorak overture in question isn't worth anybody's while anywhere, unless a brass band's in the street.

But thanks unto Dr. Muck for bringing up "Les Eolides"! César Franck is still neglected in this town, in spite of numerous performances of his symphony in the last few years. It is still an event for a New Yorker to hear a work by the great Belgian, so overridden are our concerts by German and Russian music. "Les Eolides" is not comparable as an example of Franck's genius to the symphony, the string quartet, the piano quintet, or the violin sonata, but it is a work of individual charm and should be played here often enough to become familiar. All honor for his share to Dr. Muck!

In the Smetana overture the Boston men held carnival of virtuosity. The tempo was terrific; Mahler's famous whirlwind reading of the work seemed in retrospection a jog trot. The Boston men whizzed through it without missing a note or turning a hair. That's what an orchestra can do when it knows how to play!

Saturday evening a new organization gave an initial concert at Aeolian Hall. It bears the clumsy name of the Longy New York Modern Chamber Music Society. The founder and director thereof is Georges Longy, the famous oboist of the Boston Symphony Orchestra. His regular associates are also from that band of virtuosi, though on this occasion they included Miss Carolyn Beebe, pianist, and Mrs. Marie Sundelius, soprano. The new organization proposes to play here chamber compositions calling for various and unusual combinations of instruments, and is, therefore, a welcome arrival in a field we cultivate too little. The instrumental numbers for the first concert were an octet by Paul Juon for violin, viola, 'cello, oboe, clarinet, bassoon, horn, and piano, and an introduction and allegro by Ravel for harp solo, with string quartet, flute, and clarinet. The Ravel piece is a work of rare beauty. Both were played well. A large audience was present, indicating that the new organization is likely to have the success it deserves.

The concerts yesterday brought a repetition of the Symphony Society's Schumann concert, with Josef Hofmann as soloist, at Aeolian Hall, and the first People's Symphony Concert of the season at Carnegie Hall, in the afternoon, and the farewell concert (for the present) of Sousa's Band, at the Hippodrome, the customary popular concert at the Century Opera House, and Mme Meiler-Narodny's song recital, at Aeolian Hall, in the evening. The lady last named is a Lieder singer from Finland, the country of Sibelius and Jaernefelt, both of whose names figured in her programme. That programme was made up chiefly of Russian and Finnish songs, but it ended with a group of songs in English. Mme Mieler-Narodny has a voice of considerable natural beauty, her production of which is not blameless. However, her songs and manner of singing are calculated to interest many audiences, as they did that which heard her last night.

From EVG. STAR
Address: Baltimore, Md.
Date

BOSTON SYMPHONY ORCHESTRA CONCERTS

The first concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater next Wednesday evening at 8:15 with Geraldine Farrar as soloist. The subscription sale for the coming season is one of the largest the Boston Symphony has ever had in this city and the concerts are certain to be correspondingly successful.

The Symphony will be Beethoven's Seventh in A Major. The other numbers will be Handel's Concerto for Two Wind Choirs and Liszt's Symphonic Poem. Les Preludes. The program in its proper order is as follows:

Beethoven—
  Symphony No. 7 in A Major.
Mozart—
  Air, Come scoglio, from Cosi fan-tutte.
Handel—
  Concerto for Two Wind Choirs.
Wagner—
  Three Poems:
    Im Treibhaus.
    Traume.
    Schmerzen.
Liszt—
  Les Preludes.

From TRIBUNE
Address: Providence, R. I.
Date
Establ

THIS week sees a lull in th
programme announced f
dence this fall. After the
opening of the Symphony se
weeks ago and the opening of t
cert series in scarcely less brillian
more tiring style last Tuesday
this week seems particularly
without any big musical event
interest. No other week so d
musical happening will pass u
on into December. Beginning n
Tuesday, every Tuesday evening
pied by some important concert u
16, and doubtless announcements
be forthcoming to occupy the m
time of those musically inclined o
evenings of the week as well. The second Steinert concert comes on the night of Nov. 11 and the third and fourth will follow on Nov. 25 and Dec. 9. The second Symphony concert takes place on Nov. 18 and on Dec. 8 comes the first Arion Club concert of the year.

Rehearsals of the latter event are already under way. The club is this season considerably augmented by new voices. Its first work is to be Verdi's "Manzoni Requiem." The selection of this work is especially appropriate, as this year is the centenary of Verdi's birth. The work is one of the finest requiem masses ever written and contains some of Verdi's best and most inspiring music.

From TRIBUNE
Address: Providence, R. I.
Date OCT 2
Establ

First Concert by Symphony Orchestra.

The first of the series of concerts here by the Boston Symphony Orchestra, in Infantry Hall last night, attracted a very large and brilliant audience. In the gathering were President Faunce of Brown University, Mr. Harry Parsons Cross, Mr. and Mrs. Stephen O. Metcalf, Miss Helen P. Metcalf, Mr. and Mrs. Jesse Metcalf, Mr. Theodore Francis Green, Mr. and Mrs. Frank L. Hinckley, former Gov. D. Russell Brown, Miss Brown, Mrs. Charles H. Merriman, Mr. and Mrs. G. Richmond Parsons, Mrs. I. Harris Metcalf, Miss Margarethe Dwight, Mr. Charles Morris Smith, Miss Harriett M. Smith, Prof. and Mrs. William Carey Poland, Mr. and Mrs. Stephen O. Edwards, the Misses Edwards, Mr. and Mrs. Edward G. Buxton, Mrs. Charles G. King, Mr. Lacey Baker, Miss Cecelia Lacey Baker, Mrs. Anne Gilbreth Cross, Mrs. George Hail, Mr. and Mrs. Prescott O. Clarke, Mr. and Mrs. F. D. Carr, Mr. and Mrs. William C. Dart, Mr. and Mrs. Irving H. Irons, Miss Harriet E. Barrows, Miss Frances Alexander, Mrs. W. B. M. Miller, Dr. Seth K. Gifford, Miss Gifford, Mr. and Mrs. Albert Steinert, Mr. and Mrs. George A. Freeman, Mr. and Mrs. John T. Cranshaw, Prof. and Mrs. Charles W. Brown, Miss Edith Nichols, Dr. and Mrs. Charbonnell, Mrs. William O. Todd, Miss Helen B. Pettis, Mr. and Mrs. Gilbert C. Carpenter, Miss Elizabeth Carpenter, Mr. and Mrs. Edgar J. Lowenstein, Mr. and Mrs. Arthur M. Allen, Mrs. F. W. Matteson, Mrs. Gilbert A. Phillips, Mr. and Mrs. George M. Thornton, the Misses Thornton, Miss Harriett J. Miller, Mr. and Mrs. Henry S. Sprague, Mr. Charles W. North, Miss North, Mrs. Robert B. Treat, Miss Hazel Treat, Mr. and Mrs. T. F. Dwyer, the Misses Vaughn, Miss Emily B. Aldrich, Mrs. John P. Campbell, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Theodore W. Foster, Mrs. J. Fred Gibson, Mrs. Henry R. Evans, Mr. and Mrs. Charles Sisson.

(clarinette), the quail (oboe), and the

From EVENING NEWS
Address: Baltimore, Md.
Date NOV 6 - 1913
Established:

1884

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D. D. P.

NOV 6 1913

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But thanks unto Dr. Muck for bringing up "Les Eolides"! César Franck is still neglected in this town, in spite of numerous performances of his symphony in the last few years. It is still an event for a New Yorker to hear a work by the great Belgian, so overridden are our concerts by German and Russian music. "Les Eolides" is not comparable as an example of Franck's genius to the symphony, the string quartet, the piano quintet, or the violin sonata, but it is a work of individual charm and should be played here often enough to become familiar. All honor for his share to Dr. Muck!

In the Smetana overture the Boston men held carnival of virtuosity. The tempo was terrific; Mahler's famous whirlwind reading of the work seemed in retrospection a jog trot. The Boston men whizzed through it without missing a note or turning a hair. That's what an orchestra can do when it knows how to play!

Saturday evening a new organization gave an initial concert at Aeolian Hall. It bears the clumsy name of the Longy New York Modern Chamber Music Society. The founder and director thereof is Georges Longy, the famous oboist of the Boston Symphony Orchestra. His regular associates are also from that band of virtuosi, though on this occasion they included Miss Carolyn Beebe, pianist, and Mrs. Marie Sundelius, soprano. The new organization proposes to play here chamber compositions calling for various and unusual combinations of instruments, and is, therefore, a welcome arrival in a field we cultivate too little. The instrumental numbers for the first concert were an octet by Paul Juon for violin, viola, 'cello, oboe, clarinet, bassoon, horn, and piano, and an introduction and allegro by Ravel for harp solo, with string quartet, flute, and clarinet. The Ravel piece is a work of rare beauty. Both were played well. A large audience was present, indicating that the new organization is likely to have the success it deserves.

The concerts yesterday brought a repetition of the Symphony Society's Schumann concert, with Josef Hofmann as soloist, at Aeolian Hall, and the first People's Symphony Concert of the season at Carnegie Hall, in the afternoon, and the farewell concert (for the present) of Sousa's Band, at the Hippodrome, the customary popular concert at the Century Opera House, and Mme Meiler-Narodny's song recital, at Aeolian Hall, in the evening. The lady last named is a Lieder singer from Finland, the country of Sibelius and Jaernefelt, both of whose names figured in her programme. That programme was made up chiefly of Russian and Finnish songs, but it ended with a group of songs in English. Mme Mieler-Narodny has a voice of considerable natural beauty, her production of which is not blameless. However, her songs and manner of singing are calculated to interest many audiences, as they did that which heard her last night.

From EVG. STAR
Address: Baltimore, Md.
Date

BOSTON SYMPHONY ORCHESTRA CONCERTS

The first concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater next Wednesday evening at 8:15 with Geraldine Farrar as soloist. The subscription sale for the coming season is one of the largest the Boston Symphony has ever had in this city and the concerts are certain to be correspondingly successful.

The Symphony will be Beethoven's Seventh in A Major. The other numbers will be Handel's Concerto for Two Wind Choirs and Liszt's Symphonic Poem. Les Preludes. The program in its proper order is as follows:

Beethoven—
  Symphony No. 7 in A Major.
Mozart—
  Air, Come scoglio, from Cosi fan tutte.
Handel—
  Concerto for Two Wind Choirs.
Wagner—
  Three Poems:
    Im Treibhaus.
    Traume.
    Schmerzen.
Liszt—
  Les Preludes.

TRIBUNE
'rovidence, R. I.

S week sees a lull in the musical rogramme announced for Providence this fall. After the brilliant of the Symphony series two ago and the opening of the Steinries in scarcely less brilliant, though tiring style last Tuesday evening, week seems particularly barren out any big musical event of local rest. No other week so devvoid of sical happening will pass until well on into December. Beginning next week Tuesday, every Tuesday evening is occupied by some important concert until Dec. 16, and doubtless announcements will soon be forthcoming to occupy the minds and time of those musically inclined on other evenings of the week as well. The second Steinert concert comes on the night of Nov. 11 and the third and fourth will follow on Nov. 25 and Dec. 9. The second Symphony concert takes place on Nov. 18 and on Dec. 8 comes the first Arion Club concert of the year.

Rehearsals of the latter event are already under way. The club is this season considerably augmented by new voices. Its first work is to be Verdi's "Manzoni Requiem." The selection of this work is especially appropriate, as this year is the centenary of Verdi's birth. The work is one of the finest requiem masses ever written and contains some of Verdi's best and most inspiring music.

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nce, R. I.

OCT 23 1913

rt by Symphony Orchestra.

of the series of concerts here ston Symphony Orchestra, in Hall last night, attracted a ge and brilliant audience. In ering were President Faunce of University, Mr. Harry Parsons Mr. and Mrs. Stephen O. Metss Helen P. Metcalf, Mr. and Mrs. Metcalf, Mr. Theodore Francis Mr. and Mrs. Frank L. Hinckley, er Gov. D. Russell Brown, Miss Brown, Mrs. Charles H. Merriman, Mr. and Mrs. G. Richmond Parsons, Mrs. I. Harris Metcalf, Miss Margarethe Dwight, Mr. Charles Morris Smith, Miss Harriett M. Smith, Prof. and Mrs. William Carey Poland, Mr. and Mrs. Stephen O. Edwards, the Misses Edwards, Mr. and Mrs. Edward G. Buxton, Mrs. Charles G. King, Mr. Lacey Baker, Miss Cecelia Lacey Baker, Mrs. Anne Gilbreth Cross, Mrs. George Hall, Mr. and Mrs. Prescott O. Clarke, Mr. and Mrs. F. D. Carr, Mr. and Mrs. William C. Dart, Mr. and Mrs. Irving H. Irons, Miss Harriet E. Barrows, Miss Frances Alexander, Mrs. W. B. M. Miller, Dr. Seth K. Gifford, Miss Gifford, Mr. and Mrs. Albert Steinert, Mr. and Mrs. George A. Freeman, Mr. and Mrs. John T. Cranshaw, Prof. and Mrs. Charles W. Brown, Miss Edith Nichols, Dr. and Mrs. Charbonnell, Mrs. William O. Todd, Miss Helen B. Pettis, Mr. and Mrs. Gilbert C. Carpenter, Miss Elizabeth Carpenter, Mr. and Mrs. Edgar J. Lowenstein, Mr. and Mrs. Arthur M. Allen, Mrs. F. W. Matteson, Mrs. Gilbert A. Phillips, Mr. and Mrs. George M. Thornton, the Misses Thornton, Miss Harriett J. Miller, Mr. and Mrs. Henry S. Sprague, Mr. Charles W. North, Miss North, Mrs. Robert B. Treat, Miss Hazel Treat, Mr. and Mrs. T. F. Dwyer, the Misses Vaughn, Miss Emily B. Aldrich, Mrs. John P. Campbell, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Theodore W. Foster, Mrs. J. Fred Gibson, Mrs. Henry R. Evans, Mr. and Mrs. Charles Sisson.

(clarinette), the quail (oboe), and the the ce

From STAATSZEITUNG
Address: New York City.
Date NOV 9 1913
Establ

[illegible] Symphonie-Konzert.

Das zweite Programm Dr. Muck's war unbedingt intereſſanter, als das des Eröffnungskonzerts, denn es enthielt wirkſame Kontraſte und innere Harmonie. Nach der lebendigen Fünften Symphonie Glazounoff's kam Smetana's lebensſprühende „Verkaufte Braut"-Ouverture, ſodann César Franck's ſymphoniſches Poem „Les Eolides" und zum Schluß Dvorak's [illegible] „Huſſitska"-Ouverture. Alſo ſlaviſch mit franzöſiſchem Einſchlag, was ſich ſehr pikant und vielfarbig ausnahm.

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Von der das Programm abſchließenden Dvorak'ſchen „Huſſitska"-Ouverture hat Hanslick einmal geſagt, daß ſie „ſo fanatiſch klinge, als ob ſie mit Aexten, Senſen und Morgenſternen inſtrumentirt worden wäre".

Hier ließ Muck geſtern alle Zügel los, und wie ein edler, feuriger Renner, der die Luft der Freiheit wieder athmet, ſtürmte das Orcheſter dahin. Die langſame Einleitung war in ihrer tiefen Schwermuth der wirkſame Grund, von der ſich die Wildheit des Allegro abhob. Das Orcheſter mußte mit ſeinem Führer den begeiſterten Beifall wieder theilen. Diesmal ließ ſich auch der vielverdiente Konzertmeiſter, Herr Witek, nicht lange bitten, mitzuthun, zudem Muck Miene machte, ihn ſonſt höchſtperſönlich emporzuziehen. H.

From PUBLIC LEDGER
Address Philadelphia
Date
Esta

ORCHESTRAL RIVALRIES

Effect of Personnel Upon the Work of These Musical Organizations.

To the Editor of the Public Ledger:

Sir—The letter of your correspondent "X" seems to have aroused, and rightly, the resentment of more than one music-lover of Philadelphia. The present writer has read with interest two answers to the afore-mentioned letter appearing in your columns, but it seems to me that the presentation of a few facts will go further toward refuting the statements made in the uncalled-for attack upon the Philadelphia Orchestra than even the best arguments.

Among the musicians now composing the Boston Symphony Orchestra there are comparatively few men who saw the first years of its existence, and these few do not occupy first places. For example, the concertmaster has only occupied his position for three or four years. The first 'cellist, who is also assistant conductor, is a very young man who only entered the ranks of the orchestra last season. One of Boston's best players in former years now holds the position of first flute in the Philadelphia Orchestra, while the Boston Orchestra has chosen for its first trumpet a former player of the Philadelphia organization. All in all, the writer has been informed that there have been about 20 changes in the personnel of the Boston Or[illegible] the last two years alone, while

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[illegible] yet produced a Colonel Higginson, a man who, realizing the importance of a great symphony orchestra as one of the finest art monuments a city can have, would be willing to so place the orchestra financially that its future would be assured. But Philadelphia should realize and appreciate the fine work done in this respect by a number of men who have been striving for 14 years to bring about a great orchestra, and with success.

The excellence of the Boston Orchestra rests entirely, as does the success of any other orchestra, upon the individual qualities of the player, the rehearsing done for each performance, and upon the conductor. No matter how important the individual playing of each man in the orchestra may be, an orchestra is, after all, a great instrument upon which the conductor plays. The interpretation of the work is his interpretation, the ensemble is the result of his thoroughness in rehearsing and the firmness of his beat; every detail of phrasing, coloring and tonal quality, provided the men are capable of giving it, are the result of his demands at rehearsal or of the eloquence of his gestures and general magnetism at performances. Given an orchestra composed of players of a high rank, such as we have in Philadelphia, and a conductor who can accomplish what Mr. Stokowski has done, there is no reason in the world why the Philadelphia Orchestra cannot bear comparison with any orchestra, without exception. The musicians composing the Philadelphia Orchestra are "picked men," men who have played under the greatest leaders in Europe, men who stand in the front rank.

As to conductors, any conductor who ca
give the inspired reading of works of a
schools as Mr. Stokowski has done, showi
his complete grasp of each work not on
by his illuminative interpretation, but by h
phenomenal feats of memory, conducting co
cert after concert without a score (a recc
only equaled by Toscanini), must be given
place among the really great conductors
the world, for his achievements mean genius

A. F. L

Philadelphia, November 8, 1913.

TELEGRAPH
From
Address Philadelphia, Pa.
Date
Estab

By PHILIP H. GOEPP.

AN INTERESTING episode occurred this week in the field of comment on the musical events, which have been of unusual frequency and brilliancy. Comment we must have, after all, which does not at all necessarily imply carping criticism. But it will never do to go to concerts open-mouthed with admiration, hearing nothing but the perfection we were prepared for by the fame of the performers. True criticism is at once the essence of right enjoyment and the vital test and support of the best performance.

After the opening concert of the week by the Boston Symphony Orchestra one of our leading daily contemporaries ventured to suggest some temperate criticism, with a remark on the visitors' repetition of the local programs. Whereupon an indignant subscriber of the good, old, respectable kind protests in high dudgeon, and speaks with a quite unnecessary comparison of our own "painstaking" orchestra as utterly different from the "superb" visiting players.

The interesting point is that here is evidently an expression of purely prejudiced admiration without an ounce of real critical opinion. The Boston Orchestra is a most welcome visitor; it cannot be too highly praised, both for its own excellence and for the benefit which it has conferred in spreading the best music and in setting an example for other cities. But we must, nevertheless, go to these concerts as intelligent listeners, not in a state of idolatrous worship. Even a great orchestra does not always play perfectly, and it is the more certain to lapse if there is no critical test. The plain fact of Monday's concert is that Beethoven's Seventh Symphony was badly played, at too slow a pace and with a consistent absence of the right pulse and spring in the rapid movements. It was simply not the Seventh Symphony at all as it sprang from Beethoven's brain. Moreover, twice in the slow movement (which was otherwise exquisite) the high trumpet gave an ear-splitting sound that marred the poetic effect. Had this happened with our own players we may imagine the outraged feelings of these same contented admirers.

There are, unfortunately, a good many music lovers in our town who wait for the famous visiting players, and then go with a patent expression upon their faces, which says, "Now, here is a real orchestra." Nay, there are some good people who will not go at all to the concerts of the Philadelphia Orchestra on some mysterious "principle" of their own.

These columns are not devoted to a blind defence of local art; they are committed solely to an equal, independent criticism of all performances by whomsoever given, famous or obscure. The ideal of such an aim would be the instant discovery of an unknown genius. But one truth stands out clearly in the prospective view of Philadelphia's music, and that is that she can never come into her own, she can never realize her artistic self, if her productions are ever to be treated by her own citizens with a disparaging condescension which is committed against a hearty ap[illegible] of the true merits.

Newspaper Cutting Bureau in the World

From EVENING MAIL
Address: New York City.
Date NOV 10
Estab

Three orchestral concerts, the Longy entrance into New York, a song recital, Sousa at the Hippodrome, and the Century Sunday night concert, have occupied the attention of concert-goers in the last two days.

The Boston Symphony Orchestra, under Dr. Muck, gave its second concert Saturday afternoon, when a programme more in keeping with present-day tendencies than that of Thursday evening was given. The Glazounow symphony in B flat major was played with marvelous color and beauty of tone; Smetana's overture to "The Bartered Bride" showed the extraordinary virtuosity of the organization, and Cesar Franck's symphonic poem, "Les Eolides," as also Dvorak's dramatic overture, "Husitska," sustained the modern spirit to the close. The audience which filled Carnegie Hall lavished unrestrained enthusiasm upon the great orchestra and its conductor.

In the eve[illegible]ngy, first oboe of the Boston Symphony Orchestra, brought for the first time to New York his organization, which for years has been an important factor in its home city. Aeolian Hall held a large and representative audience, which manifested the deepest interest in Mr. Longy and his associates, who gave an unusual and delightful programme. In addition to a string quartet, a harp and a quintet of woodwinds forming the combination, a very able pianist, Carolyn Beebe, assisted in the performance of an octet by Paul Juon, a Russian composer, and an introduction and allegro for harp solo with string quartet and woods by Maurice Ravel, the French composer. In this, as well as in the afternoon with the orchestra, the new harp player of both organizations Alfred Holy, showed his great skill.

The Ravel composition is one of the most beautiful works offered recently. The ensemble of the players was admirable. There was no monotony of color. The musical line was somewhat broken by the introduction of a Boston soprano, Marie Sundelius, who, with A de Voto at the piano, sang "Ballade," by Debussy; an aria from Aubert's "Le Foret Bleue," and "Des Harpes dans le Soir," by one Henry Woollett, whose writing is more French than his name. The singer has a high, clear, ringing voice, too metallic, perhaps, for the style of songs she sang.

Newspaper Cutting Bureau in the World

From EVENING POST
Address: New York City
NOV 10 1913
Date
Estal

MUSIC AND DRAMA

Longy Chamber Music.

When the Longy Modern Chamber Music Society gave its first concert Saturday night at Aeolian Hall, sympathetic chords must have vibrated in Boston, for the audience evidently had been recruited from Carnegie Hall, where the Boston Symphony Orchestra plays, and the society bears the hallmark of that institution, its members finding their larger employment under the baton of Dr. Muck. They are: J. Theodorowicz, violin; A. Bak, violin; K. Rissland, viola; J. Keller, violoncello; A. de Voto, piano; A. Brooke, flute; G. Longy, oboe; G. Grisez, clarinet; F. Hain, horn; P. Sadony, bassoon.

Paul Juon's octet, op. 27, has no parts for flute or second violin, and the society's pianist was replaced on this occasion by Carolyn Beebe, of New York. In ancient chamber concerts it was not unusual for the harpsichord to give the time as well as the pitch to the other performers. It is, perhaps, a touch of modernity that such direction as may now be needed should fall to oboe, and in this respect Georges Longy acquits himself admirably. But in ancient chamber music, Beethoven, doubling an octet, found material for a symphony, and in the romantic period Schumann found in a quartet of strings with piano ample means for the expression of his grandest conceptions. And since Juon's work is cast in sonata form, which is no more capable of further improvement in these days than sonnet form, it must be confessed that his harmonies are thin, his invention poor, and his thematic treatment chiefly of interest in revealing contrasted instrumental effects instead of developments in which they should be blended.

The closing number was Maurice Ravel's Introduction and Allegro for harp solo, played by Arthur Holy, with string quartet, flute, and clarinet accompaniment. Sandwiched between these works were three French songs, admirably interpreted by Mrs. Marie Sundelius. Despite the number of chamber-music organizations which find support in New York, there is room for more, especially for musicians of the ability of those associated with Mr. Longy in this new venture, but it may be suggested, in view of the first programme, and of the wealth of music from which a choice may be made hereafter, that there is no need of over-emphasis on the word "modern."

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From STANDARD UNION
Address: Brooklyn, N. Y.
NOV 10 1913
Date
Estal 1884

NEW MUSICAL ORGANIZATION

Only those who really love the best and highest in music appreciate chamber music, but in a huge city like New York there are audiences of every sort, so the lovers of the classic in music have a rare treat in store for them in the series of concerts to be given by the Longy New York Modern Chamber Music Society, which made its debut on Saturday night last at Aeolian Hall, Manhattan. The head of this new body of musicians is M. Georges Longy, the talented oboist of the Boston Symphony Orchestra, and his aim is to produce works in which string and wind instruments unite, and the output of the modern school. There are twenty men in the new orchestra and they have had the advantage of playing frequently together in one of the best orchestras in the world, so, at the outset, they have the great attribute of a good ensemble. The opening number was an octet, by Paul Juon, for violin, viola, cello, oboe, clarinet, horn, bassoon and piano. The assisting artist was Carolyn Beebe, the pianist, whose admirable work in ensemble and solo playing has been known here for several seasons. The composition did not merit the very careful preparations it had received on the part of the players. It was interesting in a way, but not absorbing. Maurice Ravel's introduction and allegro for harp solo, with string quartet, clarinet and flute solo work, done by A. Hoby, showed the nice balance and delicacy of shading which these artists can produce. The music was, of course, of the highest order, but the selections were, to a mixed audience of musical people, what Paul Verlaine's poems are to a general reading public, bizarre and unusual. However, the organization is a welcome one, and a large audience stamped its approval. Mme. Marie Sundelins, soprano, sang some interesting modern songs, Debussy's "Ballade," "Le Reve du petit chaperon rouge," by Aubert, and "Des Harpes dans les Soirs," by Woollett. The songs were in the most modern style, and Mme. Sundelins seems to have a complete understanding of this school. She was very well received. A number of prominent women have made these concerts possible.

TRANSCRIPT.

NOVEMBER 5,

Dr. Muck's New Work

WHILE Dr. Muck was at work in Boston last winter and last spring he received several invitations to conduct at "festival performances" of opera and in "festival concerts" in various cities of Germany and Austria in the course of the summer. Sundry opera houses also invited him to conduct at them "as guest." In each instance he declined, because he wished to escape professional engagements through the whole summer. Even Baireuth left him free since there was no festival there and consequently no performances of "Parsifal" for him to conduct according to his annual custom.

Before Dr. Muck returned to Boston last September he began to receive similar invitations for next summer, one of which he has accepted. Between Aug. 12 and Aug. 20 the new "Mozarteum" at Salzburg will be dedicated with festival concerts and festival performances of opera. The Mozarteum is a building that is both theatre and museum erected in Mozart's native city in his honor, largely through the efforts of Mme. Lehmann. She herself has arranged the festival. It will comprise three concerts of Mozart's orchestral music, one of his chamber music, a performance of "Don Giovanni" and a performance of "Il Seraglio." Dr. Muck will conduct in one of the orchestral concerts and in "Don Giovanni." Mr. Nikisch will lead in the other two orchestral concerts and Mr. Schalk of Vienna in "Il Seraglio." Mme. Lehmann is assembling the casts for both operas, and the orchestra throughout the festival will be the Philharmonic Society of Vienna.

From STAATSZEITUNG
Address: New York City.
Date NOV 9 1913

[illegible] Symphonie-Konzert.

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Unverkennbar iſt bei dieſem Komponiſten der Einfluß Wagner's, der ſich häufig bis zu unabweislichen Zitaten verdichtet, wie denn im erſten Satz der geſtern gehörten Fünften Symphonie das Wagner'ſche S[illegible]motiv immer wieder in den farbigſten Einkleidungen ſpuckt. Dieſem glänzenden Satz gege[illegible]r wandelt das zier[illegible]che graziöſ[illegible] Sc[illegible] den Bahnen der Ro[illegible]ntik, eine Art [illegible]mernachtstraum, in dem [illegible] Ho[illegible]zblä[illegible]n die neckiſchſte Rolle zufällt. Der dritte Satz bringt die ſchärfſten Kontraſte, die von ſlaviſcher Melancholie über freudigere Töne und Verzweiflungslaute ſich zu einer faſt heiteren Entſagung durchringt. Das Finale iſt faſt orgiaſtiſch in ſeinen reichen Orcheſterkünſten und dem mitreißenden Schwung der Synkope, gelegentlich etwas allzu lärmend, aber wirkungsvoll. Muck hat dieſen Schluß geſtern ſehr feinſinnig etwas abgedämpft. Ganz entzückend legte er das Scherzo hin, brennendes Kolorit verlieh er dem erſten und dritten Satz. An ſeinem Meiſterorcheſter hatte er wieder ein ganz einzigartiges Inſtrument.

Das kam uns in der unwiderſtehlich geiſtreich und friſch pulſirend geſpielten Smetana'ſchen Ouverture zur „Verkauften Braut" wieder ſo recht zum Bewußtſein. Es lag eine ſchier Mahler'ſche Friſche und Urſprünglichkeit über dieſen Klängen. Dagegen hatten die Franck'ſchen „Eoliden" keinen leichten Stand, aber das wundervolle harmoniſche und kontrapunktiſche Gewebe des Stückes kam klar und deutlich, wenn auch nicht frei von einer gewiſſen Monotonie der Klangfarbe, zum Ausdruck.

Von der das Programm abſchließenden Dvorak'ſchen „Huſſitska"-Ouverture hat Hanslick einmal geſagt, daß ſie „ſo fanatiſch klinge, als ob ſie mit Aexten, Senſen und Morgenſternen inſtrumentirt worden wäre".

Hier ließ Muck geſtern alle Zügel los, und wie ein edler, feuriger Renner, der die Luft der Freiheit wieder athmet, ſtürmte das Orcheſter dahin. Die langſame Einleitung war in ihrer tiefen Schwermuth der wirkſame Grund, von der ſich die Wildheit des Allegro abhob. Das Orcheſter mußte mit ſeinem Führer den begeiſterten Beifall wieder theilen. Diesmal ließ ſich auch der vielverdiente Konzertmeiſter, Herr Witek, nicht lange bitten, mitzuthun, zudem Muck Miene machte, ihn ſonſt höchſtperſönlich emporzuziehen. H.

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not yet produced a Colonel Higginson, a man who, realizing the importance of a great symphony orchestra as one of the finest art monuments a city can have, would be willing to so place the orchestra financially that its future would be assured. But Philadelphia should realize and appreciate the fine work done in this respect by a number of men who have been striving for 14 years to bring about a great orchestra, and with success.

The excellence of the Boston Orchestra rests entirely, as does the success of any other orchestra, upon the individual qualities of the player, the rehearsing done for each performance, and upon the conductor. No matter how important the individual playing of each man in the orchestra may be, an orchestra is, after all, a great instrument upon which the conductor plays. The interpretation of the work is his interpretation, the ensemble is the result of his thoroughness in rehearsing and the firmness of his beat; every detail of phrasing, coloring and tonal quality, provided the men are capable of giving it, are the result of his demands at rehearsal or of the eloquence of his gestures and general magnetism at performances. Given an orchestra composed of players of a high rank, such as we have in Philadelphia, and a conductor who can accomplish what Mr. Stokowski has done, there is no reason in the world why the Philadelphia Orchestra cannot bear comparison with any orchestra, without exception. The musicians composing the Philadelphia Orchestra are "picked men," men who have played under the greatest leaders in Europe, men who stand in the front rank.

As to conductors, any conductor who can give the inspired reading of works of all schools as Mr. Stokowski has done, showing his complete grasp of each work not only by his illuminative interpretation, but by his phenomenal feats of memory, conducting concert after concert without a score (a record only equaled by Toscanini), must be given a place among the really great conductors of the world, for his achievements mean genius.

A. F. L.

ladelphia, November 8, 1913.

In the eve[illegible]gy, first oboe of the Boston Symphony Orchestra, brought for the first time to New York his organization, which for years has been an important factor in its home city. Aeolian Hall held a large and representative audience, which manifested the deepest interest in Mr. Longy and his associates, who gave an unusual and delightful programme. In addition to a string quartet, a harp and a quintet of woodwinds forming the combination, a very able pianist, Carolyn Beebe, assisted in the performance of an octet by Paul Juon, a Russian composer, and an introduction and allegro for harp solo with string quartet and woods by Maurice Ravel, the French composer. In this, as well as in the afternoon with the orchestra, the new harp player of both organizations Alfred Holy, showed his great skill.

The Ravel composition is one of the most beautiful works offered recently. The ensemble of the players was admirable. There was no monotony of color. The musical line was somewhat broken by the introduction of a Boston soprano, Marie Sundelius, who, with A de Voto at the piano, sang "Ballade," by Debussy; an aria from Aubert's "Le Foret Bleue," and "Des Harpes dans le Soir," by one Henry Woollett, whose writing is more French than his name. The singer has a high, clear, ringing voice, too metallic, perhaps, for the [illegible] of songs she sang.

ELEGRAPH
Philadelphia, Pa.

By PHILIP H. GOEPP.

N INTERESTING episode occurred this week in the field of comment on the musical events, which have been usual frequency and brilliancy. Com- we must have, after all, which does t all necessarily imply carping criti- But it will never do to go to con- open-mouthed with admiration, g nothing but the perfection we prepared for by the fame of the performers. True criticism is at once the essence of right enjoyment and the vital test and support of the best performance.

After the opening concert of the week by the Boston Symphony Orchestra one of our leading daily contemporaries ventured to suggest some temperate criticism, with a remark on the visitors' repetition of the local programs. Whereupon an indignant subscriber of the good, old, respectable kind protests in high dudgeon, and speaks with a quite unnecessary comparison of our own "painstaking" orchestra as utterly different from the "superb" visiting players.

The interesting point is that here is evidently an expression of purely prejudiced admiration without an ounce of real critical opinion. The Boston Orchestra is a most welcome visitor; it cannot be too highly praised, both for its own excellence and for the benefit which it has conferred in spreading the best music and in setting an example for other cities. But we must, nevertheless, go to these concerts as intelligent listeners, not in a state of idolatrous worship. Even a great orchestra does not always play perfectly, and it is the more certain to lapse if there is no critical test. The plain fact of Monday's concert is that Beethoven's Seventh Symphony was badly played, at too slow a pace and with a consistent absence of the right pulse and spring in the rapid movements. It was simply not the Seventh Symphony at all as it sprang from Beethoven's brain. Moreover, twice in the slow movement (which was otherwise exquisite) the high trumpet gave an ear-splitting sound that marred the poetic effect. Had this happened with our own players we may imagine the outraged feelings of these same contented admirers.

There are, unfortunately, a good many music lovers in our town who wait for the famous visiting players, and then go with a patent expression upon their faces, which says, "Now, here is a real orchestra." Nay, there are some good people who will not go at all to the concerts of the Philadelphia Orchestra on some mysterious "principle" of their own.

These columns are not devoted to a blind defence of local art; they are committed solely to an equal, independent criticism of all performances by whomsoever given, famous or obscure. The ideal of such an aim would be the instant discovery of an unknown genius. But one truth stands out clearly in the prospective view of Philadelphia's music, and that is that she can never come into her own, she can never realize her artistic self, if her productions are ever to be treated by her own citizens with a disparaging condescension which is committed against a hearty appreciation of the true merits.

EVENING POST
ss: New York City
NOV 10 1913

MUSIC AND DRAMA

Longy Chamber Music.

the Longy Modern Chamber Music ve its first concert Saturday night olian Hall, sympathetic chords must have vibrated in Boston, for the audience evidently had been recruited from Carnegie Hall, where the Boston Symphony Orchestra plays, and the society bears the hall-mark of that institution, its members finding their larger employment under the baton of Dr. Muck. They are: J. Theodorowicz, violin; A. Bak, violin; K. Rissland, viola; J. Keller, violoncello; A. de Voto, piano; A. Brooke, flute; G. Longy, oboe; G. Grisez, clarinet; F. Hain, horn; P. Sadony, bassoon.

Paul Juon's octet, op. 27, has no parts for flute or second violin, and the society's pianist was replaced on this occasion by Carolyn Beebe, of New York. In ancient chamber concerts it was not unusual for the harpsichord to give the time as well as the pitch to the other performers. It is, perhaps, a touch of modernity that such direction as may now be needed should fall to oboe, and in this respect Georges Longy acquits himself admirably. But in ancient chamber music, Beethoven, doubling an octet, found material for a symphony, and in the romantic period Schumann found in a quartet of strings with piano ample means for the expression of his grandest conceptions. And since Juon's work is cast in sonata form, which is no more capable of further improvement in these days than sonnet form, it must be confessed that his harmonies are thin, his invention poor, and his thematic treatment chiefly of interest in revealing contrasted instrumental effects instead of developments in which they should be blended.

The closing number was Maurice Ravel's Introduction and Allegro for harp solo, played by Arthur Holy, with string quartet, flute, and clarinet accompaniment. Sandwiched between these works were three French songs, admirably interpreted by Mrs. Marie Sundelius. Despite the number of chamber-music organizations which find support in New York, there is room for more, especially for musicians of the ability of those associated with Mr. Longy in this new venture, but it may be suggested, in view of the first programme, and of the wealth of music from which a choice may be made hereafter, that there is no need of over-emphasis on the word "modern."

The First Established and Most Complete
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From STANDARD UNION
Address: Brooklyn, N. Y.
NOV 10 1913
Date

NEW MUSICAL ORGANIZATION

Only those who really love the best and highest in music appreciate chamber music, but in a huge city like New York there are audiences of every sort, so the lovers of the classic in music have a rare treat in store for them in the series of concerts to be given by the Longy New York Modern Chamber Music Society, which made its debut on Saturday night last at Aeolian Hall, Manhattan. The head of this new body of musicians is M. Georges Longy, the talented oboist of the Boston Symphony Orchestra, and his aim is to produce works in which string and wind instruments unite, and the output of the modern school. There are twenty men in the new orchestra and they have had the advantage of playing frequently together in one of the best orchestras in the world, so, at the outset, they have the great attribute of a good ensemble. The opening number was an octet, by Paul Juon, for violin, viola, cello, oboe, clarinet, horn, bassoon and piano. The assisting artist was Carolyn Beebe, the pianist, whose admirable work in ensemble and solo playing has been known here for several seasons. The composition did not merit the very careful preparations it had received on the part of the players. It was interesting in a way, but not absorbing. Maurice Ravel's introduction and allegro for harp solo, with string quartet, clarinet and flute solo work, done by A. Hoby, showed the nice balance and delicacy of shading which these artists can produce. The music was, of course, of the highest order, but the selections were, to a mixed audience of musical people, what Paul Verlaine's poems are to a general reading public, bizarre and unusual. However, the organization is a welcome one, and a large audience stamped its approval. Mme. Marie Sundelins, soprano, sang some interesting modern songs, Debussy's "Ballade," "Le Reve du petit chaperon rouge," by Aubert, and "Des Harpes dans les Soirs," by Woollett. The songs were in the most modern style, and Mme. Sundelins seems to have a complete understanding of this school. She was very well received. A number of prominent women have made these concerts possible.

TRANSCRIPT.

NOVEMBER 5.

Dr. Muck's New Work

WHILE Dr. Muck was at work in Boston last winter and last spring he received several invitations to conduct at "festival performances" of opera and in "festival concerts" in various cities of Germany and Austria in the course of the summer. Sundry opera houses also invited him to conduct at them "as guest." In each instance he declined, because he wished to escape professional engagements through the whole summer. Even Baireuth left him free since there was no festival there and consequently no performances of "Parsifal" for him to conduct according to his annual custom.

Before Dr. Muck returned to Boston last September he began to receive similar invitations for next summer, one of which he has accepted. Between Aug. 12 and Aug. 20 the new "Mozarteum" at Salzburg will be dedicated with festival concerts and festival performances of opera. The Mozarteum is a building that is both theatre and museum erected in Mozart's native city in his honor, largely through the efforts of Mme. Lehmann. She herself has arranged the festival. It will comprise three concerts of Mozart's orchestral music, one of his chamber music, a performance of "Don Giovanni" and a performance of "Il Seraglio." Dr. Muck will conduct in one of the orchestral concerts and in "Don Giovanni." Mr. Nikisch will lead in the other two orchestral concerts and Mr. Schalk of Vienna in "Il Seraglio." Mme. Lehmann is assembling the casts for both operas, and the orchestra throughout the festival will be the Philharmonic Society of Vienna.

From PUBLIC LEDGER
Address Philadelphia
Date

ORCHESTRAL RIVALRIES

Effect of Personnel Upon the Work of These Musical Organizations.

To the Editor of the Public Ledger:

Sir—The letter of your correspondent "X" seems to have aroused, and rightly, the resentment of more than one music-lover of Philadelphia. The present writer has read with interest two answers to the afore-mentioned letter appearing in your columns, but it seems to me that the presentation of a few facts will go further toward refuting the statements made in the uncalled-for attack upon the Philadelphia Orchestra than even the best arguments.

Among the musicians now composing the Boston Symphony Orchestra there are comparatively few men who saw the first years of its existence, and these few do not occupy first places. For example, the concertmaster has only occupied his position for three or four years. The first 'cellist, who is also assistant conductor, is a very young man who only entered the ranks of the orchestra last season. One of Boston's best players in former years now holds the position of first flute in the Philadelphia Orchestra, while the Boston Orchestra has chosen for its first trumpet a former player of the Philadelphia organization. All in all, the writer has been informed that there have been about 20 changes in the personnel of the Boston Orchestra in the last two years alone, while [illegible] took place befor

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ng Bureau in the World

EVENING MAIL
Address: New York City.
Date

Three orchestral concerts, the Longy entrance into New York, a song recital, Sousa at the Hippodrome, and the Century Sunday night concert, have occupied the attention of concert-goers in the last two days.

The Boston Symphony Orchestra, under Dr. Muck, gave its second concert Saturday afternoon, when a programme more in keeping with present-day tendencies than that of Thursday evening was given. The Glazounow symphony in B flat major was played with marvelous color and beauty of tone; Smetana's overture to "The Bartered Bride" showed the extraordinary virtuosity of the organization, and Cesar Franck's symphonic poem, "Les Eolides," as also Dvorak's dramatic overture, "Husitska," sustained the modern spirit to the close. The audience which filled Carnegie Hall lavished unrestrained enthusiasm upon the great orchestra and its conductor.

JOURNAL, NOVEMBER 15,

OLD STYLE CLASSIC SYMPHONY IS HIT

Big Hall Is Filled at Concert of Beethoven and Schubert Works.

An old-style classic program and a soloist drawn from the ranks of the orchestra attracted an audience to the Symphony concert yesterday that filled the big hall. The "No Seats Left" sign was put out long before the concert began. No sensational novelty and no famous soloist could have done more than this conservative program, made up by Dr. Muck for the fifth pair of concerts.

The audience seemed to feel certain of thorough enjoyment with such numbers as Schubert's "Unfinished Symphony," Beethoven's "Pastoral Symphony" and the Beethoven 'cello concerto in D major, with Heinrich Warnke, the principal 'cellist of the orchestra, as soloist. At any rate, enthusiasm was in the air. After the beautifully euphonious performance of the Schubert tone poem, the applause continued until the whole orchestra arose. It was virtuoso playing of the choicest description, and the ovation was well deserved.

Mr. Warnke won several recalls for his skilful playing in the concerto. The beauty of his tone showed itself especially in the lyrical adagio. It was a melodious program throughout, with none of the curious dissonances that fill the audience with doubt or dismay when most of the new works are brought out, and the "Pastoral Symphony" still remains an ideal picture of country scenes and diversions.

Next week the program will include Mahler's colossal fifth symphony and Mozart's notturno for four small orchestras, which has not been played here since 1882, when the Symphony Orchestra was giving its first season.

BOSTON POST,

NOVEMBER 15,

DOUBLE BILL BY SYMPHONY

Two Symphonies Played—Warnke Soloist

There are only a few conductors who could offer a Boston Symphony audience such a one-sided programme as that arranged by Dr. Muck for the public rehearsal of yesterday afternoon and the concert of this evening, and carry off the thing successfully. But as it proved, the concert was one of absorbing interest. There were two classic symphonies, those of Schubert in B minor (unfinished), and Beethoven in F major ("Pastoral"). And then Mr. Warnke, the admired 'cellist of the orchestra, discovered to many of his hearers a most charming 'cello concerto of Haydn's. Formal, wholly typical of Haydn's time, when composers did not dare to be too serious, written with customary polish and consideration for his soloist, his orchestra, and especially, his audience, Haydn's concerto is a gem of a work, especially when one remembers the difficulty of the combination—a solo 'cello and an orchestra.

Mr. Warnke gave a performance which was admirable in every way—technically, clean, finished—polished would be a better word—down to the finest detail. A performance characterized by the utmost refinement and appropriately conventional sentimentality, a performance which was a monument to the perception and the good taste of the musician. Nor must the delghtful accompaniment played by the orchestra be forgotten. It was indeed a rarely fitting frame for the solo instrument.

After all, is not a Beethoven symphony a final test of a conductor's powers? Not when the symphony is "individualized," as by a Safonoff or a Nikisch, but when the conductor actually succeeds in attaining for the moment the loftiness of purpose that thrilled the composer when he worked? The wonders that Dr. Muck accomplished with the work which is so well known, and which, perhaps, is not one of the strongest of the symphonies of Beethoven, really merit higher praise than print can bestow. For the symphony sounded as it must have sounded when our forefathers heard the work for the first time as fresh as it was to them. It is unfortunately true that such music is not written today.

The wonder is, that owing to Dr. Muck's masterly reading, no moment of the work became fatiguing, not even the long drawn-out movement, "By the Brook." And as for the storm music, it may be said that with far less orchestral artillery than a modern composer employs for a plain symphonic poem, Beethoven has come perhaps nearer than any other to the greatness of the thunder and the play of the elements. Perhaps this is a truism, but is it generally realized in how modern a vein Beethoven has set to work, in his landscape painting? This passage was thrown into a high light by Dr. Muck's virtuoso performance. Thanks to that, the reverberations of thunder, the hiss of rain were depicted with an incredible fidelity and distinctness, and yet never in a manner which degenerated into imitation or claptrap.

Of this old symphony Dr. Muck made a tour de force. Seldom has the orchestra played with such finish and beauty of tone, never has it spoken more eloquently. There was much applause for the orchestral performances and Mr. Warnke was several times recalled.

HERALD.

NOVEMBER 15.

5TH SYMPHONY REHEARSA

Mr. Warnke, 'Cellist, as Solois Plays Haydn's Concerto in D Major.

COMPOSED OWN CADENZA

Audience Applauds Him wit More Than Customary Warmth.

By PHILIP HALE.

The fifth Public Rehearsal of the Bo ton Symphony Orchestra, Dr. Mu conductor, took place yesterday afte noon in Symphony Hall. Mr. Warnk was the soloist. The program was follows:

Unfinished Symphony in B minor	Schube
Concerto in D major for 'cello	Hayd
Symphony No. 6, "Pastoral"	Beethove

Some may remember Anton Hekking the first 'cellist of this orchestra fo two seasons, a restless, fantastical ma of indisputable talent. He playe Haydn's concerto for the first time i Boston, and had the courage, the au dacity, to play Reinecke's cadenza to i in all its terrible length. Like a political procession, it took an hour or more in passing a given point. Mr. Hekking was sadly put out because there was objection to the cadenza and also to the concerto. When Hugo Becker visited us in 1901 he played this concerto, but spared us the maunderings of Reinecke. Mr. Warnke was also merciful yesterday afternoon. He composed, or, as he modestly said, "compiled," his own cadenzas.

There are gay and pretty passages in the Finale of the concerto and suave, f formal, measures in the middle movement. The audience apparently liked he music, which is frankly "obvious," and it applauded Mr. Warnke with more han customary warmth, and for this it had good reason. But as Mr. Warnke sat there, saying his allotted say, did anyone wonder how this concerto sounded in 1783 at the summer palace called Esterhaz? For there without doubt it was first played by Anton Kraft. The Prince's orchestra did not number over 2 players. There was never more than one 'cello. The performances before the Prince and his guests were in the afternoon, although concerts were given occasionally in the evening. The 'cellist received 430 gulden a year, much more han at Vienna. He also received free odging, six to nine casks of wine, 20 o 30 pounds of candles, three to six cords of firewood, and every two years a summer or winter uniform.

And in 1783 the ingenious Gevaert had not tinkered Haydn's score or added lutes, clarinets and bassoons to the accompaniment. This concerto must have sounded otherwise than we all heard it yesterday. Nor were the sophisticated ears of yesterday's audience the ears of prince, guests, composer, players. If Haydn's little orchestra had sat on the stage and all, with Dr. Muck himself, in uniform, we should not even then have known the concerto in the spirit with which it was written and first played.

Schubert fortunately did not finish the symphony in B minor. If he had completed it, the third and fourth movements might have killed the work in spite of the romantically beautifu first Allegro. Already in the secon movement there is a falling off, thoug the solos for oboe and clarinet ar Schubertian in their tender melancholy Too many of the composer's work show a steady diminuendo of creativ force, a flight with drooping wings lower and lower. The music was poeti cally played, and Dr. Muck gave to th Allegro a dramatic force that had no found such eloquent expression her before, not even when he conducted th symphony six years ago.

Mr. Daniel Chenneviere declares that Debussy was really the first to unveil the beauty of soul suggested by a landscape, in which we recognize an interior life, independent of the plastic form, a life sister to ours. And Debussy "unveiled" it in "Iberia." It is not always easy to understand Mr. Chenneviere's mental attitude or his verbal expression, but he flatly says that some experiments made in this unveiling, as the "Pastoral" Symphony, were incomplete or superficial. Another Frenchman, a more profound thinker, an artist in words as in music, M. Vincent d'Indy, devotes several pages of his "Beethoven" to a consideration of Nature as Beethoven knew her. It may be said that the "Pastoral" symphony needs no gloss. The music, indeed, voices Beethoven's feelings. The emotions that filled him when he was in the open country, in the forest or by the brook [illegible]

[illegible] d'Indy's discussion of Beethoven's relations with Nature as he understood her is illuminative, not impertinent. Nor do we find this ardent admirer of Beethoven making statements as a madman beats upon a drum.

We should like to hear his opinio concerning landscape-music befor "Iberia." Is not Mr. Chenneviere ac quainted with d'Indy's "Summer Da on the Mountain" or the music of nature in "Symphony On a Mountain Air?" These works are not experimental, superficial or incomplete. "Iberia" is an amazingly brilliant composition; it contains pages of the rarest beauty; it dazzles and it fascinates. Yet many find the "Unveiling," etc. in the overture to "Fingal's Cave" and even in the "Pastoral" symphony, works widely different in subject and in expression, but translations of nature into tones.

The program of the concerts next week will include Mahler's 5th symphony and a Notturno by Mozart for four small orchestras.

ADVERTISER,

NOVEMBER 15,

SYMPHONY CONCERT OF THE CLASSICAL

PROGRAMME ENTIRELY OF CONSERVATIVE SCHOOL

Schubert, Haydn and Beethoven Numbers Delight Enthusiastic Audience.

By Louis C. Elson.

PROGRAMME.

Schubert. "Unfinished Symphony."
Haydn. Concerto for Violoncello, D major.
Beethoven. "Pastoral" Symphony.
Soloist, Mr. Heinrich Warnke.

"How can we make bricks without straw?" inquired the oppressed Israelites, several thousand years ago. "How can we write reviews about Schubert, Haydn and Beethoven?" inquire the music critics of Boston, of Pharoah Muck, when he gives a programme as that of yesterday afternoon, devoted entirely to the conservative classical school, which is familiar to everyone. But, after all, there was much to enjoy, and considerable to write about, in this same concert.

Of course there were no technical difficulties for our orchestra to overcome in such a programme, but, for all that, there are some dangers. They might have given 200 false notes in Sibelius's recent symphony and not even the most experienced reviewer, or auditor, would have been any the wiser or the worse for them. But let any slip occur in the limpid harmony of Schubert or in the rustic picture of Beethoven, and it will stand out like a spoonful of cranberry-sauce spilled upon a white tablecloth. That there were no such slips to condone shows the routine work of our orchestra.

There is much pathos in the music of the "Unfinished Symphony" and yet more in its history. When one thinks of such a work being shelved in an incomplete state, simply because there was no chance of its ever being performed, one gets the full pity of Schubert's career. Then one remembers how poor Schumann, in his incipient insanity, was haunted by this symphony and by the belief that Schubert wanted him to finish it. Then the still more sorrowful fact that Kapellmeister Ludwig did "finish" it in every sense of the word, will also come to mind.

Another fact (a much pleasanter one) was shown in the performance of yesterday afternoon, which was that Dr. Muck does not try to elaborate the old masters. He is free from the modern curse of individualization. Except for a couple of exaggerated retards, the interpretation was perfect, and so much applauded that the orchestra was obliged to rise in acknowledgment.

Only a year ago we had a conductor give us Beethoven's fifth symphony so retouched that it might have been called Stransky's first symphony instead. Nothing of that is found in our Boston readings.

Another point noticeable in this sedate programme was the fact that Beethoven's thunder-storm wears very well. How simple the devices in it all are, when analyzed! Contrabasses in four note phrases against violoncellos in five, and we have the rumble of the thunder; long, rising notes, upon the piccolo, and the wind is piping and blowing; a little of trombone used judiciously at the proper moment and we have all the tumult of the elements that is necessary, even if the lightning does come after the thunder.

Contrast this with all the rest of the bad weather which has arisen in modern music, St. Saens' Deluge, Berlioz's wet weather in the Symphonie Fantastique, Wagner's storm in the "Walkuere," Verdi's in "Otello," Rossini's tempest in the "William Tell" overture, and we still find that this modest score attains as strong an effect as any of them. This orchestral rainy season began as far back as Haydn's "Seasons," but, so far as we can recall at present, only Beethoven and Rossini dwelt upon the anxious hush of Nature before the crash of the elements. In the thanksgiving after the storm the French horn played well; English horn would have been a more fitting tone-color, but Beethoven never used the English horn in his orchestral scores.

The musical joke of the village band playing (in the third movement), and the old battered bassoon with its three notes (F, C, F,) was well carried out, although we should have liked the instrument made somewhat more prominent. We may depend upon it that Beethoven expected his drunken bassoon-player to emphasize his three notes whenever he had a chance to get them in, and the village band played somewhat too refinedly in this performance.

The second movement seems somewhat too long nowadays (auditors may come and auditors may go, but this brook goes on forever), and the labelled birds, the cuckoo (clarinette), the quail (oboe), and the [illegible]

[illegible] phonies, Dr. Muck's reading of them, and our orchestra's playing of them, and there must have been many young concert-goers present to whom these works had also the charm of novelty. At any rate the applause seemed to indicate a popular delight in the concert.

The Haydn violoncello concerto had this charm of novelty for almost all the audience, and the beautiful tone and the steadiness of Mr. Warnke made the work more than merely interesting. All that the present writer remembers of this work is the awfully long cadenza that was used when it was last performed in Boston, a generation ago. The first movement has a long "tutti" (orchestra alone) in the old-fashioned style, at the beginning, but the whole work was melodic and refreshing, and Mr. Warnke played with a sympathetic tone that made even the rather sentimental Adag beautiful.

Mr. Warnke's cadenzas deserve warn praise, for the first one was skilfull polyphonic in some of its double-stoppe

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HERALD.

NOVEMBER 16.

PENSION FUND CONCERT

The concert at Symphony Hall this afternoon will be given by the Symphony Orchestra, the first of the two given annually in aid of the pension fund of that organization. These concerts are always the occasion of an outpouring of the friends of the orchestra, who wish to aid the excellent cause, and they also attract the public that does not attend the regular concerts. The program should appeal to all classes. It begins with Beethoven's Fifth in C minor, the symphony which for over 100 years has been the most popular work of its kind in musical literature. Dr. Muck's preeminence as an interpreter of Beethoven gives special interest to this performance.

The second half of the program is frankly popular. It begins with the first "L'Arlesienne Suite of Bizet." Bizet wrote this music for Daudet's play "L'Arlesienne," or "The Woman of Arles," the famous play in which the heroine does not appear but is only talked of.

The next number will be Rimsky-Korsakoff's brilliant "Caprice on Spanish Airs." This employs the highest technical skill of an orchestra. The final number will be the "Second Hungarian Rhapsody" of Liszt, seldom played by the full orchestra, although it frequently appears on Pop programs.

PADEREWSKI'S RECITAL

Mr. Paderewski will give his second recital in Symphony Hall next Sunday afternoon, Nov. 23, at 3:30. This will be the first time he has ever given a recital in Boston on a Sunday. It will enable many to hear him who are unable to attend his week-day concerts. He will not be heard again in Boston until the spring, when he will appear with the Symphony Orchestra. His program is as follows:

Variations and Fugue in E flat minor, op 23	Paderewski
Sonata in D minor, op. 31	Beethoven
Des Abends	Schumann
Grillen	Schumann
Warum	Schumann
Aufschwung	Schumann
Soiree de Vienne, No. 6	Schubert-Liszt
Erl King	Schubert-Liszt
Ballade, Op. 47	Chopin
Nocturne in B major, Op. 62	Chopin
Polonaise	Chopin
Isoldensliebestod	Wagner-Liszt
Mazurka in D major	Rubinstein

MAGGIE TEYTE

A recital will be given at the Copley-Plaza by Miss Maggie Teyte next Thursday afternoon. She will present in costumes of the period a program of 18th century French songs. The Boston Quartet of Ancient Instruments will accompany her in all her songs, and play instrumental selections. This quartet, which has lately been organized, has for its members A. Gietzen, Viole d'amour; M. Belinski, Viole de Gambe; P. Fosse, Hauthois d'amour, and C. W. Adams, Harpsichord.

The program is as follows:

Ballet de Chimene	Sacchini
(a) Entree; (b) Menuet, Air Grave; (c) Air de Ballet.	
Quartet of Ancient Instruments.	
Rose cherie	Gretry
Voice Noel	Weckerlin
Je crains de lui parler la nuit	Gretry
Le Rosier Blanc	Weckerlin
Vous etiez ce que vous n'etes plus	Gretry
Miss Teyte.	
Sonate—For Viola d'amour, Viola da Gamba and Harpsichord	Leclair
Quand le bien-aime reviendra	Dalayrac
Verduronette	Weckerlin
Eho! Eho	
Petronille	Weckerlin
Ah! pour moi quelle peine extreme	Nicolo-Isouard
Miss Teyte.	
(a) Tambourin	Rameau
(b) Allegro	Bald Galuppi
(c) Contredanje	Rameau
The Quartet.	
C'est pour toi que je les arrange	Dezede
Il regardait mon bouquet	Monsigny
On dit qu'a quinze ans	Gretry
Maman dites-moi	Weckerlin
Jeunes fillettes	Dalayrac
Miss Teyte	

SYMPHONY PROGRAM

Mahler's fifth symphony, which was played at the 22d concert last spring, will be the feature of the program for the concerts this week. Of all the works performed under Dr. Muck's direction last season this symphony of Gustav Mahler probably made the deepest impression.

There will only be two works on the program as the symphony is a long one. The second part of the program will contain Mozart's Noturno in D for four small orchestras. This will be a novelty to practically everybody. It has been played only once since the orchestra organized, led by Mr. Henschel, on Jan. 28, 1882.

INFORMATION OBSCURED

[illegible] Kreisler will be the soloist with the Symphony orchestra on Nov. 28 and 29, and then will accompany the orchestra on its December trip, returning to Boston to give his recital in Symphony Hall on Sunday afternoon, Dec. 7, at 3:30. The tickets will go on sale at the box office Friday, Nov. 28.

CONCERT NOTES

Miss Kathleen Parlow, the admirable violinist, whose great talent was recognized here as elsewhere when she played with the Boston Symphony orchestra and in recital, will give a concert in Jordan Hall on Monday afternoon, Nov. 24.

On Tuesday evening, Nov. 25, a colored singer from Atlanta, Ga., Uriah Sumter Richards, will give a song recital in Steinert Hall. He will have the assistance of Wesley I. Howard, violinist, and Theresa E. Stubbs, pianist.

The recital of Franz Egenieff, baritone, which was announced for Nov. 3, but postponed on account of his illness, will be given in Jordan Hall on [illegible] afternoon, Dec. 1. Tickets procured for the original date will hold good and the program will be the same as announced for Nov. 3.

The second concert of Kneisel Quartet will be given in Jordan Hall on Tuesday, Dec. 1.

The first concert of the Flonzaley Quartet will be given in Jordan Hall on Thursday evening, Dec. 4.

Heinrich Gebhard will give a piano recital in Jordan Hall on Monday, Dec. 8.

The American String Quartet will give a concert in Steinert Hall on Tuesday evening, Dec. 16.

Miss Beatrice Herford will soon give an entertainment in Steinert Hall.

Mme. Gadski will give a recital in Symphony Hall on Sunday afternoon, Nov. 30. The feature of her New York recital was some of Taubert's "Children's songs," and it is likely that she will repeat the program here. Tickets go on sale at Symphony Hall next Friday morning.

AMERICAN, SUNDAY

10,

RICH TREATS FOR MUSIC LOVER

Coming Attractions Offer Var Entertainment for Boston Audiences.

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Paderwiski will give his sec in Symphony Hall, Sunday November 23 at 3:30. This first time he has ever give in Boston on a Sunday and many to hear him who are un tend his week day concerts. be heard again in Boston Spring when he is to appear with the Symphony Orchestra.

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Has Taken High Rank Among Women Violinists.

Miss Kathleen Parlow, the interesting young violinist, who made such a favorable impression in this city two seasons ago, will give a recital in Jordan Hall Monday afternoon, November 24. Miss [illegible] is considered today as the foremost [illegible] exponent of her instrument. [illegible] instruction was received in San Francisco after which she went to [illegible] to study with the great [illegible]

TRAVELER

NOVEMBER 17,

SYMPHONY PLAYS FOR PENSION FUND

Large Audience Hears Orchestra in Program of Semi-Popular Pieces.

By JOHN BROOKS.

The first of the two annual concerts by the Symphony orchestra in aid of its pension fund yesterday afternoon, offered one of the few opportunities there are to hear the organization in a more popular program than that usual at the regular concerts and it was also one of the few opportunities which the general public, which does not attend the weekly concerts and rehearsals, has of hearing this remarkable aggregation of players. In spite of the rain the hall was well filled.

The program, the latter part of which had been announced as "frankly popular," was interesting as an indication of how popular taste has changed in a decade. It began with Beethoven's C minor symphony, No. 5. Bizet's suite, "L'Arlesienne," No. 1, followed. Then Rimsky-Korsakoff's Spanish Caprice and Liszt's Hungarian Rhapsody, No. 2.

Throughout the concert the orchestra seemed to be on its mettle. Partly it was due to the program no doubt, but partly, perhaps, because of the occasion, the performance was marked by a spirit and dash that sometimes seems lacking at the regular concerts and that served to drive home the music in a manner to stir the audience to enthusiasm.

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The second Hungarian rhapsody has been so much abused in its frequent repetitions by "Pop" and lesser orchestras, that it was somewhat of a surprise to find that under Dr. Muck's leadership it really amounted to something more than a show piece. Helped by the spectacle of five-score of the best musicians in the world "scratching for dear life," as they had to in the face of a combination of Liszt and Muck, the effect on the audience was much more exciting than that usually caused by the piece.

From JOURNAL

Address: Providence, R. I.

Date

Estab

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At the second of the Boston Symphony Orchestra concerts, which will be given in Infantry Hall on Tuesday evening, Nov. 18, the soloist will be Miss Ruth Deyo, a brilliant American pianist, who will be heard here for the first time. Miss Deyo was announced as soloist several years ago, but was unable to appear. She will play Brahms's Concerto in B-flat for pianoforte and orchestra.

The programme is as follows: Symphony in B-flat Major, No. 5, Glazounoff; Overture, "The Sold Bride," Smetana; Concerto in B-flat, No. 2, for pianoforte and orchestra, Brahms; Overture, "Jubilee," Weber,

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SUNDAY POST,

NOVEMBER 16,

NEXT SYMPHONY PROGRAMME

Mahler's Fifth Symphony, which was played at the 22d concert last spring, will be the feature of the programme for Nov. 21 and 22. This work, performed under Dr. Muck's direction last season, this symphony of Gustav Mahler, made a deep impression on patrons of the Symphony concerts, and the opportunity to hear it again within a comparatively short time will undoubtedly be welcomed.

There will only be two works on the programme, as the Symphony is very long. The second part of the programme will contain Mozart's Notturno in D for four small orchestras. This will be a novelty to practically everybody. It has been played but once since the orchestra organized, and then in its first year. Mr. Henschel, who was the conductor, gave it a place on a Mozart programme he played Jan. 27 and 28, 1882.

Lankow Recital

Edward Lankow, basso of the Metropolitan, Boston, Vienna and Dresden Opera Houses, who has just returned from a most successful concert tour in Canada, will give his first concert in Boston at Jordan Hall on Wednesday, Dec. 3, at 3 o'clock. Mr. Lankow will be assisted by Robert Pollak, the celebrated Hungarian violinist, who has [illegible] London and Ber- [illegible] before been heard [illegible] company

Postponed Recital of Egenieff

The recital of Franz Egenieff, which was announced for Nov. 3 but postponed on account of the illness of the artist, will be given in Jordan Hall on Monday afternoon, Dec. 1. Tickets procured for the original date will hold good, and the programme will be the same as announced for Nov. 3.

The second concert of the Kneisel Quartet will be given in Jordan Hall on Tuesday, Dec. 2. The programme will be announced later.

Mr. Heinrich Gebhard, the well-known pianist of this city, will give a recital in Jordan Hall on Monday, Dec. 8.

Mme. Gadski, who is to give a recital in Symphony Hall on Sunday afternoon, Nov. 30, gave her anual recital in New York this past week with her usual success. The feature of that programme was some of Taubert's children's songs, which Mme. Gadski has introduced to this country, and it is likely that she will **repeat the same programme at her Boston concert.**

PENSION FUND TODAY

The concert at Symphony Hall this afternoon will be given by the Boston Symphony Orchestra, and will be the first of the two concerts given annually in aid of the pension fund of that organization. These concerts are always the occasion of an outpouring of the friends of the orchestra who wish to aid the excellent cause, and they also attract a large number of the general public which does not attend the regular Symphony concerts.

The programme should appeal to all classes of music lovers. It begins with the greatest of Beethoven's Symphonies, the Fifth in C-minor, the symphony which for over 100 years has been the most popular work of its kind in musical literature.

The second half of the programme is frankly popular. It begins with the first L'Arlesienne Suite of Bizet. This is in four parts, a prelude, adagio, minuetto and carillon. Bizet wrote this music to be played incidental to the performance of Daudet's play, "L'Arlesienne," or "The Woman of Arles," the famous play in which the heroine does not appear but is only talked of. Some of this music is now used as ballet music in the last act of "Carmen." The next number will be Rimsky-Korsakoff's brilliant arrangement of Spanish tunes which he calls the Spanish Caprice. This work is in reality a brilliant tour de force and employs the highest technical skill of an orchestra. The final number will be the ever popular Second Hungarian Rhapsody of Liszt. This is seldom played by the full orchestra, although it frequently appears on Pop programmes in the spring.

Paderewski's Second Recital

Paderewski will give his second recital in Symphony Hall next Sunday afternoon, Nov. 23, at 3:30. This will be the first time he has ever given a recital in Boston on a Sunday, and will enable many to hear him who are unable to attend his weekday concerts. He will not be heard again in Boston until the spring when he is to appear with the Symphony Orchestra. His programme is as follows:

Variations and fugue in E flat minor, ...Paderewski
op. 23 ....Beethoven
Sonata in D minor, op. 31 ....Schumann
Des Abends ....Schumann
Grillen ....Schumann
Warum ....Schumann
Aufschwung ....Schubert-Liszt
Soiree de Vienne, No. 6........Schubert-Liszt
Erl King ....Chopin
Ballade, op. 47 ....Chopin
Nocturne **in B major, op. 62**........Chopin
Polonaise ....Wagner-Liszt
Isoldensliebestod ....Rubinstein
Mazurka in D major........

WILHELM BACHAUS

Wilhelm Bachaus, the young pianist, will play in this city on Nov. 20, in Jordan Hall. Bachaus was born in Leipsic in 1884. He studied nine years with Reckendorf and one year with d'Albert, and at the age of 16 made his first public appearance with the Gewandhaus Orchestra, Arthur Nikisch conducting. From that day Bachaus has advanced without interruption.

His programme includes Brahms' Rhapsodie in G Minor, Scarlatti's Allegro in G Major and Scherzo in F Minor, Beethoven's Sonata, Op. 57, a group of studies by Chopin, a Serenade by Strauss (transcription by Bachaus), Soiree de Vienne by Schubert (Liszt's arrangement), Prelude in F Minor by Rachmaninoff, Liszt's arrangement of Schubert's "I Heard a Streamlet Gushing," and Tausig's arrangement of Schubert's Military March.

Opera Lectures

Havrah W. L. Hubbard of the Boston Opera House will deliver 10 of his opera talks this week, covering four of the operas in this season's repertoire. The musical illustrations will be furnished by Mr. Floyd M. Baxter, pianist.

"Tales of Hoffmann" will be given on Monday afternoon before the Monday Club of East Weymouth, Wednesday evening before the Girls' Club of Portsmouth, N. H., and Thursday afternoon before the Boston Chapter of the Women's Organization of Retail Druggists at the Hotel Vendome.

"Madama Butterfly" will be given on Tuesday evening at 8 o'clock in the Brookline Town Hall, admission free, and again on Saturday afternoon before the Watertown Women's Club at Watertown, and on Saturday evening before the Thought and Work Club of Salem.

"The Jewels of the Madonna" will be given on Friday afternoon before the Quinshipaug Women's Club of Milford, and on Friday evening in Worcester.

"Monna Vanna" will be given Tuesday afternoon before the Tuesday Club of Jamaica Plain, and on Thursday evening at the Boston Art Club.

FRITZ KREISLER

Fritz Kreisler will be the soloist with the Symphony Orchestra on the 28th and 29th, and then will accompany the orchestra on its December trip, returning to Boston to give his recital in Symphony Hall on Sunday afternoon, Dec. 7, at 3:30. The tickets will go on sale at the boxoffice, Friday, Nov. 28.

Kathleen Parlow

Miss Kathleen Parlow, the interesting young violinist who made such a favorable impression in this city two seasons ago, will give a recital in Jordan Hall on Monday afternoon, Nov. 24.

CHIPMAN IN RECITAL

The programme prepared by John Chipman, the American tenor, for his recital in Steinert Hall next Tuesday afternoon, Nov. 18, will be divided into four parts. The first group and the last will be sung in English, the second in French and the third in German. Mr. Chipman, a native of Boston, is an American singer in the full sense of the word, his training and career having been entirely in this country. While Boston is not familiar with his work, he is well and favorably known in New York and the cities of the Middle West.

The first concert of the season by the Flonzaley Quartet will be given in Jordan Hall on Thursday evening, Dec. 4. Full particulars will be made public soon.

TRAVELER

NOVEMBER 15,

WARNKE SOLOIST WITH SYMPHONY

First Cellist Plays in Concert of Haydn, Schubert and Beethoven Numbers.

By JOHN BROOKS.

It was a thoroughly classical program that Dr. Muck offered for the fifth Symphony Rehearsal yesterday afternoon. Heinrich Warnke, premier cellist of the orchestra, was the soloist, and he played Haydn's concerto in D minor. The orchestral numbers were Schubert's Unfinished Symphony and Beethoven's Pastoral Symphony.

The concerto has been heard in this city only a few times. It is a very difficult piece for the principal performer, with many brilliant show passages. It is written in Haydn's most joyful mood, but without his underlying seriousness. Except as a show piece for a cello virtuoso it has little interest.

Symphony audiences have heard Mr. Warnke as a soloist for the past nine years. He played yesterday with his usual brilliance, showing himself master of his instrument and thoroughly in sympathy with his music.

Schubert's symphony with its first movement, solemn, plaintive and stirring, and the inexpressibly sweet, but sad, andante, held first place on the program and was in many ways the most satisfactory number. Though technically "a fragment," it seems to those who have heard it many times complete in itself. If a third movement, "presto vivace," which is reported to have been played at its first performance, really ever existed, it is hard to believe it would not have been a superfluity, a breaking of the spell.

The Pastoral symphony was played with all Dr. Muck's excellence of leadership in the works of Beethoven. It still holds its popularity, but the first movement did not seem as full of meaning as it once was and the attention wandered during the long and elaborate development of the andante.

Next week the Mahler symphony No. 5 will be repeated, and owing to its great length there will be but one other number on the program, Mozart's notturno for four small orchestras, which will be almost a novelty, as it has been played here but once since the orchestra was organized, in the first year, 1882, under Mr. Henschel.

TRANSCRIPT,

NOVEMBER 15,

THE SYMPHONY CONCERT

THE PLEASURES OF A CLASSIC PROGRAMME

Schubert's Unfinished Symphony and Beethoven's Pastoral Symphony, with a Concerto for 'Cello by Haydn Between—Mr. Warnke's Playing of It—Dr. Muck and the Music—Listeners of Varied Moods

IN these sophisticated and introspective days, it is hard for most of us to take a Symphony Concert, like that of yesterday afternoon, honestly and innocently. Two very familiar and relatively simple pieces, as symphonic music goes, stood on the programme—the Allegro and Andante that make Schubert's Unfinished Symphony and Beethoven's Pastoral Symphony. Between them stood a concerto for violoncello, in which Mr. [illegible]

AMERICAN, SUNDAY

[illegible] 16,

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Mahler's Fifth Symphony, which was played at the twenty-second concert last Spring, will be the feature of the program for November 21 and 22. There will only be two works on the program as the symphony is very long. The second part will contain Mozart's Nocturne in D for four small orchestras. This will be a novelty to practically everybody. It has been played but once since the orchestra organized and then in its first year.

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TRAVELER

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The program, the latter part of which had been announced as "frankly popular," was interesting as an indication of how popular taste has changed in a decade. It began with Beethoven's C minor symphony, No. 5. Bizet's suite, "L'Arlesienne," No. 1, followed. Then Rimsky-Korsakoff's Spanish Caprice and Liszt's Hungarian Rhapsody, No. 2.

Throughout the concert the orchestra seemed to be on its mettle. Partly it was due to the program no doubt, but partly, perhaps, because of the occasion, the performance was marked by a spirit and dash that sometimes seems lacking at the regular concerts and that served to drive home the music in a manner to stir the audience to enthusiasm.

Beethoven's rousing Fifth symphony may have been played as well by the organization. Certainly it was never better performed. The first two movements of Bizet's suite sounded rather cheap and tawdry after the cool, refreshing vigor of Beethoven's powerful phrases, but an Adagietto for strings and the closing Carillon brought emphatic approval for the manner in which they were played. The Spanish caprice has its dull moments, but it also has interesting ones, and the constant rhythm, sprightliness and an occasional suggestion of Spanish nights with dusky senoritas and their cigarette-smoking companions, castanets, dances, romance, passion, kept one's attention. In other words, it had atmosphere, and this was due quite as much to the way it was played as to the work of the composer.

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R. I.

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SUNDAY POST,

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The concert at Symphony Hall this afternoon will be given by the Boston Symphony Orchestra, and will be the first of the two concerts given annually in aid of the pension fund of that organization. These concerts are always the occasion of an outpouring of the friends of the orchestra who wish to aid the excellent cause, and they also attract a large number of the general public which does not attend the regular Symphony concerts.

The programme should appeal to all classes of music lovers. It begins with the greatest of Beethoven's Symphonies, the Fifth in C-minor, the symphony which for over 100 years has been the most popular work of its kind in musical literature.

The second half of the programme is frankly popular. It begins with the first L'Arlesienne Suite of Bizet. This is in four parts, a prelude, adagio, minuetto and carillon. Bizet wrote this music to be played incidental to the performance of Daudet's play, "L'Arlesienne," or "The Woman of Arles," the famous play in which the heroine does not appear but is only talked of. Some of this music is now used as ballet music in the last act of "Carmen." The next number will be Rimsky-Korsakoff's brilliant arrangement of Spanish tunes which he calls the Spanish Caprice. This work is in reality a brilliant tour de force and employs the highest technical skill of an orchestra. The final number will be the ever popular Second Hungarian Rhapsody of Liszt. This is seldom played by the full orchestra, although it frequently appears on Pop programmes in the spring.

Paderewski's Second Recital

Paderewski will give his second recital in Symph y Hall next Sunday afternoon, Nov. 23, at 3:30. This will be the first time he has ever given a recital in Boston on a Sunday, and will enable many to hear him who are unable to attend his weekday concerts. He will not be heard again in Boston until the spring when he is to appear with the Symphony Orchestra.

His programme is as follows:

Variations and fugue in E flat minor,	Paderewski
op. 23	Beethoven
Sonata in D minor, op. 31	Schumann
Des Abends	Schumann
Grillen	Schumann
Warum	Schumann
Aufschwung	Schubert-Liszt
Soiree de Vienne, No. 6	Schubert-Liszt
Erl King	Chopin
Ballade, op. 47	Chopin
Nocturne in B major, op. 62	Chopin
Polonaise	Wagner-Liszt
Isoldensliebestod	Rubinstein
Mazurka in D major	

WILHELM BACHAUS

Wilhelm Bachaus, the young pianist, will play in this city on Nov. 20, in Jordan Hall. Bachaus was born in Leipsic in 1884. He studied nine years with Reckendorf and one year with d'Albert, and at the age of 16 made his first public appearance with the Gewandhaus Orchestra, Arthur Nikisch conducting. From that day Bachaus has advanced without interruption.

His programme includes Brahms' Rhapsodie in G Minor, Scarlatti's Allegro in G Major and Scherzo in F Minor, Beethoven's Sonata, Op. 57, a group of studies by Chopin, a Serenade by Strauss (transcription by Bachaus), Soiree de Vienne by Schubert (Liszt's arrangement), Prelude in F Minor by Rachmaninoff, Liszt's arrangement of Schubert's "I Heard a Streamlet Gushing," and Tausig's arrangement of Schubert's Military March.

Opera Lectures

Havrah W. L. Hubbard of the Boston Opera House will deliver 10 of his opera talks this week, covering four of the operas in this season's repertoire. The musical illustrations will be furnished by Mr. Floyd M. Baxter, pianist.

"Tales of Hoffmann" will be given on Monday afternoon before the Monday Club of East Weymouth, Wednesday evening before the Girls' Club of Portsmouth, N. H., and Thursday afternoon before the Boston Chapter of the Women's Organization of Retail Druggists at the Hotel Vendome.

"Madame Butterfly" will be given on Tuesday evening at 8 o'clock in the Brookline Town Hall, admission free, and again on Saturday afternoon before the Watertown Women's Club at Watertown, and on Saturday evening before the Thought and Work Club of Salem.

"The Jewels of the Madonna" will be given on Friday afternoon before the Quinshipaug Women's Club of Milford, and on Friday evening in Worcester.

"Monna Vanna" will be given Tuesday afternoon before the Tuesday Club of Jamaica Plain, and on Thursday evening at the Boston Art Club.

FRITZ KREISLER

Fritz Kreisler will be the soloist with the Symphony Orchestra on the 28th and 29th, and then will accompany the orchestra on its December trip, returning to Boston to give his recital in Symphony Hall on Sunday afternoon, Dec. 7, at 3:30. The tickets will go on sale at the boxoffice, Friday, Nov. 28.

Kathleen Parlow

Miss Kathleen Parlow, the interesting young violinist who made such a favorable impression in this city two seasons ago, will give a recital in Jordan Hall on Monday afternoon, Nov. 24.

CHIPMAN IN RECITAL

The programme prepared by John Chipman, the American tenor, for his recital in Steinert Hall next Tuesday afternoon, Nov. 18, will be divided into four parts. The first group and the last will be sung in English, the second in French and the third in German. Mr. Chipman, a native of Boston, is an American singer in the full sense of the word, his training and career having been entirely in this country. While Boston is not familiar with his work, he is well and favorably known in New York and the cities of the Middle West.

The first concert of the season by the Flonzaley Quartet will be given in Jordan Hall on Thursday evening, Dec. 4. Full particulars will be made public soon.

TRAVELER

NOVEMBER 15,

WARNKE SOLOIST WITH SYMPHONY

First Cellist Plays in Concert of Haydn, Schubert and Beethoven Numbers.

By JOHN BROOKS.

It was a thoroughly classical program that Dr. Muck offered for the fifth Symphony Rehearsal yesterday afternoon. Heinrich Warnke, premier cellist of the orchestra, was the soloist, and he played Haydn's concerto in D minor. The orchestral numbers were Schubert's Unfinished Symphony and Beethoven's Pastoral Symphony.

The concerto has been heard in this city only a few times. It is a very difficult piece for the principal performer, with many brilliant show passages. It is written in Haydn's most joyful mood, but without his underlying seriousness. Except as a show piece for a cello virtuoso it has little interest.

Symphony audiences have heard Mr. Warnke as a soloist for the past nine years. He played yesterday with his usual brilliance, showing himself master of his instrument and thoroughly in sympathy with his music.

Schubert's symphony with its first movement, solemn, plaintive and stirring, and the inexpressibly sweet, but sad, andante, held first place on the program and was in many ways the most satisfactory number. Though technically "a fragment," it seems to those who have heard it many times complete in itself. If a third movement, "presto vivace," which is reported to have been played at its first performance, really ever existed, it is hard to believe it would not have been a superfluity, a breaking of the spell.

The Pastoral symphony was played with all Dr. Muck's excellence of leadership in the works of Beethoven. It still holds its popularity, but the first movement did not seem as full of meaning as it once was and the attention wandered during the long and elaborate development of the andante.

Next week the Mahler symphony No. 5 will be repeated, and owing to its great length there will be but one other number on the program, Mozart's notturno for four small orchestras, which will be almost a novelty, as it has been played here but once since the orchestra was organized, in the first year, 1882, under Mr. Henschel.

TRANSCRIPT.

NOVEMBER 15,

THE SYMPHONY CONCERT

THE PLEASURES OF A CLASSIC PROGRAMME

Schubert's Unfinished Symphony and Beethoven's Pastoral Symphony, with a Concerto for 'Cello by Haydn Between—Mr. Warnke's Playing of It—Dr. Muck and the Music—Listeners of Varied Moods

IN these sophisticated and introspective days, it is hard for most of us to take a Symphony Concert, like that of yesterday afternoon, honestly and innocently. Two very familiar and relatively simple pieces, as symphonic music goes, stood on the programme—the Allegro and Andante that make Schubert's Unfinished Symphony and Beethoven's Pastoral Symphony. Between them stood a concerto for [illegible] in which [illegible] was not familiar [illegible] follow and as usual with such pieces the audience was more interested in the virtuoso than in the vehicle for his skill. Moreover, every frequenter of the Symphony Concerts—and habitués fill the hall every Friday—could surmise readily, out of long experience and pleasure with Mr. Warnke how he would play the concerto—with unobtruded but unfailing technical skill, with fine, flowing, sensitive and supple tone, with unforced and unsentimentalized feeling for the songful qualities of his instrument and his music, with easy elegance rather than striving ostentation of bravura, with thought of the concerto and his 'cello and not of himself and his audience. Neither in personality nor in virtuosity is Mr. Warnke high-colored. If he were his hearers, a little too ready to take him for granted, in spite of the cordiality of their applause, would better appreciate the fineness and the soundness of his mastery of his instrument, the music that he plays upon it and of himself when he plays. He is all expert and disciplined musicianship, by which token the professional or the quasi-professional hearer admires him more warmly than does the lay listener.

Similarly, it was easy to surmise and in some respects to recall the fashion in which conductor and orchestra would play the two symphonies. The limpid and songful tone of the wood-wind choir, full of character in each of its voices yet commingled in suffusing beauty, is the very counterpart of Schubertian melody. The strings are finely capable of light or grave intensity of accent, and Schubert in the Unfinished Symphony and indeed in all his music invites it. Forward flow the Allegro and the Andante as in a continuous and outpoured stream; yet the surface is as changeable as the sea when light and breeze play upon it. Schubert may not have written the fragment in as tragic temper as some commentators and conductors, over-zealous for a pitch of emotion to which it hardly attains, profess to believe, but he did write it moodily. With such music of sustained body and contour, but of changing surface and spirit, Dr. Muck is a past master. Perhaps, indeed, as recollection anticipated, he is a little too masterful with this music of Schubert. It speaks so clearly and directly for itself that the conductor need do no more than secure and preserve the transparent integrity of its voice. Insure Schubert untrammelled and unclouded speech and his tones will speak the moods and the fancies that gave them birth. The lyric composer, like the lyric poet, needs nothing but perfect voice for his singing. Assure him that and his imagination and ours, as we hear, take wing. Even when he is as restless as Schubert is in this fragment, his alternations of mood do not need to be emphasized. It is hard for a conductor in these days to leave Schubert quite to himself, and once and again Dr. Muck seemed to succumb a little to the temptation to "interpret" him.

The playing of the Pastoral Symphony on the other hand, left not a reservation behind. How rich and sunny the tone, in all but the few overcast moments of the storm, how clear and bright the play of the melodies, how revealing and animating the rhythms, how spontaneous the simplicity and sincerity that pervaded the whole performance. Beethoven spoke through it serenely or robustly, gaily or contemplatively, but intimately and directly always. In such complete transmission of music, the medium seems to vanish in the beauty and the emotion it is imparting. Then, more than in mighty feats of eloquence or in dexterous subtleties and suggestion, do a conductor and an orchestra excel themselves.

In such fashion were we hearers, according to our several minds, set face to face with Schubert's and Beethoven's music. (With Haydn's our response to it did not matter much. It sufficed that the concerto served the violoncellist well. It was written for no other purpose. In itself it is rarely and barely interesting.) And how were we minded toward the two symphonies and how many of us could hear them innocently and honestly without some prepossession or pose? Undoubtedly, some listened with complaisant superiority. To them this Schubert of the Unfinished Symphony and this Beethoven of the Pastoral Symphony were all very well in their way. Of course, the two pieces are classics; of course they should be played from time to time at the Symphony Concerts and played as admirably as they were yesterday. But, how much more interesting conductor and orchestra, music and playing would have been had the symphonies been striking and stimulating modern or contemporary pieces, newly revealed or freshly touching understanding and emotions. Such listeners "bear with" the Schubert and the Beethoven of yesterday and usually are at small pains to hide their endurance. At the other extreme are the hearers who listen with rejoicing ears and feeling. Here is the music after their own hearts—clear as the day, rich in the melody that delights them, suffused with familiar harmonic and instrumental color, stirring agreeable emotions, never taxing, never irritating, the acme of the easy pleasure of instrumental song, well-nigh perfectly sung. Behold music before the "modernists" laid debasing hands upon it, and take joy of it. Somewhat too complaisant and cock-sure also are these basking dwellers in the golden age.

Between these two extremes other groups listened according to their kind. Some were tranquil, because, since the Unfinished Symphony and the Pastoral Symphony are acknowledged classics, they knew they were receiving pleasure about which they need have no misgivings. Some, yet again, were uneasy. They expect music to excite their nerves, and neither Schubert nor Beethoven chose in these symphonies to be exciting. Others, as they were heard to say in the intermission, "rested" as they listened, and so appreciated music fulfilling its divine mission through an hour and a half of a day packed with engagements. Yet others heard the two symphonies out of long and glamoring memories; while on some young faces by their side was written the fresh and exhilarating pleasure of discovery. Irreproachable music, irreproachably played thought others, half unconsciously. What more was there to ask of a Symphony Orchestra or a Symphony concert— [illegible] they could [illegible] those of the young ears and the young imaginations of all ages that in fact or in illusion of spirit were hearing the two symphonies for the first time. They needed no promptings to their pleasure; they laid no after-tests upon it. They heard Schubert's melodies as pure song and gave themselves to the intrinsic beauty and emotion of it. Enough for them that it kindled their sensibilities and stirred their hearts. "Interpretation" might go hang; upon their ears fell beauty and emotion unmistakable and unescapable. Mr. d'Indy being middle-aged, analytical and finely sensitive to the substance and the spirit of the Pastoral Symphony, may write of it through many divining pages and we others, also middle-aged and analytical and with an occasional emotion of our own, may read them admiringly. Those who hear youthfully have not yet come or will never come to that penalty—half pain and half pleasure—of the years. For them, first, last and always, the beauty and the emotion of Beethoven's music are so much pleasurable sensation, engrossing, delightful, altogether sufficient in itself. They are the only listeners who are wholly innocent and honest. If Schubert and Beethoven wrote the two symphonies in a Golden Age of music, they also hear out of it.

H. T. P.

AMERICAN, NOVEMBER 15,

HEAR WARNKE AS 'CELLIST AT SYMPHONY HALL

By FREDERICK JOHNS.

Doctor Muck offered the unfinished symphony of Schubert and the pastoral symphony of Beethoven at the Symphony rehearsal, with Heinrich Warnke, first 'cellist of the orchestra, as soloist. He elected to play the Haydn Concerto in D major for violincello.

It is a remarkable thing that a discarded composition like the Schubert Symphony, a work that was lost for forty years, should today be the most popular of the orchestral compositions of that brilliant and unfortunate musician, who died at the age of thirty-one.

While it may not possess the grandeur of the celebrated C Symphony, its exquisite melody and the lovliness of its instrumentation make it far more potent to the average concert goer.

The performance yesterday was truly memorable. Never did the orchestra sing the andante more beautifully. The prolonged applause was a fitting tribute to Doctor Muck and his men.

The pastoral symphony, too, was delightfully performed. Its gushing streams of happiness and content were most faithfully portrayed.

The violincello is a valuable instrument, and for a few minutes it can be greatly admired as a solo instrument. A cello concerto is something to be endured under the best circumstances. Warnke seemed to be playing under unfavorable conditions yesterday. He did not succeed in making the concerto of Haydn interesting, perhaps an impossible task, and he did not always draw tones from his instrument that were good to hear. Doubtless his performance tonight will be admirable, for he is an excellent musician and usually a very satisfactory soloist.

MONITOR,

NOVEMBER 15,

Presenting the Haydn concerto major for violoncello, Heinrich War. appeared as soloist at the fifth public rehearsal of the Boston Symphony orchestra on Friday afternoon, and won the applause of a capacity house. Two other works of the classic period were on the program with the concerto, the Schubert "Unfinished" symphony in B minor and the Beethoven "Pastoral" symphony in F major, No. 6.

Considered from the academic viewpoint, the performance of Mr. Warnke had all possible brilliancy and charm. It was interesting for its disclosure of pure, classic melody and for its presentation of clever accompaniment as wrought by the editorial hand of that master of theoretical instrumentation, Gevaert. The more theorized the chief of theoretic forms of composition, the violoncello concerto, could be made, the more entertaining intellectually it became. An engaging proposition in plain geometry as Haydn put it forth, it grew to something picturesquely instructive with a third dimension added by the mathematician adapter.

Extraordinary enthusiasm Mr. Warnke's associates in the orchestra lent to their task of playing the accompaniment. They recognized the occasion as one of sheer musical contemplation, they took it as a time when they could abandon all anxiety about interpretation and just indulge in abstract tone making and blending and in phrasing for phrasing's sake. It was good to hear some music once without any motive in the playing of it beyond that of putting the notes into correct rhetorical relations.

Mr. [illegible] especially fine sounds in the first division of the concerto, when the melody stayed long on the high string. Cellists do not commonly hold their instrument in such obedience as he held his when they sit on their little platform before the orchestra and under the left arm of the conductor. The tone kept on the track throughout the performance and the melody moved from starting point to stopping point without any jolting misbehavior of the brakes.

If a cellist will give us smooth traveling, we ommonly ask no more of him; for to do this is to accomplish what is all but impossible. It must remain an answered query why one violoncello, though played by the solo man of the orchestra, can have the small emotional appeal it has in this Haydn concerto, while nine instruments played by men ranking below him can achieve the wonderful color they do in the "Unfinished" symphony of Schubert.

One of the finest efforts Dr. Muck ever made at the desk of the Symphony conductor was his reading of the Schubert piece; and it was so unpretentiously done that it seems inaccurately described as an effort. The steady holding of the men to work in the old repertory, regardless of whether the selections are always of the highest attractiveness, has brought an elegance to the technique of the orchestra which is of great use when a work like the B minor symphony is revived.

The conductor gave searching interpretation to this number, which opened the concert, but to the "Pastoral" symphony, which closed it, he gave simply a clean-cut reading, with no endeavor to make it say much, except in the slow movement and in passages of the closing movement, and with evident intent to avoid making it live up to its program as a poet's visit to the country. This work, had it been lost the day after the composer wrote it had been found yesterday without any identifying mark, might have difficulty in proving itself a symphony of Beethoven. The writing is all in the composer's facile style but its moods are generally not those which had prevailing influence with him. Beethoven can be formal in manner without ceasing, but he is not wont to be so tame and irresolute as he is through the first and third movements of the "Pastoral."

HERALD.

NOVEMBER 17.

SYMPHONY FUND CONCERT

Audience Large Despite the Weather, and Enthusiastic in Appreciation.

MAGNIFICENT PERFORMANCE

Beethoven Work Given with Wonderful Effect — Dr. Muck Conducts.

At Symphony Hall, yesterday afternoon, the first Symphony Pension Fund concert of the season took place. This was the program:

Symphony in C minor, No. 5	Beethoven
Suite, "L'Arlesienne," No. 1	Bizet
Caprice on Spanish Themes, Op. 34	Rimsky-Korsakoff
Hugarian Rhapsody, No. 2	Liszt

Though bad weather reduced the attendance somewhat below the flood tide that is usual at these concerts, neither snow squalls nor empty seats dampened a particle either the enthusiastic skill of the Symphony orchestra players or the vivifying, alert genius of Dr. Muck, the conductor.

It was a privilege as well as an inspiration to hear the effulgence and the glory of Beethoven's Fifth Symphony sounded as they were.

Not a charm was missed in the romantic Bizet suite from the gossipy, rural prelude to the splendid ding-dong of the Carillon, with its delicate fretwork and arabesques of harmony.

Rimsky-Korsakoff's Spanish caprice was received with particularly ardent acclaim. Nothing could exceed the clarity, precision and sensitive illumination with which were portrayed these Spanish sketches as seen through Cossack spectacles—glimpses of Andalusia as viewed from the steppes of the Don or the Dnieper.

Of Liszt's Hungarian Rhapsody, one who listened said: "I thought I had heard this often, but I never heard it really played before."

GLOBE

NOVEMBER 17,

SYMPHONY CONCERT.

Season's First Pension Fund Program.

Dr Muck and Players Distinguish Themselves.

Dr Muck and the Symphony Orchestra gave the first program for the pension fund yesterday afternoon as one of the series of artistic concerts which Mr Mudgett is giving on Sunday afternoons. The program, while not frankly popular, was of a character to interest a large and general class of hearers. A Beethoven symphony may not be considered as wide in its appeal as the "pathetic" of Tschaikowsky or a program of Wagner. Beethoven's fifth began the program yesterday and was followed by applause which Dr Muck shared with the men. The other numbers were Bizet's first L'Arlesienne suite, Rimsky-Korsakoff's caprice on Spanish themes and Liszt's sceond Hungarian Rhapsody.

It is said that when Richard Strauss once conducted Beethoven's fifth symphony at a subscription concert of the Berlin Royal Opera Orchestra in 28¾ minutes, he was accused of high speeding. Counting the intermissions between movements—and there were late arrivals to be seated after the first—Dr Muck's record yesterday was just half an hour. Yet he gave the impression of great breadth in the andante. The security and precision of his rhythm—a precision which knows elasticity—gives a poise to a rapid tempo which under a less authoritive hand would be precipitate and chaotic.

The organic unity of this great dramatic poem was made particularly clear yesterday, the effective contrasts of the movements one to another, and the beauty and spontaneity with which each of them seems to spring from germinal themes, terse, vital and luminous. It has been customary with some conductors to retard the opening theme, associated with the knocking of fate, and to give it at once a sinister character. Dr Muck did not retard the theme yesterday as it is first announced by the horns, but gradually broadened it as the movement proceded until in this manner it became portentious and took on increased dramatic significance. It was a reading throughout of poetic beauty in the plasticity and the subtle gradation of nuance with which one thought succeeded another.

The second half of the program was in lighter vein. The exquisite music of Bizet was played with the grace and clarity that is its due—the minuet and its Old World gallantry, the adagio gently stained with tears and the carillon with its persistent bells.

The Rimsky-Korsakoff was a procession of colorful, characterizing pictures, a superb performance. Liszt's hackneyed and long-suffering rhapody must have been amazed to find itself recreated in such a blaze of brilliant virtuosity.

Next Sunday afternoon Mr Paderewski will continue this series of concerts with a piano recital.

JOURNAL

NOVEMBER 17,

Symphony Audience Gives Ovation to Conductor Muck

EVEN the Boston Symphony Orchestra needs the assistance of a popular soloist to draw a crowd to one of its pension fund concerts; or else it has to offer some extraordinarily well-known work like Tschaikowsky's "Pathetic Symphony," which is generally idolized by the musical public here and in England.

The pension fund concert at Symphony Hall yesterday afternoon had no soloist and no pre-eminently popular number on the program. So there were many vacant seats. There were signs of nervousness in the orchestra during the performance of Beethoven's fifth symphony, which led the program, but a wealth of virtuosity more than atoned for the several slips and won an ovation for Dr. Muck and his hundred players. Bizet's first "L'Arlesienne" suite, Rimsky's-Korsokoff's "Spanish Caprice" and Liszt's second "Hungarian Rhapsody" were the other numbers after the monumental Beethoven work. The Liszt piece, like the final movement of the symphony, was performed with dazzling brilliancy.

Paderewski will be the star at Symphony Hall next Sunday afternoon.

ADVERT
NOVEMBER 17,

PENSION FUND CONCERT.

PROGRAMME.

Beethoven............Symphony in C minor, No.
- I. Allegro con brio.
- II. Andante con moto.
- III. Allegro: Trio.
- IV. Allegro.

Bizet..................Suite, "L'Arlesienne, No. 1
- (a) Prelude.
- (b) Minuetto.
- (c) Adagietto.
- (d) Carillon.

Rimsky-Korsakoff....Caprice on Spanish Themes Op. 34.

Liszt..................Hungarian Rhapsody, No. 2

A Pension Fund Concert without the "Pathetique," and with no Wagner numbers on the programme is such a Rara Avis that one must perforce praise its plumage! In this instance duty and inclination are identical.

The large audience had the welcome opportunity of showing its esteem for the splendid work of this body of musicians who have made this city known as a music centre here and abroad, and which has helped in no small degree to give a fine education in the classics to the thousands of students who congregate in Boston.

Dr. Muck is teaching the younger generation (and the older too) Beethoven. Thus early in the season we have already had the fifth, sixth and seventh symphonies of Beethoven, and a lot of Mozart and Haydn besides.

The "Fifth Symphony" was given with fine sonority of tone and clarity of design, and the strings, wood wind and brass played with their usual distinction. The violins and 'cellos showed great beauty of tone and feeling in the "Andante;" the double basses distinguished themselves by the gusto with which they played the elephantine dance-theme of the "Scherzo;" superb spirit was shown in the finale in which the brass took a noble part.

Bizet's suite, "L'Arlesienne," incidental music to Daudet's "Woman of Arles" (where the "woman" does not appear on the stage), is a beautiful pastoral romance. The "Overture-Prelude" is made up of three themes, opening with an old Provencal Noel attributed to Good King Rene, followed by a melancholy theme, and one of a sombre and passionate character.

The "Minuetto," at first a dance with jerky rhythm that amusingly pictures the movements of the old peasants, towards the middle becomes the tender theme of the aged lovers, beautifully "sung" by the wood wind with harp accompaniment.

In the Adagietto (or Adagio, as it was at first called), the tender love lyric was played with exquisite beauty of tone by the 'cellos, violas, and violins, while the double basses listened in silent admiration.

The Carillon, with its bell-like reiteration of the sharps G, E, and F, on the horns, was full of the holiday spirit of the peasant fete.

The programme was admirably designed to show the varied possibilities of the orchestra, every instrument having its opportunity! The virtuosity demanded by the Rimsky-Korsakoff "Caprice," and the Liszt Rhapsody"; the tenderness and beauty of the Bizet Suite; the sonorous unity of ensemble, and depth of feeling in the "Fifth Symphony," could not have better shown the admirable versatility of the orchestra. F. J. F.

BOSTON POST,
NOVEMBER 17,

FIRST PENSION FUND CONCERT

Symphony Orchestra Displays Its Virtuosity

In spite of the gloomy weather, an audience of good size attended the first Pension Fund concert of the season given by the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall. There was no soloist save that greatest of soloists, the Boston Symphony Orchestra. The programme was one well calculated to make a wide popular appeal: Beethoven's Fifth Symphony; four movements from the "L'Árlesienne" music of Bizet; Rimsky-Korsakoff's "Spanish Caprice"; Liszt's second Hungarian rhapsody.

It is needless to say that Dr. Muck's mastery of his orchestra and his score, and the noble sincerity that especially attends his performances of Beethoven, made the familiar symphony thrill the hearer anew. Of Bizet's inimitable music there was a brilliant performance, in which the finish of the playing of the woodwind instruments was especially noticeable. For a lesson in the singing of melodies, in phrasing, attack, dynamics, in all that pertains to the most artistic musical performance, these players again distinguished themselves.

But it was in the following number, in the scintillating caprice of Rimsky-Korsakoff, that the orchestra displayed its virtuosity, singly and en masse. This score remains one of the most entertaining in the modern musical library, and under Dr. Muck's baton it fairly glowed with color. The performance of the Spanish caprice was in itself worth the attendance at the concert, and in the performance of Liszt's rhapsody, become almost banal by over-frequent performance, the conductor took as great pains as he had with the Russian music or the symphony by Beethoven. He was rewarded by the heartiest applause, and after the Beethoven symphony, while the en[illegible] was making known its [illegible] Muck signalled to [illegible] knowledge the [illegible]

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As for the true musical cognoscenti, on Monday night they found their dilettante way to the old Academy of Music, where the Boston Symphony dealt them happiness in long draughts of the most delectable harmony. The house was packed with real music lovers, whose souls reveled in the immortal Seventh Symphony and who gathered enough phonic delight to last them another month. It was truly a marvelous concert. It seems as though that orchestra had reached the very limit of human perfection. The huge audience—the line extended to Spruce street, and when I went in a man was crying "There is not a seat in the house"—was apparently as well trained to the best as were the performers. As for the latter's work, there was an exquisite finish about it that nothing in this country can approach. Indeed, I am inclined to believe that there is nothing even abroad that surpasses it. The manner in which the orchestra accompanied the "Traum," sung by Farrar, was so full of finest reserve, so poetic, so inspired, that one felt like leaving the house then, to carry away the impression untouched, to live with it, to dream of it, to feed on it one's mind and one's very soul.

* * *

TRANSCRIPT,
NOVEMBER 17.

PENSION FUND CONCERT

THE HERR DOKTOR HUNDWURST REVIEWS IT

Vulgarity Expounded and Analyzed from the Original Sources—The Dance and Its Relation to the Mob—Beethoven, Liszt and Rimsky-Korsakoff Under His Scrutiny

THE first concert of the Pension Fund series pleased a large audience yesterday afternoon. Herr Doktor Hundwurst said it was vulgar. He traced the word vulgar from the Latin vulgus, meaning crowd. Horace hated the crowd, he said, and Horace was a patrician, and so was he, Herr Doktor Hundwurst. The vulgar he further defined as that which everyone can understand, as opposed to what he, Herr Doktor Hundwurst, could understand. And since he had spent eight years at the University of Allesundnichts, taking a doctorate in subliminal æsthetics, and the crowd had spent most of its time tending to its daily pursuits, it followed that what he could understand was much finer than what it could understand. That, said the learned Herr Doktor, was logic, so it must be true.

He pointed out first of all that the whole programme, barring the symphony, was made up of dance music. There was the suite from Bizet's "L'Arlésienne" incidental music, Rimsky-Korsakoff's Spanish Caprice, and Liszt's second Hungarian Rhapsody. Bizet was a mere Frenchman. True, Nietzsche thought him a very great composer, and closer to der Wille than Wagner, but that was after Nietzsche had begun to go crazy. The "L'Arlésienne" music was written for the theatre and the theatre is always vulgar. As for the Spanish Caprice, the Herr Doktor had never heard a piece of music in which mere rhythm played such a large part in proportion to the melodic and harmonic factors. As for rhythm he would speak of that sufficiently later on. Concerning the Hungarian Rhapsody he observed merely that its tunes were composed by wandering singers, whose women folk were fortune-tellers, men who had never learned the difference between a primary and a secondary seventh.

If there were any further proof needed that the music was vulgar, the Herr Doktor continued, it was furnished in the fact that the whole crowd (Latin, vulgus) responded from the first note throughout. Probably not two dozen of them had ever had a score in their hands; the engraved page would bring them no more pleasure than a chorus of Æschylus. And two-thirds of them, he was willing to wager, would go to a musical comedy in the course of the coming week. There was thus an internal relationship between the Second Hungarian Rhapsody and musical comedy, which meant either that musical comedy is on the level of the Rhapsody, or that the Rhapsody is on the level of musical comedy. Since the first supposition was ipso facto absurd, ergo the second must be true.

The Herr Doktor pointed out the peculiarly vulgar way in which the Spanish Caprice was scored. No composer, he asserted, used his orchestra so much as a whole—that is, used his separate instruments so much as a vulgus. All the strings might be playing pizzicato at once, against a theme by all the winds, giving thus a peculiar sense of unity to the orchestra. The Herr Doktor felt that this was a denial of the individual qualities of the instruments themselves. He believes in an individualistic organization of society, and therefore objects to the conception of many individuals as forming merely a crowd.

But it was chiefly to the way in which all the pieces manipulated rhythm that the Herr Doktor objected. Rhythm, he explained, is the regular recurrence of beats, organized into measures, repeated with vulgar similarity one after the other. The peculiar property of rhythm is that it makes a purely physical [illegible] once in a beer hall in Leipsic how the host sat down at the piano and thumped the keys rhythmically, tum-tum, tum-tum, long short, long short—a trochaic metre, explained the Herr Doktor—and all the men and girls took to dancing on the spot. This was because the regularly recurring beats awakened an answering muscular contraction in the hearers' bodies, according to frequently verified experiments which the Herr Doktor had made at the University of Allesundnichts. It was a purely physical response, operating directly through the nerves and not through the intelligence. Rhythm überhaupt, he said, operated through the nerves and not through the intelligence, hence rhythm is no part of music as such (die Musik-an-sich) but is only an accidental consequence of music. When it becomes the dominant factor, the music becomes vulgar. It arouses the desire to move the arms and legs, even the head, in unison with it, much as the savage dances at the beat of the tom-tom. Such rhythmic use of music will always please the crowd, and the composer who makes use of it is, ceteris paribus, a vulgar composer.

Concerning Beethoven, the Herr Doktor explained that the case was different. Beethoven, it was true, made abundant use of rhythm in the Fifth Symphony, which was undoubtedly the reason it was chosen for the Pension Fund concert. But in Beethoven's case it was not a desire to evoke an answering movement of the arms and legs but the effort of the will to achieve phenomenon, according to Schopenhauer's philosophy. Just as the flower—the ideal flower, which is the real flower—seeks expression by creating a phenomenal image of itself in matter, so Beethoven, struggling with the problem of will and idea, was forced to use mere physical rhythm as a phenomenon of the constant pressure of will under the repressing influence of the world about him. The vulgus, however, could not understand this theory, which was the peculiar property of the Allesundnichts school of metaphysics, hence the vulgus regarded Beethoven as a mere dance-writer. Schrecklich! !

The Herr Doktor considered it extremely regrettable that Dr. Muck had condescended to read the whole programme as vulgarly as his taste could possibly allow. All the rhythms were taken slowly, creating a sense of grandeur which always appeals to the imagination of the rabble. The accent was everywhere made as strong as possible. Contrasts were given the utmost sharpness. From internal evidence, the Herr Doktor said, he could, with the help of his charts, prove that the readings were vulgar. But he was spared the necessity, since the delight which an untutored rabble took in the whole programme proved its vulgarity circumstantially.

Finally, the Herr Doktor Hundwurst felt it deplorable that so many of the cultured of Boston, even those who had had the advantage of a German education, never troubled to point out these facts, but actually expressed their pleasure in vulgarity, which, even though felt, should never be made known, as it has a degrading effect upon the general Sittlichkeit—the manners and morals of the community. As he finished his fourth stein of Münchner he pointed to the uneaten ham sandwich, without which Münchner is not procurable on Sunday in Boston, and observed, with profound symbolism, that it is not like that in Germany. H. K. M.

MONITOR,
NOVEMBER 17,

MUSIC

The concert called out no unusual enthusiasm, although it had a number of spectacular points. There was appreciation for the performance of the fifth symphony sufficient to recall the conductor twice, with the customary result of his bidding his men to stand in acknowledgement. But there was nothing like the surging interest evoked by the Wagnerian program of last season. As the conductor interpreted his selection, there were two high points of interest, one toward the close of the first division of the program and the other just beyond the middle of the second division. Thus the day's work was treated as a whole rather than as a collection of detached artistic efforts. This method of presenting the four pieces may have been more subtle than was advisable at such a concert, if applause was the object in view; because an early awakening of interest is generally necessary if a popular audience is going to let itself go in loud handclapping.

It would be a strange program in which Dr. Muck did not do something unexpected. In popular numbers especially he is to be depended on for overturning any preconceived notions his listeners may have. Usually the emphasis in the fifth symphony is on the first and second movements. The last section of the work is played as a relaxation for the hearers after a mood of exaltation and one of profound contemplation. But not so on Sunday afternoon. The scherzo and its associated movement, the finale, were the fifth symphony.

The music of Bizet was made to serve the program, instead of being put forward as something of large importance in itself. It was a preparation for the music of Rimsky-Korsakoff. Having the same clear and open ideas as the first [illegible] movements of the fifth symphony, [illegible] being almost as much a part of [illegible]body's musical possession, the little [illegible] of which the suite is composed, did [illegible] his house already understands. He is not the interpreter to use up all the attention of his listeners on what they may know well some time, even if they do not today. He is for getting to them some message which can be delivered now and only now. That message he saw in the work of the Russian orchestral painter, and with great vigor and brilliancy he presented it.

Under such interpretation the public gets a bold picture of itself. Under it the modern city shakes itself out of its old attitude of contemplation and enters into one of world contact. The brooding music of the first half of the fifth symphony and of the Bizet suite were the exact response to the art sentiment of the community a decade or two ago. Now the barrier-breaking purpose of the finale of the symphony and the nation-jogging idea of the "Spanish Caprice" tell our story.

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GLOBE—NOVEMBER 16,

Pension Fund Concert Today in Symphony Hall

The concert in Symphony Hall this afternoon by the Symphony Orchestra will be the first of the two given annually in aid of the Pension Fund of that organization. These concerts are always the occasion of an outpouring of the friends of the orchestra who wish to aid the excellent cause, and also they attract a large number of the general public which does not attend the regular Symphony concerts.

The program opens with the greatest of Beethoven's symphonies, the Fifth, which for more than 100 years has been the most popular work of its kind in musical literature.

The second half of the program is frankly popular. It begins with the first "L'Arlesienne Suite" of Bizet. This is in four parts, a prelude, adagio, minuetto and carillon. Bizet wrote this music to be played incidental to the performance of Daudet's "L'Arlesienne," the famous play in which the heroine does not appear but is only talked of. Some of this music is now used for the ballet in the last act of "Carmen."

The next number will be Rimsky-Korsakoff's brilliant arrangement of Spanish tunes which he calls the "Spanish Caprice." The final number, the second "Hungarian Rhapsody" of Liszt, is seldom played by the full orchestra, although it frequently appears on "Pop" programs in the Spring.

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Instead of the usual piano accompanimnt, the instruments used will be the harpsichord, the hautbois d'amour, the viola d'amour and the viola de gamba. Al the songs presented by Miss Teyte are from manuscript, consequently special arrangement had to be made for the instruments.

The quartet, which has lately been organized, has for members Messrs A. Gietzen, M. Belinski, P. Fosse and C. W. Adams.

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His program will include Brahms' rhapsodie in G minor; Scarlatti allegro in G major and Scherzo in F minor; Beethoven's sonata, op 57; a group of studies by Chopin; a serenade by Strauss (transcription by Bachaus); Soiree de Vienne by Schubert (Liszt's arrangement); prelude in F minor by Rachmaninoff; Liszt's arrangement of Schubert's "I Heard a Streamlet Gushing," and Tausig's arrangement of Schubert's military march.

Boston Opera House Sunday Evening Concerts

The first decision not to give Sunday concerts at the Opera House this season proved a temporary one. The present arrangement is to offer a series of Sunday evening concerts, at which the principal singers of the company will appear.

Among them the public will hear Mary Garden and Mme Tetrazzini, Lucrezia Bori, Louise Edvina, Alice Nielsen, Mme D'Alvarez, Rienskaja, Matzenauer and Gay, and the chief tenors and baritones of the house—Martinelli, Fontana, Marcoux, Mardones, Lankow and others to be announced from time to time. There will be no orchestra.

ADVERTISER, NOVEMBER 17.

PENSION FUND CONCERT.

PROGRAMME.

Beethoven............Symphony in C minor, No. 5
- I. Allegro con brio.
- II. Andante con moto.
- III. Allegro: Trio.
- IV. Allegro.

Bizet..................Suite, "L'Arlesienne, No. 1
- (a) Prelude.
- (b) Minuetto.
- (c) Adagietto.
- (d) Carillon.

Rimsky-Korsakoff....Caprice on Spanish Themes Op. 34.

Liszt..................Hungarian Rhapsody, No. 2

A Pension Fund Concert without the "Pathetique," and with no Wagner numbers on the programme is such a Rara Avis that one must perforce praise its plumage! In this instance duty and inclination are identical.

The large audience had the welcome opportunity of showing its esteem for the splendid work of this body of musicians who have made this city known as a music centre here and abroad, and which has helped in no small degree to give a fine education in the classics to the thousands of students who congregate in Boston.

Dr. Muck is teaching the younger generation (and the older too) Beethoven. Thus early in the season we have already had the fifth, sixth and seventh symphonies of Beethoven, and a lot of Mozart and Haydn besides.

The "Fifth Symphony" was given with fine sonority of tone and clarity of design, and the strings, wood wind and brass played with their usual distinction. The violins and 'cellos showed great beauty of tone and feeling in the "Andante;" the double basses distinguished themselves by the gusto with which they played the elephantine dance-theme of the "Scherzo;" superb spirit was shown in the finale in which the brass took a noble part.

Bizet's suite, "L'Arlesienne," incidental music to Daudet's "Woman of Arles" (where the "woman" does not appear on the stage), is a beautiful pastoral romance. The "Overture-Prelude" is made up of three themes, opening with an old Provencal Noel attributed to Good King Rene, followed by a melancholy theme, and one of a sombre and passionate character.

The "Minuetto," at first a dance with jerky rhythm that amusingly pictures the movements of the old peasants, towards the middle becomes the tender theme of the aged lovers, beautifully "sung" by the wood wind with harp accompaniment.

In the Adagietto (or Adagio, as it was at first called), the tender love lyric was played with exquisite beauty of tone by the 'cellos, violas, and violins, while the double basses listened in silent admiration.

The Carillon, with its bell-like reiteration of the sharps G, E, and F, on the horns, was full of the holiday spirit of the peasant fete.

The programme was admirably designed to show the varied possibilities of the orchestra, every instrument having its opportunity! The virtuosity demanded by the Rimsky-Korsakoff "Caprice," and the Liszt Rhapsody"; the tenderness and beauty of the Bizet Suite; the sonorous unity of ensemble, and depth of feeling in the "Fifth Symphony," could not have better shown the admirable versatility of the orchestra.

F. J. F.

BOSTON POST, NOVEMBER 17,

FIRST PENSION FUND CONCERT

Symphony Orchestra Displays Its Virtuosity

In spite of the gloomy weather, an audience of good size attended the first Pension Fund concert of the season given by the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall. There was no soloist save that greatest of soloists, the Boston Symphony Orchestra. The programme was one well calculated to make a wide popular appeal: Beethoven's Fifth Symphony; four movements from the "L'Arlesienne" music of Bizet; Rimsky-Korsakoff's "Spanish Caprice"; Liszt's second Hungarian rhapsody.

It is needless to say that Dr. Muck's mastery of his orchestra and his score, and the noble sincerity that especially attends his performances of Beethoven, made the familiar symphony thrill the hearer anew. Of Bizet's inimitable music there was a brilliant performance, in which the finish of the playing of the woodwind instruments was especially noticeable. For a lesson in the singing of melodies, in phrasing, attack, dynamics, in all that pertains to the most artistic musical performance, these players again distinguished themselves.

But it was in the following number, in the scintillating caprice of Rimsky-Korsakoff, that the orchestra displayed its virtuosity, singly and en masse. This score remains one of the most entertaining in the modern musical library, and under Dr. Muck's baton it fairly glowed with color. The performance of the Spanish caprice was in itself worth the attendance at the concert, and in the performance of Liszt's rhapsody, become almost banal by over-frequent performance, the conductor took as great pains as he had with the Russian music or the symphony by Beethoven. He was rewarded by the heartiest applause, and after the Beethoven symphony, while the en[illegible] was making known its [illegible] Muck signalled to [illegible] acknowledge th[illegible]

From PUBLIC LEDGER
Address Philadelphia
Date NOV 9 - 191[illegible]

As for the true musical cognoscenti, on Monday night they found their dilettante way to the old Academy of Music, where the Boston Symphony dealt them happiness in long draughts of the most delectable harmony. The house was packed with real music lovers, whose souls reveled in the immortal Seventh Symphony and who gathered enough phonic delight to last them another month. It was truly a marvelous concert. It seems as though that orchestra had reached the very limit of human perfection. The huge audience—the line extended to Spruce street, and when I went in a man was crying "There is not a seat in the house"—was apparently as well trained to the best as were the performers. As for the latter's work, there was an exquisite finish about it that nothing in this country can approach. Indeed, I am inclined to believe that there is nothing even abroad that surpasses it. The manner in which the orchestra accompanied the "Traum," sung by Farrar, was so full of finest reserve, so poetic, so inspired, that one felt like leaving the house then, to [illegible] away the impression untouched, to [illegible] it, to dream of it, to feed on it [illegible] and one's very soul.

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TRANSCRIPT, NOVEMBER 17.

PENSION FUND CONCERT

THE HERR DOKTOR HUNDWURST REVIEWS IT

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He pointed out first of all that the whole programme, barring the symphony, was made up of dance music. There was the suite from Bizet's "L'Arlésienne" incidental music, Rimsky-Korsakoff's Spanish Caprice, and Liszt's second Hungarian Rhapsody. Bizet was a mere Frenchman. True, Nietzsche thought him a very great composer, and closer to der Wille than Wagner, but that was after Nietzsche had begun to go crazy. The "L'Arlésienne" music was written for the theatre and the theatre is always vulgar. As for the Spanish Caprice, the Herr Doktor had never heard a piece of music in which mere rhythm played such a large part in proportion to the melodic and harmonic factors. As for rhythm he would speak of that sufficiently later on. Concerning the Hungarian Rhapsody he observed merely that its tunes were composed by wandering singers, whose women folk were fortune-tellers, men who had never learned the difference between a primary and a secondary seventh.

If there were any further proof needed that the music was vulgar, the Herr Doktor continued, it was furnished in the fact that the whole crowd (Latin, vulgus) responded from the first note throughout. Probably not two dozen of them had ever had a score in their hands; the engraved page would bring them no more pleasure than a chorus of Æschylus. And two-thirds of them, he was willing to wager, would go to a musical comedy in the course of the coming week. There was thus an internal relationship between the Second Hungarian Rhapsody and musical comedy, which meant either that musical comedy is on the level of the Rhapsody, or that the Rhapsody is on the level of musical comedy. Since the first supposition was ipso facto absurd, ergo the second must be true.

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Concerning Beethoven, the Herr Doktor explained that the case was different. Beethoven, it was true, made abundant use of rhythm in the Fifth Symphony, which was undoubtedly the reason it was chosen for the Pension Fund concert. But in Beethoven's case it was not a desire to evoke an answering movement of the arms and legs but the effort of the will to achieve phenomenon, according to Schopenhauer's philosophy. Just as the flower—the ideal flower, which is the real flower—seeks expression by creating a phenomenal image of itself in matter, so Beethoven, struggling with the problem of will and idea, was forced to use mere physical rhythm as a phenomenon of the constant pressure of will under the repressing influence of the world about him. The vulgus, however, could not understand this theory, which was the peculiar property of the Allesundnichts school of metaphysics, hence the vulgus regarded Beethoven as a mere dance-writer. Schrecklich!!

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The first decision not to give Sunday concerts at the Opera House this season proved a temporary one. The present arrangement is to offer a series of Sunday evening concerts, at which the principal singers of the company will appear.

Among them the public will hear Mary Garden and Mme Tetrazzini, Lucrezia Bori, Louise Edvina, Alice Nielsen, Mme D'Alvarez, Rienskaja, Matzenauer and Gay, and the chief tenors and baritones of the house—Martinelli, Fontana, Marcoux, Mardones, Lankow and others to be announced from time to time. There will be no orchestra.

Mahler's fifth Symphony will be the feature of the Boston Symphony programs Nov 21 and 22. Of all the works performed under Dr Muck's direction last season this symphony of Gustav Mahler left unquestionably the deepest impression on patrons of the concerts and the opportunity to hear it again within a comparatively short time undoubtedly will be warmly welcomed.

There will only be two works on the program, as the symphony is very long. The second will be Mozart's "Notturno" in D, for four small orchestras. This will be a novelty to practically everybody. It has been played but once since the orchestra organized. In its first year Mr Henschel, who was the conductor, gave it a place on a Mozart program of Jan 27 and 28, 1882.

Paderewski Next Sunday.

Paderewski will give his second recital in Symphony Hall next Sunday afternoon at 3:30 o'clock. This will be the first time he has given a recital in Boston on a Sunday, and will enable many to hear him who are unable to attend his weekly concerts. He will not be heard again in Boston until the Spring, when he is to appear with the Symphony Orchestra.

His program is as follows: Variations and Fugue in E-flat minor, op 23, Paderewski; sonata in D minor, op 31, Beethoven; "Des Abends," "Grillen," "Warum," "Aufschwung," Schumann; "Soiree de Vienne," No. 6, and "Erl King," Schubert-Liszt; ballade, op 47, nocturne in B major, op 62, polonaise, Chopin; "Isoldensliebestod," Wagner-Liszt; mazurka in D major, Rubinstein.

Paragraphs About Musical Matters Here and Elsewhere.

Fritz Kreisler will be the soloist with the Symphony Orchestra Nov 28 and 29 and then will accompany the orchestra on its December trip, returning to Boston to give his recital in Symphony Hall Sunday afternoon, Dec 7, at 3:30. Tickets will go on sale Friday, Nov 28.

John Chipman's Recital.

The program prepared by John Chipman, the American tenor, for his recital in Steinert Hall next Tuesday afternoon will be divided into four parts. The first group and the last will be sung in English, the second in French and the third in German.

Mr Chipman, a native of Boston, is an American singer in the full sense of the word, his training and career having been entirely in this country. While Boston is not familiar with his work, he is well and favorably known in New York and the cities of the Middle West.

GLOBE—

NOVEMBER 22,

MAHLER'S FIFTH SYMPHONY REPEATED

Colossal Work in Epic Spirit Superbly Played.

Grows in Nobility and Grandeur in Spite of Some Prolix Passages.

Mahler's fifth symphony stands repetition. An interval of months preceding a repetition of a musical work is sometimes a severer test than one of weeks. Then only the broad lines of the first impression are left. Detail that may have particularly engrossed the fancy or filled the ear has paled or been obliterated, and the second hearing, while not forgetting certain convictions that followed the first, still possesses eagerness and freshness as of new tablets yet to be written upon.

When Dr Muck played this imposing work last year for the second time, or rather the third and fourth times during his regime in Boston, it made a profound impression. And that was near the close of the season, which had not lacked for musical entertainment.

Again yesterday afternoon this symphony, conceived and for the greater part wrought in the epic vein, held the audience, called forth demonstrative applause at the close of the first two divisions, according to Mahler's multiplied tabulation, and impelled continued handclapping after the last, which the conductor acknowledged with the usual tribute to the men, himself joining in the demonstration and showing his admiration and thanks for the manner of their performance. It was one beyond which it would seem that orchestral and individual virtuosity could not go.

Some Wearying Moments.

An orchestral composition even freely in the symphonic form that plays over an hour—this one ran about 70 minutes—and maintains an unfaltering level of significance would be the work of a superman. None will deny that there are passages which the composer may have heard in a more sublemated and less obvious form, but when set upon paper and reproduced by instruments appear to weigh down rather than to speed imagination.

In the last movement, the fugal theme beginning with the descending skip of the fourth is persistent and rhythmically monotonous to the point of weariness. There are portions of the development in the stormy pages of the first part wherein the composer suggests and approaches an impeding climax, only to defer it until anticipation wanes.

But these are of short duration, interludes between noble and loftily sustained passages wherein the orchestra seems the inevitable and primal medium of a great mind and spirit.

It is not impossible that certain pages of this work will increase in majesty and beauty as they increase in number of performances—the dead march, in which the thought of the grave is not crushing, overwhelming; parts of the scherzo, where Mahler could not long forsake the serious vein, and above all, the heavenly calm of the slow movement for strings. Only genius could have expressed the serene confidence of faith that Mahler expresses here by the simple use of deferred resolutions in his melody, particularly in those final measures, which seem a gigantic scroll let down from the heavens.

Work for the Trumpet.

Any record of the symphony or of the performance would be incomplete that did not note the herculean responsibility Mahler lays upon the first trumpet, and Mr Heim's heroic discharge of it. The part demands a clarion tone, an extraordinary range and a style that might have announced across the skies the birth of each new star.

Mozart's nocturne for four small orchestras (string quartet and two horns) was a foil for this titian music. The antiphonal chantings of the themes, by turns pompous, smug and airily graceful, sounded prettily, if somewhat monotonously, but cannot be said to bring forth the best in Mozart.

Mr Kreisler will be soloist next week in concertos by Mozart and Vivaldi. The orchestra will play Florent Schmitt's "Tragedy of Salome" (first time in Boston), Cherubini's "Anacreon" overture and Lalo's overture, "Le Roi d'Ys."

HERALD, BOSTON,

NOVEMBER 23,

7TH SYMPHONY CONCERT

The seventh Symphony concert, the last to be played by the orchestra before it leaves for its December trip, will have as soloist Fritz Kreisler. Mr. Kreisler will play two concertos, Mozart's in D major and Viotti's in A minor No. 22. The latter concerto was played here last winter by Mr. Ysaye at one of his recitals. The program will also contain one of the important novelties of the season, Florent Schmitt's "La Tragedie de Salome." Florent Schmitt is of Lorraine by birth, but thoroughly French and Parisian by inclination and education. He belongs to the younger generation of French composers and has cut quite an important figure in French music during the last several years. An orchestral piece and chamber music by him have been heard here.

"La Tragedie de Salome" is in a sense a suite of dances. It draws its inspiration from quite another source than Oscar Wilde's play. The program in full is as follows:

Florent Schmitt......"La Tragedie de Salome"
Mozart............Violin Concerto in D Major
Cherubini..................Overture "Anacreon"
Viotti..............Violin Concerto in A Minor
Lalo....................Overture, "Le Roi d'Ys"

MR. PADEREWSKI'S RECITAL

Mr. Paderewski's recital in Symphony Hall this afternoon at 3:30 will be his last appearance here until he comes as soloist with the Symphony Orchestra in March. Whether he will give another recital in the spring is doubtful, but the chances are he will not.

The program this afternoon will begin with his own Variations and Fugue in E-flat minor, which will be followed by Beethoven's Sonota in D minor, op. 31. No. 2. Four pieces from Schumann's "Fantasiestuecke" follow—Des Abends, Grillen, Warum and Aufschwung. The rest of the program includes Liszt's transcription of Schubert's Erl King, Chopin's Ballade, op. 47; Nocturne in B major, op. 62, and a polonaise; Liszt's transcription of Wagner's "Isoldensliebestod" and Rubinstein's Mazurka in D major.

ELMENDORF LECTURES

"Eastern India" is the theme of the Elmendorf travel talk to be presented at Symphony Hall next Friday evening and Saturday afternoon. The lecture, a continuation of his narrative of last week, will take up his India journey from Delhi to Darjeeling, and three of the greatest wonders of the world will be vividly revealed—the Taj Mahal; and the highest of earth's mountains, Mount Everest, more than 29,000 feet high. There will also be visits to Cawnpore, Lucknow, Agra and Jaipur. The motion pictures will cover a wide range, showing the Nautch dancers, reviews of the regiments of Rajput soldiery, religious and funeral ceremonies, native potters at work and remarkable snake pictures.

THE LONGY CLUB

The Longy Club will give its first concert of the season in Jordan Hall next Thursday evening, Thanksgiving night, Nov. 27. The membership of the club remains unchanged: Messrs. Maquarre and Brooke, flutes; Longy and Lenom, oboes; Grisez and Mimart, clarinets; Haim and Lorbeer, horns; Sadony and Mosbach, bassoons, with A. de Voto, pianist. At its first concert the club will be assisted by Mr. Theodorewicz, violinist. The first program will be devoted to American composers: Quintet in E flat, op. 18, for oboe, clarinet, horn, bassoon and piano, by Arne Oldberg; Howard Brockway, "At Twilight," and "An Idyl of Murmuring Water," for two flutes, two oboes, two clarinets, two horns and two bassoons; Mason's Pastorale for violin, clarinet and piano; Bird's Serenade for two flutes, two oboes, two clarinets, two horns and two bassoons.

The next and concluding lecture of the regular course will be on "Java."

MME. GADSKI IN RECITAL

The high artistic standard of the Sunday concerts that are being held in Symphony Hall this season will be fully maintained next week, Nov. 30, when Mme. Johanna Gadski will give a song recital. Although primarily an opera singer, and as such, chiefly identified with roles in Wagner's music dramas, Mme. Gadski in the last several years has devoted at least half her time to concert work and particularly to song recitals. She naturally clings closely to German song, but she has done much to spread the knowledge of American song writers. Her program will be as follows:

[illegible]
Nacht und Traeume }
Maedchens Klage } ....Schubert
Ungeduld }
Aus meinen grossen Schmerzen }
Liebchen ist da } ....Franz
Im Herbst }
Mainacht }
Auf dem Kirchhof } ....Brahms
Meine Liebe ist gruen }
Verborgenheit..........Hugo Wolf
Im Treibhaus..........Wagner
Serenade }
Zueignung } ....R. Strauss
Ein Schwan }
Good Morning } ....Grieg
A Slumber Song..........H. C. Gilmour
The Swan Bent Low }
Midsummer Lullaby } ....MacDowell
A Maid Sings Light..........MacDowell

KATHLEEN PARLOW

Miss Kathleen Parlow, violinist, will give a recital in Jordan Hall Monday afternoon, Nov. 24, at 3 o'clock. Her art is already known in Boston and it has been enthusiastically applauded. Her program will be as follows:

Concerto in D minor, Vieuxtemps; La Folia Variations, Corelli; Nocturne, Chopin-Auer; Bird as Prophet, Schumann-Auer; Walzer Paraphrase, Hubay; Aria, Goldmark; Vivace, Haydn-Auer; Carneval Russe, Wieniawski.

Charles Keith will accompany.

MILTON CONCERTS

These concerts will be given in the town hall of Milton under the auspices of the Milton Education Society:

On Jan. 20, a concert by Jean Gerardy, 'cellist, and Mme. Yolande Mero, pianist.

On March 26, a choral concert by a chorus of 100 voices. Goring Thomas's "Swan and Skylark"; part songs by Schumann, Rheinberger, MacFarland and others. The names of the solo singers will be announced later.

CONCERTS OF THE WEEK

SUNDAY—Symphony Hall, 3:30 P. M. Second piano recital of Mr. Paderewski. See special notice.

MONDAY—Jordan Hall, 3 PM. Violin recital by Miss Kathleen Parlow. See special notice.

TUESDAY—Steinert Hall, 8:15 P. M. Song recital by Uriah Sumter Richards, basso profundo, assisted by Wesley I. Howard, violinist, and Miss Theresa E. Stubbs, accompanist.

THURSDAY—Jordan Hall, 8:15 P. M. First concert of the Longy Club. See special notice.

Tremont Temple, 8 P. M. Second Tremont Temple concert. Violin solos Brahms-Joachim, Hungarian Dance; Rubinstein, Melody in F (Miss Ellen Keller); Thomas, Air from "Le Cadi" (Howard White); Thomas, polonaise from "Mignon" (Mme. Evelyn Scotney); old Scotch, Loch Lomond, Turn ye to me, The Laird of Cockpen (Mr. White); old Scotch, John Anderson, Skye Boat Song, Whistle and I'll Come to ye, my lad (Mme. Scotney); violin: Massenet, Meditation from "Thais"; Souvenir, Drilla; Kreisler, Old Vienna Waltz (Miss Keller); Hammond, The Pipes of Gordon's Men; Lemon, My ain folk; old Scotch, My Love is like a red, red Rose (Mr. White); Harris, The Hills o' Skye; de Koven, My hame is where the Heather blooms; Lindsay, Annie Laurie (Miss Scotney); Bemberg, Nymphes et Sylvains (Mme. Scotney, with violin and 'cello).

FRIDAY—Symphony Hall, 3:30 P. M. Seventh public rehearsal of the Boston Symphony Orchestra, Dr. Muck conductor. See special notice.

SATURDAY—Symphony Hall, 8 P. M. Seventh concert of the Boston Symphony Orchestra, Dr. Muck conductor. See special notice.

CONCERT NOTES

Franz Egenieff, baritone, who was to have given a recital in Jordan Hall on Nov. 3, but was obliged to postpone it on account of illness, has fully recovered and will sing on Monday, Dec. 1. His program will include songs by Hugo Wolf, Loewe, Schumann, Hubert Pataky, Hans Hermann, Jeno Kerntler, Arthur Foote and Hugo Kaun. Mr. Egenieff will sing two groups in English.

The Kneisel quartet will give its second concert this season in Steinert Hall on Tuesday evening, Dec. 2.

The Flonzaley quartet will give three subscription concerts this season in Jordan Hall on Thursday evening, Dec. 4, Jan. 29 and March 12. Tickets are now ready for delivery and will be mailed on receipt of check.

The sale of seats for Fritz Kneisler's recital in Symphony Hall, Sunday afternoon, Dec. 7, at 3:30 P. M., will open at the box office Friday, Nov. 28. He will be the soloist with the Symphony Orchestra at all of its concerts on the southern trip the week preceding.

Heinrich Gebhard will give a piano recital in Jordan Hall on Monday afternoon, Dec. 8.

BOSTON GLOBE—

NOVEMBER 24,

PADEREWSKI IN SUPERB RECITAL

Master Pianist Thrills a Huge Audience.

Interprets Beethoven, Schumann With Recreative Art.

Mr Paderewski gave his second recital of the season yesterday afternoon at Symphony Hall. As at his first, the audience was limited only by the capacity of the hall. The great pianist was in brilliant form; he was more temperate in the use of thunderous tone; he was generous in the second concert, which began to thronged aisles and stage immediately at the close of the first; his first or printed program included music to be enjoyed by the laymen as well as the student; the ventilation was more conducive to comfort than at his previous appearance; altogether it was an afternoon [illegible]

Mr Paderewski [illegible] was the master interpreter who takes formulas of the composer's suggestions insofar as written symbols and unspoken [illegible] may transmit them, and causes them to flower out into thoughts of living, glowing beauty. It was as though a recreator had opened the book of Beethoven, of Schumann and Schubert and had read what they themselves may have dreamed of but could not wholly express.

The C sharp minor sonata, to which some enterprising publisher with much business acumen and no particular poetic insight long since affixed the title "moonlight," was as clear a revelation of a lofty spiritual loveliness as the group of short kaleidoscopic pieces—Des Abends, Grillen, Warnum—were blessed in their simplicity, tenderness, spontaneity, improvisational musing, as though this were the inevitable way they should sound. The communicating vitality of rhythm and salon brilliance of the highest order made the dance music electrifying in Liszt's transcription of Schubert's Soiree de Vienne, and that of his erl king was a superb piece of dramatizing virtuosity—the spectral color of the erl king's voice, the fury of his quest, the frenzied fear of the child and the final doom—these were told with graphic eloquence.

The Chopin group included the Ballad in A flat, op 47; the B major nocturne op 62, No. 1, in which there were instances of a broken melodic line not common to the usual elasticity and proportion of rubato elsewhere, and the polonaise in A flat, op 53. Liszt's transcription of Isolda's "Love's Death" might better have remained one of his unpublished works. The apotheosis transcends the unlyric limitations of the piano and demands the sustained passion of voice or orchestra. Even Mr Paderewski cannot save it from its theatricalism. A brilliant performance of Liszt's sixth Hungarian rhapsody, scintillant with dynamic and rhythmic contrasts and incisive yet elusive octaves, followed. Thus endeth the first part. The concert had begun with the pianist's own variations and fugue in E flat minor, op 23. Some of these variations are not of the greatest musical value. Some might have been written for any pulsatile instrument—as the tympani; some might be sacrificed without great loss.

BOSTON AMERICAN,

NOVEMBER 22,

MAHLER CHIEF ON PROGRAM AT THE SYMPHONY

By FREDERICK JOHNS.

Gustav Mahler's fifth symphony, called the Giant, not like Mozart's Jupiter because of its gigantic genius, but because it takes so long to perform, occupied the larger part of the symphony program yesterday.

The quaint and diverting little nocturne of Mozart for four small orchestras rounded out the afternoon.

It is only two years since the death of Mahler in Vienna. Not long before he visited Boston with the Metropolitan Opera and he was a well-known figure in New York. Perhaps we will respect him more when he has been dead longer, but already he is assuming an important place among deceased composers.

This giant symphony is too long, too voluble, too garrulous, too tautological. The Teutonic longwindedness of it simply overpowers an audience. It is exhausted at the conclusion of the hour and a quarter it takes to perform.

This is a great pity, for there is marvelous music in this symphony. It has its moments of magnificence, of towering genius. The "Dead March," with which it opens, is full of grandeur, the scerzo in part two is really full of grace, while the Rondo finale has much charm. Such a work cries for sympathetic condensation.

The performance of such a work is a mighty strain upon an orchestra and conductor. If the audience was stunned just by listening, what must have been the condition of the workers. Doctor Muck conducted with exceptional brilliancy. It is interesting to realize that the youthful-appearing Muck was chief conductor twenty-six years ago at Leipsic and Mahler was his second conductor.

The Mozart nocturne, a bewitching little trifle, was charmingly performed.

POST, NOVEMBER 23,

Kreisler Recital

The sale of seats for Fritz Kreisler's recital in Symphony Hall Sunday afternoon, Dec. 7, at 3:30, will open at the box office Friday, Nov. 28. Kreisler is the soloist with the Symphony Orchestra at all of its concerts of its Southern trip the preceding week and returns directly to Boston to give his recital here. His programme will be announced shortly.

Paderewski's Recital

Paderewski's recital in Symphony Hall this afternoon at 3:30 will be the last appearance in Boston of the great artist until he comes as soloist with the Symphony Orchestra in March. Whether he will give another recital in the spring is very doubtful, but the chances are he will not, for the tour before him is long and trying, and it is not likely that he will care to add any concerts to those already scheduled.

The programme he plays this afternoon is substantially the programme he played in New York a week ago today. His performance then was the cause of an outburst of praise on the part of the New York critics. He begins the programme with his variations and Fugue in E flat Minor, which will be followed by Beethoven's Sonata in D Minor, Op. 31, No. 2. Four pieces from the Schuman "Fantasiestuck" follow—Des Abends, Grillen, Warum and Aufschwung. The rest of the programme comprises Liszt's transcription of the Erl King; a group of Chopin consisting of the Ballade, Op. 47, Nocturne in B Major, Op. 62, and a Polonaise; Liszt's transcription of Wagner's "Isoldensliebestod" and Rubinstein's Mazurka in D Major.

Madame Gadski's Recital

The artistic standards of the Sunday concerts that are being held in Symphony Hall this season will be fully maintained next week, Nov. 30, when Mme. Johanna Gadski will give a song recital. The greater part of her programme will be devoted to classical songs by Schumann, Schubert, Franz and Brahms. Of Americans H. C. Gilmour is represented by one song and MacDowell by three. The programme is as follows:

Fruhlingsnacht, Lotosblume, Waldesgesprach............Schumann
[illegible] Traume, Madchens Klage, ...Schubert
[illegible] grossen Schmerzen, Lieb- ....Franz
chen ist da, Im Herbst, Meine
Mainacht, Auf dem Kirchhof, ...Brahms
Liebe ist grun..................Hugo Wolf
Verborgenheit..................Wagner
Im Treibhaus..................R. Strauss
Serenade, Zueignung..................Greig
Ein Schwan, Good Morning..................H. C. Gilmour
A Slumber Song..................
The Swan Bent Low, Midsummer Lullaby..................MacDowell
A Maid Sings Light..................MacDowell

Seventh Symphony Concert

The seventh Symphony concert, the last to be played by the orchestra before it leaves for its December trip, will have as soloist Fritz Kreisler. Mr. Kreisler will play two concertos, both of them of the classical period. His first concerto will be Mozart's in D major and his second will be Viotti's in A minor, No. 22. The latter concerto was played here last winter by Mr. Ysaye at one of his recitals.

The programme will also contain one of the important novelties of the season. This is Florent Schmitt's "La Tragedie de Salome." Florent Schmitt is an Alsatian by birth, but thoroughly French and Parisian by inclination and education. He belongs to the younger generation of French composers and has cut quite an important figure in French music during the last several years. His only music that has been heard in Boston so far has been a piece played last winter by the Longy Club.

"La Tragedie de Salome" is in a sense a suite of dances. Although it happened to come out at the same time as Richard Strauss's opera it draws its inspiration from quite another source than Oscar Wilde's play. The programme in full is as follows:

Florent Schmitt...."La Tragedie de Salome"
Mozart..........Violin concerto in D major
Cherubini ....Overture, "Anacreon"
Viotti..........Violin concerto in A minor
[illegible]..........Overture, "Le roi d'Ys"

THE LONGY CLUB

The Longy Club will give its first concert of the season in Jordan Hall next Thursday evening, Thanksgiving night, Nov. 27.

The membership of the club remains unchanged: Messrs. Maquarre and Brooke, flutes; Longy and Lenom, oboes; Grisez and Mimart, clarinets; Haim and Lorbeer, horns; Sadony and Mosbach, bassoons, with Mr. A. deVoto, pianist. At its first concert the club will be assisted by Mr. J. Theodorowicz, violinist.

The first programme will be devoted entirely to American composers. It will comprise a quintet in E-flat, op. 18, for oboe, clarinet, horn, bassoon and piano, by Arne Oldberg. This will be followed by two pieces by Howard Brockway, "At Twilight" and "An Idyl of Murmuring Water," for two flutes, two oboes, two clarinets, two horns and two bassoons. These will be followed by a pastorale for violin, clarinet and piano, by Daniel Gregory Mason, and the final number, by Arthur Bird, is a serenade for two flutes, two oboes, two clarinets, two horns and two bassoons.

HERALD.

NOVEMBER 24.

PADEREWSKI IN 2D RECITAL

Doubtful if He Ever Played More Beautifully Than He Did Yesterday.

Mr. Paderewski gave his second recital yesterday afternoon in Symphony Hall. The program was as follows:

Paderewski, variations and Fugue in E flat minor, op. 23; Beethoven, sonata, C sharp minor, op. 27, No. 2; Schumann, Des Abends, Grillen, Warum, Aufschwung; Schubert-Liszt, Soiree de Vienne, No. 6, Erlking; Chopin, Ballade, op. 47, Nocturne, B major, op. 62, Polonaise, op. 53; Wagner-Liszt, Isolde's Liebestod; Liszt, Hungarian Rhapsody.

The pianist's Variations and Fuge were first played by him in Boston six years ago. As he was not the first to play his Concerto in this country, so he was not the first to play these Variations, for Mr. Stojowski, his pupil, anticipated him in New York. It might be said that this composition appeals more to the musician interested in the modern structure and use of the variation form than to the general public, and yet the second variation, the one in the manner of a Siciliano, and the 11th and 15th have an exterior, obvious beauty that may be at once appreciated.

It is doubtful whether Mr. Paderewski has ever played here more beautifully than he played yesterday. He took Schumann's "Aufschwung" at so fast pace that the effect was somewhat diminished, but with this exception there remain only words of thankfulness and wonder. It mattered not whether the music was by Beethoven or Liszt, Schumann or Chopin, for Mr. Paderewski is not a specialist, but one that comprehends, catches, reproduces the spirit of any composer, and, when he is wholly in the vein, glorifies the music by his interpretation.

The Ballade and Polonaise of Chopin were played superbly, as was the Wagnerian transcription. The performance of the Soiree de Vienne was delightful. Wonderful were the shimmering tonal effects in the Hungarian Rhapsody, and these Rhapsodies, which, as played by many, seem only tours de force, and incur the reproach of vulgarity, performed by Mr. Paderewski are much more than pretexts for glitter and speed.

A mechanism that, artistically controlled, has an individual significance; a fine, unerring sense of rhythm; the singing of a melody so that it floats as in air; infinite graduations of tone; gorgeous coloring that is not abused; poetic, imaginative interpretation—these are still Mr. Paderewski's distinguishing qualities. Then there is the undefinable quality; call it magnetic if you will, that draws all people unto him as by a spell; charms for the moment, and leaves an abiding memory, and persuades the hearer that thus the music should be played and in no other way.

The hall was crowded and the audience was enthusiastic. After the Rhapsody Mr. Paderewski was generous in responding to the insistent entreaty of his admirers.

BOSTON POST,

NOVEMBER 29,

SCHMIDT'S TRAGEDY OF SALOME

Lurid Fantasy Played by Symphony; Kreisler Soloist

BY OLIN DOWNES

Two violin concertos were contributed by Fritz Kreisler, the violinist, to the programme of yesterday afternoon's public rehearsal of the Boston Symphony Orchestra, and they unduly lengthened the programme. Yet the audience remained after Mr. Kreisler's last concerto and recalled him so frequently that the end of the concert, which came at 4:40, was still further delayed.

The tribute was deserved by Mr. Kreisler, a violinist of violinists, but why should an orchestral concert be made the occasion for the performance of two violin concertos? There is a greater attraction than Mr. Kreisler, and that is the Boston Symphony Orchestra.

REMINISCENT OF DEBUSSY

Mr. Kreisler's concertos were those by Mozart in D Major, No. 4 (Kochel 218) and by Viotti in A Minor, op. 22. Both are compositions exceptionally adapted for the violin, and in some respects they were especially welcome, following the lurid fantasy of Florent Schmidt's "Tragedy of Salome," a strange and violent piece of music, partly original, partly consisting of passages taken with both hands from the score of Debussy. Schmidt, one of the younger men who, whether they will or no, must admit that Debussy is actually their patron saint, has not written music after the famous tragedy of Wilde. Schmidt's "Tragedie de Salome" is a "mute drama" in two acts and seven scenes, the scenes composed by Robert d'Humieres and performed with the music composed by Schmidt at the Theatre des Arts, Paris, Nov. 9, 1907. This piece was put together for Loie Fuller, who danced to Schmidt's music. The dances of Miss Fuller were "the dance of pearls," "the dance of steel," "the dance of the peacock," "the dance of serpents," "the dance of fear." Other persons in the cast were immovable on the stage. They watched Miss Fuller, and M. Edmond Stoulig thought that they could have done no better. All this and more we are told by the programme book.

Schmidt's music, later extended into what is practically a symphonic poem for full modern orchestra, is divided into these sections: Prelude, "Dance of Pearls"; "The Enchantments of the Sea," "Dance of the Lightnings," "Dance of Fear." The scene of the prelude is a terrace of Herod's palace, overlooking the Dead Sea. The mountains of Moab, "rose-colored and russet-hued," are illuminated by the setting sun. John is seen for a moment on the terrace. Following this, torches light the stage and jewels sparkle from a coffer. Herodias plunges her hands into the scintillating mass, and Salome, a fascinated child, bends over the chest and plans her first dance.

Herod Pursuing Salome

In the next scene Herod is there, in deep thought, and the watchful Herodias. Mysterious lights flicker on the sea and the engulfed five cities are seen through the waves. In the silence, "snatches of ancient orgiastic ditties" are breathed and rhythms of dancing. Mists arise from the sea, and from them Salome seems to step as thunder rolls and she begins her dance. Herod starts to his feet. There is now total darkness on the stage, only brooken by terrible flashes of lightning which show Herod pursuing Salome. John intercepts him and Herod makes a furious gesture. Herodias signals the executioner, who soon reappears with John's head. Salome throws the head over the battlement into the sea and the waters turn the color of blood. From the sea—from everywhere—the head of John stares at Salome, and she turns to escape the vision. Now the storm breaks, the thunder roars, "the tempest rocks the sea." "The tall cypresses writhe tragically and break in pieces with a crash. The bolt falls and shatters the stones of the citadel. Mt. Nebo vomits flames. The chain of Moab is on fire. All things burst on the dancer, who is swept away by an infernal frenzy."

Women's Voices Heard

In the section "Enchantments of the Sea," the composer uses women's voices, in an orchestral manner, as well as the sarrusophone and a large battery of pulsatile instruments. He has dedicated his score to Igor Strawinsky, the Russian reputed to be himself a master colorist in music.

The music of Schmidt is in the first place music for a spectacle. Gorgeous as it is, it is not essentially for the concert stage. And there pages of Debussy. Debussy has now his school, and the sea of Schmidt is so much like the sea of Debussy, as depicted in "Pelleas," in "La Mer," and a page of the "Nocturnes" for orchestra, that one is tempted to believe the younger man deliberately guilty of the sincerest form of flattery. It is said that Schmidt is above all things an eclectic, not bound by the limits of his city or country, or by any leanings in art so pronounced as to limit his sympathies with any and all forms of beauty.

Prelude Interests

Of "La Tragedie de Salome," the prelude seemed at a first hearing to contain many of the most beautiful and genuinely imaginative pages. But it is too soon to talk very much of this music. We do not believe that Schmidt can be given a place among the innovators of the day on the basis of the work heard of yesterday. Nor has other music of Schmidt, heard rarely in this city, been overwhelmingly convincing. And yet, he has in this music heard yesterday, achieved wonderful moments of color and in actually developing his ideas shows exceptional boldness and audacity. And he has written many a page truly oriental in its character, without the clap-trap imitations of the oriental style which are becoming so wearisome today. There is oriental spirit, as well as manner in this music. In fact, the chief melody, a languorous phrase with a characteristic turn, is less literally than spiritually oriental. In this music there is force, ferocity of passion, a suggestion of savage strength and of desert sands. To some of his pages there are few parallels, unless they be passages from Flaubert's "Herodias" that describe burning sands, lust-maddened beholders and the sensuality and the fury of Salome's dance.

Defies Analysis.

Here is a modern artist portraying, after his own manner, an ancient thing, and doing it with an amazing technical mastery that defies analysis, even if it confesses its origins, which are often too apparently to be found in the pages [illegible] All in all, Schmidt

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GLOBE

NOVEMBER 29.

TRAGEDY OF SALOME AT SYMPHONY

Superb Modern Work Finely Played.

Mr Kreisler Displays His Noble Art in Two Concertos.

The seventh symphony rehearsal took place yesterday afternoon. Dr Muck conducted. Mr Kreisler was the soloist. The program was as follows:

Florent Schmitt—"The Tragedy of Salome" (first time in Boston).
Mozart
Concerto in D major for violin, No. 4
Cherubini ....overture to "Anacreon."
Viotti........Concerto in A minor, No. 22
Lalo.........Overture to "Le Roi d' Ys."

Dr Muck is to be thanked for introducing Schmitt's "Tragedy of Salome." It is one of the most original, most tellingly expressed and emotionally potent compositions which these programs have known in recent years. Nor is this wholly because there are few orchestral novelties now being written that contain uncommon dignity or beauty of thought, or coherence in its treatment.

Schmitt was born at Lorraine, of Alsatian parents. His teachers in the Paris conservatory were Dubois, Lavignac, Massenet and Faure. Performances in Paris of his Forty-Sixth Psalm a year ago last Spring attracted much attention although the work had been sung before. Compositions by him in smaller forms have been heard in Boston. This was the first appearance of his name in a Symphony program.

This tragedy is styled "a mute drama" and has been performed in Paris with a cast including Loie Fuller (Salome) Herod, Herodias and John the Baptist. The poem, in two acts and seven scenes, on which it is based is by Robert d'Humieres, a poem remarkable for the pervading and spontaneous Oriental color which accompanies the now familiar narrative. Its sordidness, its cruel and lustful terror, assume certain epic proportions, even majesty in these terse but illuminative lines. Schmitt has caught that which is written between them and which lies unsaid back of them and make the modern orchestra the mouthpiece of it with a superb daring, an amazing virtuosity and a commanding wealth of ideas that stagger the senses at a first hearing.

Some may say that here is color and atmosphere in lieu of vital invention. The themes of this work have in and of themselves an unescapable character. They breathe the spirit of the Orient. How expressive that heard soon after the opening measures in the English horn. How seizing the effect of the human voice, not merely for its novel use for the purpose of color as an instrument, but for the hypnotic elusiveness of tonality, the poetic melancholy of its theme.

Out of these fecund germinal ideas the composer has built up a symphonic structure of seeming spontaneity and abandon, but of admirable coherence in design. What a tragic hight he scales by the demoniac development of the simple theme that first characterizes the material apparently associated with the thought of the wicked cities of Sodom and Gomorrah! How overpowering the suggestion here of towering, Heaven-defying depravity and iniquity.

But this is not more communicative or less to be denied as convincing than the picture of voluptuous splendor, of carnal lust, of cowardly fear, of wanton cruelty of the court of Herod, or the picture of Salome herself, tantalizing in the flesh, consumed with pride and with a vicious thirst for the Baptist's head, a vision of delirium and madness in the dance.

It is music to be heard to be understood. Schmitt has advanced an idiom of his own. In tonality, he uses the six tone scale with a discrimination that does not lessen its power; in the use of rhythm he writes as one aided by wizardry. It is as thought he plots a drama of rhythms, with a cast of them, each personified, individualized, contending with or against another in conflict.

The performance was a superb one. Dr Muck and his virtuosi deserve the warmest praise for the technical mastery and the flaming spirit with which they played this music.

Mr Kreisler followed with a concerto by Mozart and turned back the clock over a century. His playing was all that it has been and could be in appreciation of the style of his concertos and of inspired interpretation of them.

Mozart's concerto was a thing of ineffable, heaven-crowned beauty. What continence, inflamed by what poetic ardor! Two tremendous forces contend within him—that which withholds and the other which gives prodigally.

JOURNAL

NOVEMBER 29,

KREISLER CHARMS SYMPHONY CROWD

Austrian Violinist Gives an Extremely Beautiful Performance.

Fritz Kreisler's beautiful violin playing was the foremost feature of yesterday's Symphony concert. The hall was filled to the very last seat, and while there was no tremendous enthusiasm, such as Ysaye is wont to evoke, or Paderewski, there was substantial appreciation of the Austrian virtuoso's virile yet highly-polished art.

The violin numbers on the program were the Mozart concerto in D-major and the Viotti concerto in A-minor. In each the soloist displayed elegance of style and brilliancy of technic.

The novelty on the program was Florent Schmitt's "La Tragedie de Salome," a suite developed out of music composed by the gifted Frenchman for a ballet, written by Robert d'Humieres, and performed in Paris some years ago, with Loie Fuller in the title role. In one of the movements, "The Enchantments of the Sea," the orchestra had the assistance of several women singers from the Musical Art Club. The music describes the arrival of John the evangelist, at Herod's palace, overlooking the Dea Sea, the vision of the engulfed Five Cities, the dancing of Salome, the murder of John and the death of Salome in the convulsion of nature that follows the crime. It is realistic music, written in the most modern manner. It will impress some and puzzle others. Dr. Muck conducted a spirited performance of it. The orchestra also played Cherubini's "Anacreon" overture and Lalo's overture to "La Roi d'Ys."

There will be no concerts in Boston by the orchestra next week. At the concerts on Dec. 12 and 13 the soloist will be Joseph Hofmann, who will play the Schumann concerto in A-minor. Weingartner's "Lustpiel" overture and Richard Strauss's "Festliches Praeludium" will be the novelties on the program.

HERALD,

NOVEMBER 29.

REHEARSAL AT SYMPHONY HALL

Florent Schmitt's "Tragedy of Salome" Played by Orchestra.

FIRST TIME IN BOSTON

Suite Elaborated from Music Written for a "Mute Drama" on Theme.

By PHILIP HALE.

The seventh public rehearsal of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. Fritz Kreisler was the solo violinist. The program was as follows:

"The Tragedy of Salome"	Florent Schmitt
Concerto in D major, No. 4, for violin	Mozart
Overture to "Anacreon"	Cherubini
Concerto in A minor, No. 22, for violin	Viotti
Overture to "Le Roi d' Ys."	Lalo

Florent Schmitt, a Frenchman of Alsatian parentage, wrote music for a "mute drama" entitled "The Tragedy of Salome," which was performed in Paris six years ago this month. The "poem" was by Robert d'Humieres and Loie Fuller took the part of Salome. The orchestra was then a small one. Schmitt elaborated certain pages and made a Suite which was performed at a Colonne concert in 1911. The Russians have performed this ballet-pantomime with this music in Paris and London I believe the performance of the Suite yesterday was the first in this country, but the name of the composer is not unknown in Boston. Mr. Longy has brought out an orchestral Rhapsody and a chamber piece, and Mr. Caplet last season put four of his Chansons for four voices on the program of an Opera Sunday concert.

In d'Humiere's poem, Salome, with childish joy at seeing jewels overflowing from a chest on the terrace of Herod's palace overlooking the Dead Sea, dances a Dance of Pearls. An orchestral Prelude of considerable length precedes this dance in the Suite. Then there are strange enchanments on the sea. The five accursed cities are dimly seen. Sounds of revelry beneath the waves are heard. Old crimes awake and call to Salome. Herod and Herodias are silent in the darkness. A voice arises from the depths. Salome appears, as if invoked, coming from a cloud of living figures, palpitating, irresistible. A thunderstorm draws near. Salome dancing is seen by flashes of lightning. Herod pursues her. For a moment she is naked, but John the Baptist enters and covers her with his mantle. Herodias beckons to the executioner. When the head of John is brought to Salome, she suddenly, as though the head had whispered to her, throws it into the sea, which turns blood red. And then the head of John haunts her. Turn where she will, she sees it; and at last the heads are everywhere. The storm breaks. The bolt strikes the citadel. Mount Nebo vomits flame. And Salome is swept about by infernal frenzy.

Played in the theatre with the scene and the dancer in sight, Schmitt's music would no doubt be more effective. As a concert suite the greater part of it must be perplexing to any one not acquainted with the text which it illustrates. There is no sensuous dance music. There is no amorous cantilena for the 'cellos after the manner os Massenet. This music is coldly thought out; it is deliberately contrived. As music for its own sake, the Prelude and the "Enchantments on the Sea" are the most striking pages. The two are cleverly poetic. The harmonic treatment and the orchestral expression are unusual and dramatic. Whether the female voices introduced behind the scenes add to the effect of the "Enchantments" is a question. The poet says: "Then a voice arises from the abyss." The composer gives a melody, which he asserts was heard on the banks of the Dead sea, to a voice; then two take it up, then six. The melody is not one that answers the excited imagination. It would not have moved either Herod or Salome. There is neither languor nor longing. Nor is Schmitt's melodic vein a rich one. He relies more on atmospheric effects. Heard in a concert hall the music for the Dance of the Lightnings and the Dance of Fear is futile. The text calls for wilder and more terrifying strains, not for mere boisterousness; nor are there any measures to suggest the voluptuousness of the dance that maddened Herod.

Nevertheless there is much that is original and interesting in this Suite, and Dr. Muck is to be thanked for acquainting us with music by a modern composer who has not been unduly influenced by predecessors and contemporaries but has a mind and a voice of his own.

It was a pleasure to hear the overtures again. When the "Anacreon" and Gluck's "Iphigenia in Aulis" are played we are persuaded to believe that in this manner the ancient Greeks should have written for their theatre. There is the nobility of thought, the simplicity of expression, the withdrawal from the market place, the meditation within the temple. And Lalo's overture is a fine work, with its beautiful episode for the violoncello.

[illegible] formance [illegible] old-world concertos. Neither was unfamiliar to constant concert-goers, but Mr. Kreisler, by his performance, enhanced their native charm. It would be hard to say whether this admirable artist showed his interpretative genius more fully in the tender beauty of the slow movements, in the spirit, often tricksy, of the finales, or in the brilliance of cadenzas which were in keeping with the taste of the period. The orchestral accompaniment was as from a brother soloist, and the playing of the orchestra throughout was of the highest order.

The orchestra will be away next week. The program of the concerts on Dec. 12 and 13 will be as follows: Beethoven, Symphony No. 1; Weingartner, "Merry" overture; Schumann, Piano concerto (Josef Hofmann, pianist); Strauss, Festival Prelude (first time in Boston).

SUNDAY POST

NOVEMBER 30,

TODAY'S SYMPHONY HALL CONCERT

The concert at Symphony Hall this afternoon will be a song recital by that admired singer Madame Johanna Gadski of the Metropolitan Opera House, New York. Madame Gadski has made some changes in the programme which was first announced and as it is revised she will sing the following numbers:

Fruhlingsnacht, Lotisblume, Waldgesprach	Schumann
Nacht und Traume, Madchen's Klage, Ungeduld	Schubert
Aus meinen grossen Schmerzen, Liebchen ist da, Im Herbst	Franz
Mainacht, Auf dem Kirchhof, Van Ewiger Liche	Brahms
Verborgenheit	Hugi Wolf
Im Treibhaus	Wagner
Meinern Kinde, Zueignung	R Strauss
Ein Schwan, Good Morning	Grieg
A Slumber Song	H. C. Gilmour
Your Eyes	E. Schneider
The Swan Bent Low, Midsummer Lullaby	MacDowell
A Maid sings Light	MacDowell

OPERA CONCERT TONIGHT

The concert public will have a chance to judge for themselves of the phenomenal qualities of Margherita D'Alvarez, the new contralto of the Boston Opera company, for she makes her concert debut next Sunday night. Mme. D'Alvarez will be heard in two of the greatest of all contralto songs, the "Mon coeur s'ouvre a ta voix," from "Samson et Dalila," and the Habanera from "Carmen." Mario Ancona, the new and popular baritone of the Boston Opera company, will also appear at this concert, as will Evelyn Scotney, the popular coloratura soprano, and Vincenzo Tanlongo, the new Italian tenor. The famous quartet from "Rigoletto" will be one of the features of a remarkably interesting programme.

Evelyn Scotney will sing the bell song from "Lakme," for the first time at this concert. It will be remembered that Lydia Lipkowska made her greatest success in this song. The opera house orchestra of 75, Horace Britt, conductor, will also participate.

Overture, "The Barber of Seville"	Rossini
Orchestra.	
Prologue from "Pagliacci"	Leoncavello
Mr. Ancona.	
Bell Song from "Lakme"	Delibes
Miss Scotney.	
Aria, "Mon coeur a ta voix," "Samson et Dalila"	Saint-Saens
Mme. D'Alvarez.	
Prelude from "Lohengrin"	Wagner
Orchestra.	
Aria from "La Boheme," first act	Puccini
Mr. Tanlongo.	
"Di Provenza," from "Traviata"	Verdi
Mr. Ancona.	
"Habanera," from "Carmen"	Bizet
Mme. D'Alvarez	
Quartet from "Rigoletto"	Verdi
Mmes. Scotney and D'Alvarez, Messrs. Tanlongo and Ancona.	

Tomorrow afternoon in Jordan Hall, Franz Egenieff will give his postponed song recital in this city, assisted at the piano by Dr. Jeno Kerntler. Egenieff comes to this country for his introductory concert tour from Germany, where, after serving as a cavalry officer in the Prussian army following his graduation from his university, he decided upon a musical career.

He was successively a leading baritone of the Komische Opera in Berlin and of the Royal Opera in that city.

Egenieff's programme for tomorrow afternoon is one which should appeal to those who appreciate the song in its highest form. The composers to be represented are Schumann, Hugo Wolf, Arthur Foote, Kerntler, Kaun and Pataky. The programme in its entirety is as follows:

Biterolf	Wolf
Verborgenheit	Wolf
Der Musikant	Wolf
Gesang Weyla's	Wolf
Der Nock	Loewe
Belsazar	Schumann
Provenzalisches Lied	Schumann
The Lotus Flower	Hubert Pataky
On the River	Hubert Pataky
The Three Comrades	Hans Hermann
Farewell	Jeno Kerntler
On the Way to Kew	Arthur Foote
Irish Folk Song	Arthur Foote
My Native Land	Hugo Kaun

Flonzaley Quartet

The first concert of the season by the Flonzaley Quartet will be given in Jordan Hall Thursday evening, Dec. 4, at 8:15 o'clock. The programme: Schubert's posthumous Quartet in D Minor, Emanuel Moor's "Suite" for violin and cello, to be heard in Boston for the first time, and Haydn's Quartet in D Major, No. 5, op. 64.

Kneisel Quartet

The programme prepared for the second concert of the Kneisel Quartet in Steinert Hall next Tuesday evening, Dec. 2, will begin with Mozart's Quartet in F Major. Then will come the posthumous Quartet in D Minor of Franz Schubert and the final number will be Cesar Franck's Quintet in F Minor for Pianoforte, two violins, viola and violoncello. In this number the quartet will be assisted by Mr. Michael von Zadore, who for several [illegible] has been an active figure [illegible] of [illegible] The

Parlow Bachaus Recital

A recital of more than ordinary interest will be that to be given in Jordan Hall next Saturday afternoon, Dec. 6, at 3 o'clock by Kathleen Parlow, violinist, and Wilhelm Bachaus, pianist.

Sonata in G minor	Grieg
Miss Parlow and Mr. Bachaus.	
a. Melodie	Gluck
b. Praeludium and Allegro	Pugnani-Kreisler
c. Valse	Tschaikowsky
d. Zapateado	Sarasate
Miss Parlow.	
a. Ballade in A flat	Chopin
b. Nocturne in C minor	Chopin
c. Waltz, Op. 34, No. 1, in A flat	Chopin
d. Polonaise, Op. 53, in A flat	Chopin
Mr. Bachaus.	
a. Nocturne	Hubay
b. Hungarian Dance	Brahms-Joachim
c. Polonaise in A minor	Wieniawski
Miss Parlow.	
a. Two preludes in G major and G minor	Rachmaninoff
b. Second Hungarian Rhapsody	Liszt
Mr. Bachaus.	

Heinrich Gebhard

Mr. Heinrich Gebhard, the admired pianist of this city, announces a recital in Jordan Hall on Monday afternoon, Dec. 8. The programme includes works by Bach, d'Indy, Schumann, Chopin, Richard Platt, Helen Hopekirk, Carl Engel and Schulz-Evler.

Josef Hofmann's Recital

Josef Hofmann will give his second recital in Symphony Hall on Tuesday afternoon, Dec. 2. Mr. Hofmann's programme will be as follows:

Twenty-five preludes, sonate, B minor, nocturne, waltz, impromptu, polonaise, fantasie.

Other details will be announced Tuesday.

HERALD,

NOVEMBER 30, 1913.

PARLOW AND BACKHAUS

A recital of more than ordinary interest will be given in Jordan Hall next Saturday afternoon at 3 o'clock by Kathleen Parlow, violinist and Wilhelm Backhaus, pianist. The program will be as follows:

Sonata in C minor	Grieg
Miss Parlow and Mr. Backhaus.	
Melodie	Gluck
Praeludium and Allegro	Pugnani-Kreisler
Valse	Tschaikowsky
Zapateado	Sarasate
Miss Parlow.	
Ballade in A flat Nocturne in C minor Waltz, Op 34, No. 1, in A flat. Polonaise, Op. 53, in A flat	Chopin
Mr. Backhaus.	
Nocturne	Hubay
Hungarian Dance	Brahms-Joachim
Polonaise in A major	Wieniawski
Miss Parlow.	
Two Preludes in G major and G minor	Rachmaninoff
Second Hungarian Rhapsody	Liszt
Mr. Backhaus.	

MR. EGENIEFF'S RECITAL

M. Franz Egenieff, baritone, will give his postponed recital in Jordan Hall tomorrow afternoon. He will be assisted by Dr. Jeno Kerntler, pianist Mr. Egenieff sang here as a member of Mr. Savage's "Parsifal" company in October, 1904, and then took the part of Amfortas, alternating with Johannes Bischoff. This concert tour is his first in America. At first a cavalry officer, after graduation from the university, Mr. Egenieff decided upon a musical career. He became a member of the Komische Opera and the Royal Opera in Berlin, but of late he has won fame as a Lieder singer. His program will be as follows:

Biterolf Verborgenheit Der Musikant Gesang Weyla's	Wolf
Der Noeck	Loewe
Belsazar	Schumann
Provenzalisches Lied	Schumann
The Lotus Flower	Hubert Pataky
On the River	Hubert Pataky
The Three Comrades	Hans Hermann
Farewell	Jeno Kerntler
On the Way to Kew	Arthur Foote
Irish Folk Song	Arthur Foote
My Native Land	Hugo Kaun

ELMENDORF IN JAVA

Dwight Elmendorf's travel talks continue their instructive and interesting course at Symphony Hall. Next Friday evening and Saturday afternoons Java will be the subject. Starting with glimpses of Batavia he will conduct his hearers to the great Botanical Gardens at Buitenzorg, and thence through the picturesque Poentjak Pass to Sindanglaya, from which point the journey is continued through the jungles and coffee estates of the fertile Praeger Regency to Garoet, which will be the starting point of delightful excursions, among them a view of the eruption of the volcanoes of Bromo and Smeroe, and views of the temple of Buddha at Boro Boedor.

Next week Mr. Elmendorf will give two extra lectures at Symphony Hall, "The Nile Journey, Cairo to Khartoum," on Friday evening, and "The Garden of Allah" on Saturday afternoon.

SYMPHONY CONCERTS

There will be no Symphony concerts this week as the orchestra will be away on its second southern trip. Fritz Kreisler will be the soloist at all the concerts. Mahler's 5th symphony will be played in Philadelphia and New York; Washington gets the "Pastoral" and Baltimore Beethoven's Seventh, while Florent Schmitt's "La Tragedia de Salome" will be played in Brooklyn. Mr. Kreisler will play Brahms's Concerto in Philadelphia and Tschaikowsky's in Washington, Baltimore, New York Thursday evening and Brooklyn. The Saturday afternoon concert in New York will be purely classical: Haydn's "Surprise" Symphony, Handel's Concerto for two wind choirs, the "Magic Flute" overture and Beethoven's violin concerto.

MME. GADSKI'S RECITAL

The concert at Symphony Hall this afternoon will be a song recital by Mme. Johanna Gadski of the Metropolitan Opera House, New York. She has made some changes in the program first announced. Revised it is as follows:

Fruhlingsnacht Lotosblume Waldesgesprach	Schumann
Nacht und Traeume Madchens Klage Ungeduld	Schubert
Aus meinen grossen Schmerzen Liebchen ist da Im Herbst	Franz
Mainacht Auf dem Kirchhof Von Einiger Liebe	Brahms
Verborgenheit	
Im Treibhaus	Hugo Wolf
Meinem Kinde	Wagner
Zueignung	Strauss
Ein Schwan	Strauss
Good Morning	Grieg
Your Eyes	Grieg
	E. Schneider
The Swan Bent Low Midsummer Lullaby A Maid Sings Light	MacDowell

KREISLER'S RECITAL

Fritz Kreisler will give a recital in Symphony Hall Sunday afternoon, Dec. 7. No violinist has warmer admirers than this unassuming Austrian. His tour in this country up to the present time has surpassed anything that he has hitherto accomplished. He has filled Carnegie Hall, New York, to overflowing and will give a second recital there; he has filled Orchestra Hall, Chicago, and will give a second recital there. His program will be as follows:

Suite in E major	J. S. Bach
Grave	W. F. Bach
Chanson Louis XIII et Pavane	Couperin
Prelude and Allegro	Pugnani
Sarabande et Allegretto	Corelli
La Chasse	Cartier
Variations	Tartini
Melodie in D minor	Gluck
Romance, A major	Schumann
Rondo, G major	Mozart
Caprice Viennoise	Kreisler
Three Caprices: B-flat major, B minor, A m	nini

BOSTON AMERICAN,

NOVEMBER 30,

Madam Gadski at Symphony Hall

The concert at Symphony Hall this afternoon will be a song recital by Madame Johanna Gadski of the Metropolitan Opera House, New York. Madame Gadski has made some changes in the program which was first announced and as it is revised she will sing the numbers by Shubert, Schumann, Franz, Brahms, Wolf and Strauss.

GLOBE—NOVEMBER 30,

Mme Gadski Today At Symphony Hall

The concert at Symphony Hall this afternoon will be a song recital by that admired singer Mme Johanna Gadski of the Metropolitan Opera House, New York. Mme Gadski has made some changes in the program which was first announced, and as it is revised she will sing the following numbers:

Part 1	
Fruhlingsnacht	Schumann
Lotosblume	Schumann
Waldesgesprach	Schumann
Waldesgesprach	Schumann
Nacht und Traume	Schubert
Madchens Klage	Schubert
Ungeduld	Schubert
Part 2	
Aus meinen grossen Schmerzben	Franz
Liebchen ist da	Franz
Im Herbst	Franz
Mainacht	Brahms
Auf dem Kirchhof	Brahms
Van Emiger Liebe	Grahms
Part 3	
Verborgenheit	Hugo Wolf
Im Treibhaus	Wagner
Meinem Kinde	R Strauss
Zueignung	R Strauss
Part 4	
Ein Schwan	Grieg
Good Morning	Grieg
A Slumber Song	H C Gilmour
Your Eyes	E Schneider
The Swan Bent Low	MacDowell
Midsummer Lullaby	MacDowell
A Maid Sings Light	MacDowell

First Sunday Opera Concert This Evening.

The first of the popular priced concerts to be given Sunday evenings at the Boston Opera House will take place tonight. The programs indicate a policy to offer one of the chief, assisted by others of the secondary singers of the company.

Tonight Mr Marcoux will give for his numbers the Calf of Gold song from "Faust," and a scene from "The Jewels of the Madonna." Appearing with him will be Mmes Amsden and Morse, and Mr Tanlongo, a new tenor. Other numbers of the program will be Aida's air from the first act of the opera, Tosca's prayer, the "Connais tu," from "Mignon"; "La Donna e Mobile," from "Rigoletto"; the barcarolle from "The Tales of Hoffman," and the trio from "Faust." The orchestra will play.

The singers next Sunday night are to be Mmes Scotney and d'Alvarez, Messrs Tanlongo and Ancona.

Josef Hofmann In All Chopin Program

Josef Hofmann will give his second recital in Symphony Hall next Tuesday afternoon, Dec 2. At his recital on a Sunday recently he had quite the greatest success that he has ever had in this city, and his return will be warmly welcomed by all lovers of the best in piano music.

The recital gains particular interest in that the program will be entirely by Chopin. Mr Hofmann, a Pole by birth, is one of the great interpreters of the works of his great countryman, and aside from this fact a recital devoted entirely to Chopin is of sufficient rarity to excite unusual interest.

His program will be as follows: "Polonaise Fantaisie," impromptu, F minor nocturne, B-flat minor sonata, 25 preludes, three etudes and the ballade in A-flat major.

Kneisels Will Play Cesar Franck's Piano Quintet

The program prepared for the second concert of the Kneisel Quartet in Stein- Hall next Tuesday evening, Dec 2, most interesting one. It will be- th Mozart's Quartet in F major. come the posthumous quartet of Franz Schubert and the will be Cesar Franck's ive figure in the concert field of Europe. The concert will begin at 8:15.

Flonzaleys in Their First Concert of the Season

The first concert of the season by the Flonzaley Quartet will be given in Jordan Hall, Thursday evening, Dec 4 at 8:15 o'clock. The popularity of this famous organization increases each year and a large audience will greet them Thursday.

A most delightful program has been prepared, which will begin with Schubert's Posthumous Quartet in D Minor. Then will come Emanuel Moor's "Suite" for violin and 'cello, which will be heard in Boston for the first time and the final number will be Haydn's Quartet in D Major, No. 5, Op. 64.

Franz Egenieff's Postponed Song Recital Tomorrow

Franz Egenieff, the baritone, will give his postponed recital tomorrow afternoon in Jordan Hall. The singer in reality is the Baron von Kleydorff, the son of Prince von Sayn-Wittgenstein-Berleburg; his mother the Polish Countess Stefanska, a renowned beauty.

Egenieff took his university degree of Master of Arts, then joined a famous cavalry regiment of the Prussian Army. While stationed at Darmstadt he cultivated painting in oils. It was here that his voice was discovered by a member of his company, it is said, while on the parade ground. An opera director gave encouragement and Egenieff began vocal study with Lilli Lehmann.

His success induced him to consider a career seriously, and he accepted an engagement at the Berlin Royal Opera. Mr Savage brought him to America for the part of Amfortas in his English production in Parsifal, a role which the baritone sang here at the Tremont Theatre Oct 18, 1904, and 134 times thereafter.

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To this stormy, tempestuous opening, Mozart's joyous, care-free concerto was in striking contrast. Mr. Kreisler was in a particularly happy mood. He seemed full of sunshine himself and it came out through his violin in a perfection of execution that made the occasion memorable. Both this number and the Viotti concerto were played exquisitely. Particularly in the sustained melody of the second movements, the soloist's violin sang with almost the smoothness of an ethereal human voice.

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The Schmitt suite is entertaining for its orchestration and for its contrasts of tone power and color. It commands the listener's attention more fixedly than many a work which is contrived on standard architectural formulas.

From EVENING SUN
Address Baltimore, Md.
Date NOV 1912

LAST night's audience at the New York Philharmonic concert was perceptibly larger than the average of past years, but there was still a lot of room for improvement. Upstairs and downstairs whole rows of seats were vacant. Let every music-lover hope that this excellent orchestra will hang on a while longer, and not retire from the field in despair, as the Philadelphia orchestra did, two or three years ago. Soon or late it will draw good houses. And meanwhile it gives very good concerts.

THE Hon. Josef Stransky, indeed, is a far more skillful showman than his distinguished rival, Prof. Dr. Karl Muck, of Boston. I employ the word "showman" in its most honorable sense. Dr. Muck, without a doubt, has a better orchestra, particularly in the matter of first violins, but Mr. Stransky gives better concerts. That is to say, they are more interesting, more varied, more discreet in their appeal. It is impossible to imagine any person with ears being bored by the program of last night. But Dr. Muck, playing good music superbly, has often managed to convey a sense of monotony. I don't attempt to analyze it or account for it: I merely state it as a fact.

ALL the criticisms I heard of last night's performance of Beethoven's Eighth Symphony were purely academic and hyperesthetic—the intelligent, but by no means important objections of specialists in tone and tempo. To the unprofessional hearer the thing was done magnificently. And what a splendid composition it is! The gamboling of a god! A masterpiece of good humor, waggish ingenuity, sublime *gemüthlichkeit*, and always with that undercurrent of sadness, that dim suggestion of the tragic—now in the cellos (Prosit, Herr Schulz!), now in the horns (Oh, rare Xavier Reiter!). Critical cant is against the Eighth Symphony: perhaps it is too close to the Ninth to be judged fairly. But how it tickleth the ear! How it soothes and caresses!

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Patriotism Astray.

To the Editor of the Sunday Journal:

An interesting suggestion has been the outgrowth of the astounding patriotic display which concluded the concert of the Boston Symphony Orchestra on Tuesday evening.

It has been cast as a reproach on the citizens of this republic, by fellow travellers of other nationalities crossing the ocean, that while Englishmen and Germans sing their national hymns with fervor and knowledge, Americans mostly blunder through "The Star-Spangled Banner" any old way, with a pathetic reliance on the other fellow to do the work, that has resulted in a lamentable lack of volume, save that supplied by the band.

Can it be that our ignorance lies even deeper and we do not know enough to distinguish between our national anthem and the tune of "America" that was brazenly stolen from our conquered foes, a generation or more ago, as they had appropriated it from the Vaterland?

That seems to be the only explanation for the astonishing spectacle of an immense audience rising en masse to stand through the performance of "Heil der am Siegerkranz," blindly following a few who rose from a mistaken sense of patriotism, or perhaps because they really were Britons or Saxons, who had a good reason to rise as a tribute to what belonged to them.

This is the thought suggestion that is thrust upon us. If our musical knowledge is so meagre, do we really appreciate the symphony concerts in their entirety? How many patronize them for sheer enjoyment or for a sincere desire to increase their musical knowledge, and how many follow the lead of fashion blindly, as they rose on Tuesday evening, because "everybody's doing it" and it seems to be the thing?

MUSIC LOVER.

Providence, Nov. 21.

From JOURNAL
Address: Providence, R. I.

FOR A "SYMPHONY" PROGRAMME.

One Subscriber Who Would Like a Little Simple Music.

To the Editor of the Sunday Journal:

I have no doubt that if I knew anything about music I should know better than to write this letter. However, ignorance lends boldness, and my venture into the realms of the (comparatively) unknown is less intrepid than it may appear to youthful music teachers and the rest of the cognoscenti. For I am supported by the knowledge that numerous of my fellow subscribers to the Boston Symphony series feel much as I do. Mostly, as a measure of precaution, they keep any expression of their sentiment from their wives and neighbors. But in moments of unusual candor with congenial spirits whom they feel to be sympathetic they unburden themselves much as I am now about to unburden myself.

Briefly, my plea is for the rendition by the Boston Symphony Orchestra, or by the Providence Symphony Orchestra, at some time during the season, of a full orchestral version of "Juanita." Not that I love "Juanita" more, but that I understand Mr. Somebody's Fifth Symphony in X-flat, op. 23, less. Nor do I insist on the choice of the particular ditty here mentioned. I am willing to compromise on "Shepherd Boy," or "Old Black Joe," or "Nancy Lee," or "Kathleen Mavourneen," or even "Banks of the Wabash."

What I really want, Mr. Editor, is to hear something by a good orchestra which appeals in some slight degree to my simple, untutored musical taste. I am willing to pay my money and incase myself in evening garb and suffocate in the infernal lack of ventilation which accompanies our Providence climax of "musical culture," though the willingness makes little difference with the lady of the house, who declares that not to attend the Symphonies—and to be seen there—is a "perfectly impossible (sic) idea."

I do this more or less willingly, as I say, not only to preserve at least the forms of peace in the family, but because I do sincerely hope that maybe, at some far distant future day, I shall learn to know the difference between an "allegro non tanto" and an "andante con moto." (At the present time, I frankly confess, I suspect them of being new brands of imported cheese which the composers are subsidized to work into their programmes.)

And, indeed, while I do not wish to boast, there have been symphony concerts some parts of which I did really, though moderately, enjoy. Though this did not include the horrific display of concatenated discord which was thrust from the stage of Infantry Hall last evening.

Having thus described my personal attitude toward attendance at these concerts, the force of my plea for something simple and melodic should be apparent: something within the range of the comprehension of the unmusical barbarians ive figure in the concert field of urope. The concert will begin at 8:15.

Flonzaleys in Their First Concert of the Season

The first concert of the season by the Flonzaley Quartet will be given in Jordan Hall, Thursday evening, Dec 4 at 8:15 o'clock. The popularity of this famous organization increases each year and a large audience will greet them Thursday.

A most delightful program has been prepared, which will begin with Schubert's Posthumous Quartet in D Minor. Then will come Emanuel Moor's "Suite" for violin and 'cello, which will be heard in Boston for the first time and the final number will be Haydn's Quartet in D Major, No. 5, Op. 64.

Franz Egenieff's Postponed Song Recital Tomorrow

Franz Egenieff, the baritone, will give his postponed recital tomorrow afternoon in Jordan Hall. The singer in reality is the Baron von Kleydorff, the son of Prince von Sayn-Wittgenstein-Berleburg; his mother the Polish Countess Stefanska, a renowned beauty.

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It has been cast as a reproach on the citizens of this republic, by fellow travellers of other nationalities crossing the ocean, that while Englishmen and Germans sing their national hymns with fervor and knowledge, Americans mostly blunder through "The Star-Spangled Banner" any old way, with a pathetic reliance on the other fellow to do the work, that has resulted in a lamentable lack of volume, save that supplied by the band.

Can it be that our ignorance lies even deeper and we do not know enough to distinguish between our national anthem and the tune of "America" that was brazenly stolen from our conquered foes, a generation or more ago, as they had appropriated it from the Vaterland?

That seems to be the only explanation for the astonishing spectacle of an immense audience rising en masse to stand through the performance of "Heil der am Siegerkranz," blindly following a few who rose from a mistaken sense of patriotism, or perhaps because they really were Britons or Saxons, who had a good reason to rise as a tribute to what belonged to them.

This is the thought suggestion that is thrust upon us. If our musical knowledge is so meagre, do we really appreciate the symphony concerts in their entirety? How many patronize them for sheer enjoyment or for a sincere desire to increase their musical knowledge, and how many follow the lead of fashion blindly, as they rose on Tuesday evening, because "everybody's doing it" and it seems to be the thing?

MUSIC LOVER.

Providence, Nov. 21.

From EVENING SUN

Address Baltimore, Md.

Date NOV 1913

LAST night's audience at the New York Philharmonic concert was perceptibly larger than the average of past years, but there was still a lot of room for improvement. Upstairs and downstairs whole rows of seats were vacant. Let every music-lover hope that this excellent orchestra will hang on a while longer, and not retire from the field in despair, as the Philadelphia orchestra did two or three years ago. Soon or late it will draw good houses. And meanwhile it gives very good concerts.

THE Hon. Josef Stransky, indeed, is a far more skillful showman than his distinguished rival, Prof. Dr. Karl Muck, of Boston. I employ the word "showman" in its most honorable sense. Dr. Muck, without a doubt, has a better orchestra, particularly in the matter of first violins, but Mr. Stransky gives better concerts. That is to say, they are more interesting, more varied, more discreet in their appeal. It is impossible to imagine any person with ears being bored by the program of last night. But Dr. Muck, playing good music superbly, has often managed to convey a sense of monotony. I don't attempt to analyze it or account for it: I merely state it as a fact.

ALL the criticisms I heard of last night's performance of Beethoven's Eighth Symphony were purely academic and hyperesthetic—the intelligent, but by no means important objections of specialists in tone and tempo. To the unprofessional hearer the thing was done magnificently. And what a splendid composition it is! The gamboling of a god! A masterpiece of good humor, waggish ingenuity, sublime *gemüthlichkeit*, and always with that undercurrent of sadness, that dim suggestion of the tragic—now in the cellos (Prosit, Herr Schulz!), now in the horns (Oh, rare Xavier Reiter!). Critical cant is against the Eighth Symphony: perhaps it is too close to the Ninth to be judged fairly. But how it tickleth the ear! How it soothes and caresses!

From JOURNAL

Address: Providence, R. I.

Date

FOR A "SYMPHONY" PROGRAMME.

One Subscriber Who Would Like a Little Simple Music.

To the Editor of the Sunday Journal:

I have no doubt that if I knew anything about music I should know better than to write this letter. However, ignorance lends boldness, and my venture into the realms of the (comparatively) unknown is less intrepid than it may appear to youthful music teachers and the rest of the cognoscenti. For I am supported by the knowledge that numerous of my fellow subscribers to the Boston Symphony series feel much as I do. Mostly, as a measure of precaution, they keep any expression of their sentiment from their wives and neighbors. But in moments of unusual candor with congenial spirits whom they feel to be sympathetic they unburden themselves much as I am now about to unburden myself.

Briefly, my plea is for the rendition by the Boston Symphony Orchestra, or by the Providence Symphony Orchestra, at some time during the season, of a full orchestral version of "Juanita." Not that I love "Juanita" more, but that I understand Mr. Somebody's Fifth Symphony in X-flat, op. 23, less. Nor do I insist on the choice of the particular ditty here mentioned. I am willing to compromise on "Shepherd Boy," or "Old Black Joe," or "Nancy Lee," or "Kathleen Mavourneen," or even "Banks of the Wabash."

What I really want, Mr. Editor, is to hear something by a good orchestra which appeals in some slight degree to my simple, untutored musical taste. I am willing to pay my money and incase myself in evening garb and suffocate in the infernal lack of ventilation which accompanies our Providence climax of "musical culture," though the willingness makes little difference with the lady of the house, who declares that not to attend the Symphonies—and to be seen there—is a "perfectly impossible (sic) idea."

I do this more or less willingly, as I say, not only to preserve at least the forms of peace in the family, but because I do sincerely hope that at some far distant future day, I shall learn to know the difference between an "allegro non tanto" and an "andante con moto." (At the present time, I frankly confess, I suspect them of being new brands of imported cheese which the composers are subsidized to work into their programmes.)

And, indeed, while I do not wish to boast, there have been symphony concerts some parts of which I did really, though moderately, enjoy. Though this did not include the horrific display of concatenated discord which was thrust from the stage of Infantry Hall last evening.

Having thus described my personal attitude toward attendance at these concerts, the force of my plea for something simple and melodic should be apparent: something within the range of the comprehension of the unmusical barbarians of whom I am one, that fully 75 per cent of the a composed of people who go as I to keep peace in the family or appearances among the neighb the hope that sometime the Bos phony Orchestra will forget schedule and play a bit of music" for an encore, the reaso of my plea should seem valid management of the orchestra.

Your musical editor quoted in issue the pathetically truthful a by Abe Martin that lots of peo plaud a Wagnerian selection so get a piece of ragtime for an But woe upon us! The Boston or tion gives us not even that conso For encores are barred, as I understand it, by the railroad timetable.

Without this opportunity for varying the nature of the programmes, would it be so "impossible" a thing for Dr. Muck to put on his list, if not at each concert, at least once or twice during the season, an orchestral version of some favorite folk-song or Southern melody? The worthiness of some of these airs is sufficiently attested by their too infrequent use in substantial orchestral works. Was it Dvorak who wrote a symphony based on "Swing Low, Sweet Chariot?" Have not real, guaranteed grand operas been written which reproduce some of our negro and Indian music?

I do not believe Dr. Muck would need to hang his head in shame forever or blush to look other musicians in the face should he be caught at least once playing "Annie Laurie" or "Tara's Halls." And if he will make the experiment once, just once, here in Providence I will venture to pledge a box of the best selected Rhode Island greenings that the applause for it will be heartier and a tumultuously lot more sincere than that which greeted the rendition last night of Mr. Glazounoff's alleged music.

I trust this suggestion is not too "impossible"—I wish you could hear the lady of the house put the harmonics into her pronunciation of that word when discussing the idea of not attending the Symphony concerts—to find a place in your columns.

MUSIKER NON TROPPO.

Providence, Nov. 19.

From EVENING SUN

Address: New York City

Date

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Establ 4

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884

From PUBLIC LEDGER

Address Philadelphia

Date

To the Editor of the Public Ledger:

Sir—I was rejoiced to see in today's PUBLIC LEDGER that you had taken up the question of encores at the symphony concerts of the Philadelphia Orchestra. Conceding for a moment that there are three symphonic orchestras of standing in this country, the Boston Orchestra, the New York Philharmonic and the Philadelphia Orchestra, is the fact borne in mind that of these three, the Philadelphia Orchestra is the only one that permits encores? If we are building up a truly good orchestra in this city that stands for the highest musical ideals and proportions, why should we not do as have the other two orchestras mentioned—considered it to their advantage not to have their harmonious symphonic programs disturbed by the interjection of encores?

S.

Philadelphia, November 25, 1913.

Establ

From AMERICAN

Address: Baltimore, Md.

Date

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Estab 884

From

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Establi

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E 884

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884

From STANDARD UNION
Address: Brooklyn, N. Y.
Date

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Estal 884

From PUBLIC LEDGER
Address Philadelphia
Date NOV 28 1913

Discussion of encores in the PUBLIC LEDGER has aroused much interest in the musical world and Dr. Karl Muck, director of the Boston Symphony Orchestra, telegraphed to this newspaper his views and told why he opposed encores. Opposition also was expressed by Leopold Stokowski, leader of the Philadelphia Orchestra, and his wife, the well-known pianist, who is known on the concert stage as Olga Samaroff. (12)

Estal 84

From PUBLIC LEDGER
Address Philadelphia
Date

Melodic Jottings

Fritz Kreisler is to be the soloist at the second Boston Symphony concert in the Academy of Music Monday evening, December 1. He will play the Brahms Concerto. The Symphony will be the stupendous work in C sharp minor by Gustav Mahler. This work was first performed in this country by the Boston Symphony Orchestra under Wilhelm Gericke. It was later played in New York under the direction of the composer. Last spring Doctor Muck played it in Boston and its performance was one of the events of the season.

* * *

Est 884

From EVE. JOURNAL
Address New York City.
Date

BOSTON SYMPHONY.

The second visit of the Boston Symphony orchestra this season will take place next Thursday evening and the following Saturday afternoon at Carnegie Hall. At the first concert Dr. Muck has chosen a programme consisting only of Gustav Mahler's Fifth Symphony and the Tschaikowsky Concerto for violin and orchestra, with Fritz Kreisler as the soloist. At the second concert there is to be the G major symphony of Haydn, a concerto for two wind choirs by Haendel, Mozart's "Magic Flute" overture and the Beethoven violin concerto, with Mr. Kreisler again the soloist.

Esta 1884

From PUBLIC LEDGER
Address Philadelphia
Date NOV 28 1913

ORCHESTRA LEADERS OPPOSED TO ENCORES

1884

Dr. Karl Muck, of the Boston Symphony, Telegraphs to Public Ledger His Opinion.

VIEW OF THE STOKOWSKIS

Discussion of encores in the PUBLIC LEDGER has aroused much interest in the musical world. An important contribution on the subject came to the PUBLIC LEDGER yesterday in the form of a telegram from Dr. Karl Muck, director of the Boston Symphony Orchestra. The message read:

To the Editor of the Public Ledger:

There is no place for an encore in a symphony program, because, in the first place, it is inartistic. A conductor builds a program in order to play certain styles and schools of music within a certain time and an encore spoils the combinations and increases unduly the length of the concert. In the second place, to demand an encore is cruelty to the soloist. An artist having given all his best efforts in his solo number cannot again rise to the same pitch, mental, emotional, or physical. It is unfair to ask him to attempt it.

KARL MUCK.

Boston, November 27.

STOKOWSKI OPPOSES ENCORES

The interest among patrons of the Philadelphia Orchestra concerts is very great, and it developed yesterday that Leopold Stokowski, conductor of the Philadelphia Orchestra, and his wife, the well-known pianist—known on the concert stage as Olga Samaroff—are opposed to encores being given by artists appearing with symphony orchestras. Mr. Stokowski said that he did not wish to take an arbitrary stand in the matter, but hoped the encores eventually would be abolished at Philadelphia Orchestra concerts.

Spending Thanksgiving Day at their home, 2014 Pine street, the conductor and Mrs. Stokowski consented to be interviewed on the subject. Mr. Stokowski was hurrying from the house when seen and only could touch upon the salient points of the present controversy. Both the conductor and his wife, however, discussed the attitude taken by Josef Hofmann in refusing to play encores at the two orchestra concerts last week and unequivocally upheld the artist.

INDORSES HOFMANN'S VIEWS

"I indorse Mr. Hofmann's views on the matter," said Mr. Stokowski, "and, personally, I am absolutely opposed to encores. I admire Mr. Hofmann not only as a superlatively great artist, but as a man who has courage to carry out his artistic principles at the expense of a certain kind of popularity.

"I am opposed to encores from artistic as well as practical reasons. Perhaps the public does not know how extremely difficult it is to make a program for a symphony concert. Not only quality must be considered, but quantity—that is to say, the program must end at a certain time or approximately. Symphony programs must have a perfect unity, and from the standpoint of quantity should not be too long or too short. In building a program the conductor must know his audience. This is true particularly in Philadelphia, where there is such a large suburban life, and the patrons must know how long the concert will last in order to make their arrangements.

"It often happens when an artist is appearing with an orchestra that some selection might be given which would be a fitting and satisfactory end to the concert in question, and yet the conductor is unable to put this particular work on the program, as he has to allow ten or fifteen minutes for the encore and, therefore, has to substitute a shorter and much less satisfactory work. This happens repeatedly. It is impossible for the conductor to make suggestion or influence the choice of the encore to be played by the soloist, and it often happens that inappropriate pieces are played which completely destroy the mood for the rest of the concert.

"The addition to the length of the program also makes a more or less general exodus from the house and creates a restless atmosphere.

"These purely practical reasons surely can be realized by those who are unable to agree to the artistic ones. I have not and shall not take any arbitrary stand in the matter, but I surely hope the people who have accepted the no-encore rule of the Boston Symphony Orchestra eventually will accept it at the concerts of the Philadelphia Orchestra."

VIEWS OF MRS. STOKOWSKI.

Mrs. Stokowski, sitting in the music room of her home, the walls of which are lined with the scores of the world's greatest symphonies, operas and piano compositions, likewise gave an illuminating interview on the question. She heartily voiced the sentiments of her husband and gave a delightful glance from the viewpoint of the artist appearing with a great symphony orchestra.

"This quetsion has been much debated," she said, "but I believe the majority of soloists are opposed to encores. The soloist is a unit as compared to the orchestra. The orchestra is a great oil painting—you never would put a delicate etching in the frame of a great painting, nor would you place Chippendale furniture in a Renaissance room. The piano virtually is put in a big frame at a symphony concert. When the instrument is played alone the whole tone of the concert is changed.

"The mere repetition of a movement in the concerto is not satisfactory because an audience does not like repetition. Of course, many persons are desirous that encores be played, but if the audience once becomes accustomed to the fitness and proportion of a concert they will not miss the encores and will not feel as though they have lost anything without them.

"It has been said that the abolition of the encore will dispel enthusiasm. That is not the case. There is a marked difference in applause from the standpoint of the artist—there is the applause for *more,* and there is the applause of appreciation for the work accomplished. When an artist appears before one of the orchestras where encores are not permitted, it means more to be recalled by the applause of the audience than it does 10 or 12 times to an audience where encores are permitted. It is inspiring to the artist.

"In music, which is so subtle and intangible, it is difficult to bring proof in a tangible form regarding the encore. The most tangible form, however, to the question is the fact that virtually every orchestra in the world has adopted the no-encore rule."

The orchestras which have forbidden encores are the following: Boston Symphony, Philharmonic of New York city, Vienna Philharmonic, Berlin Philarmonic, Royal Subscription Orchestra of Berlin, the Munich Konzert Verein, Colonne of Paris, Lamoreux of Paris and the majority of the orchestras in the German Empire.

In contrast to this list, Mrs. Stokowski gave the orchestras which permit encores. They follow: Philadelphia, Chicago, St. Louis, Minneapolis, St. Paul and Cincinnati.

"I think," added the artist, "Philadelphia would rather be in the first list."

From CITIZEN
Address: Brooklyn, N. Y.
Date

MUSIC NOTES OF INTEREST

Establ

Kreisler and Boston Orchestra Friday.

PARLOW AND BACHAUS RECITAL TO-MORROW

Two Symphony Concerts in Manhattan—Kneisel and Flonzaley Quartets—Numerous Concerts and Recitals Are Scheduled.

The Boston Symphony Orchestra will make its second visit to Brooklyn next Friday evening in the Academy of Music. The soloist will be Fritz Kreisler, the violinist, who will play the Tschaikowsky Concerto.

The orchestral feature of the evening will be a novelty, "La Tragedie de Salome," by Florent Schmitt, who is an Alsatian by birth, but French by inclination and training, and belongs to the younger schools of composers. His Salome is not an offspring, as it were, of Oscar Wilde's tragedy, but was inspired by the poem of Robert d'Humieres.

The work is in two parts, the first being in two sections and the second, three. The first section is a prelude and a danse des perles; the sections of the second part are, respectively, entitled "Les enchantements sur la Mer," "Dance des Elairs" and "Dance de L'Effroi." The work was written in 1907 and is dedicated to the Russian composer, Igor Stravinski. The programme in its proper order is as follows:

Florent Schmitt, "La Tragedie de Salome;" Tschaikowsky, Concerto for Violin in D major, No. 2; Dvorak, overture, "Husitska."

Newspaper Cutt

From ~~TRIBUNE~~
Address: Providence, R. I.
Date 1913

"SYMPHONY" PROGRAMMES.

Commiserations for a Benighted Intelligence on Parade.

Estal

To the Editor of the Sunday Journal.

May I have a little space in which to answer "Musiker non Troppo"? Poor man! Doomed to hear one of the finest orchestras in the world, and unable to enjoy it because it will not play "Annie Laurie" or "Old Black Joe"! Musiker is honest, and his remarks about the cheese were really funny; but if to his dutifulness as a husband, his honesty, and his sense of humor he would add a little intellectual humility, his sufferings at the Symphony concerts might be greatly alleviated.

What does he think that orchestra represents? A money-making scheme? No. It could not exist a year in its present perfection without heavy financial backing. The fad of a few millionaires? No. They could provide the orchestra, but not the audience. Something for society to go to? No. In a neighboring city thousands of working people attend at reduced prices. Such an orchestra, composed of individual artists and headed by a master-musician, really represents the highest point of musical intelligence reached by a nation. The fact that "Musiker" and hundreds of oth honestly enjoy it

The Symphony Orchestra does not play popular music for the same reason that "Musiker" does not select a dandelion when he can pick a superb rose; nor buy a rhinestone when he can as easily have a diamond, nor expect a cup of water from Niagara when he can have it from the home faucet. The simple melodies he refers to have their rightful place, but why not try to understand a more colossal music structure?

Yes, it is true that Dvorak founded a symphony on American negro melodies, but, unless "Musiker" brushes up a little, he would better stay at home on the night it is played. If he were the least bit musical (which I am afraid he is not), he would hear dozens of little melodies as charming as his favorites, woven into the grander compositions like golden threads in a great tapestry.

If he really wanted to find out what there was in this seeming "horrific display of concatenated discord," he would talk seriously with musicians, read up a bit, or even go to a preparatory lecture, if there are any this year. Then, having obtained a little understanding of the subject matter of big compositions, if he honestly dislikes the programme, he can still say so—but intelligently.

This much "Musiker" can do. Try to enjoy the orchestra simply, a sound (he has admitted that it is rather pleasing at times). Listen for the heavenly sweetness of the violins, the richness of the 'cellos, the deep boom of the great bass viols, the plaintive piping of the oboes, the brilliance of the clarinets and the glorious crash of the brass. Melody is all right, and it is no crime to love it, but there is something more to music than melody.

If he cannot do even this, let him stay at home, play "Nancy Lee" with one finger and send his Symphony ticket to me.

HIGHBROW.

Providence, Nov. 24.

Audiences Are Sincere.

To the Editor of the Sunday Journal:

I think it is a slander on many hundreds of people to say that three-quarters of the audiences at the symphony concerts go because they think it is the "proper thing," and not because they enjoy good music, as one of your correspondents did last Sunday. Of course there are some, and there always will be. Some people go to church for the same reason. But I believe, judging by the appreciation which is shown, that the number is very small. Certainly it is not 75 per cent., and such wholesale slurs should not be allowed.

H. F. W.

Providence, Nov. 27.

A Chance for "Musiker."

To the Editor of the Sunday Journal:

May one suggest to your correspondent who complains because the Boston Symphony Orchestra does not play ragtime or plantation folk songs that blacksmith shops do not manufacture watches, nor do woolen factories weave fancy silks. A symphony orchestra is one kind of musical organization: a German street band is another. Your correspondent is at perfect liberty to choose the kind he prefers, but having chosen, let him not expect figs to grow from thistles or roses from skunk cabbage.

May one further suggest that a street piano, easily to be engaged by the hour or day, might furnish the kind of "music" your correspondent so earnestly desires.

"A PIACERE."

Providence, Nov. 25.

Invitation Has Been Transmitted.

To the Editor of the Sunday Journal:

Will you kindly transmit to "Musiker non troppo," who writes concerning symphony concert programmes in to-day's issue, my invitation to meet at —— restaurant after the next Boston Symphony. I should like to meet and congratulate him and ask him to "have one." If a few more would admit their real preferences, fewer would have to "throw the bluff" that they go because they like symphonies, when as a matter of fact they go because they think they have to keep up appearances.

Accompanying this you will find my business card, name and address as a guarantee to "Musiker" that the invitation goes.

FELLOW SUFFERER.

Providence, Nov. 23.

ERICAN
ddress: Baltimore, Md.
Date 1913

Boston Symphony's Fine Concert.

The Boston Symphony Orchestra, Dr. Karl Muck, director, gave its second concert of this season last evening at the Lyric, with Fritz Kreisler, violinist, as soloist. The house was crowded, in spite of the recent advance in prices, and the concert was one of the greatest artistic successes the now famous orchestra has ever had.

The following superb program was given.

Es 1884

[69]

FOR A “SYMPHONY” PROGRAMME.

One Subscriber Who Would Like a Little Simple Music.

To the Editor of the Sunday Journal:

I have no doubt that if I knew anything about music I should know better than to write this letter. However ignorance lends boldness, and my venture into the realms of the (comparatively) unknown is less intrepid than it may appear to youthful music teachers and the rest of the cognoscenti. For I am supported by the knowledge that numerous of my fellow subscribers to the Boston Symphony series feel much as I do. Mostly, as a measure of precaution, they keep any expression of their sentiment from their wives and neighbors. But in moments of unusual candor with congenial spirits whom they feel to be sympathetic they unburden themselves much as I am now about to unburden myself.

Briefly, my plea is for the rendition by the Boston Symphony Orchestra, or by the Providence Symphony Orchestra, at some time during the season, of a full orchestral version of “Juanita.” Not that I love “Juanita” more, but that I understand Mr. Somebody's Fifth Symphony in X-flat, op. 23, less. Nor do I insist on the choice of the particular ditty here mentioned. I am willing to compromise on “Shepherd Boy,” or “Old Black Joe,” or “Nancy Lee,” or “Kathleen Mavourneen,” or even “Banks of the Wabash.”

What I really want, Mr. Editor, is to hear something by a good orchestra which appeals in some slight degree to my simple, untutored musical taste. I am willing to pay my money and incase myself in evening garb and suffocate in the infernal lack of ventilation which accompanies our Providence climax of “musical culture,” though the willingness makes little difference with the lady of the house, who declares that not to attend the Symphonies—and to be seen there—is a “perfectly impossible (sic) idea.”

I do this more or less willingly, as I say, not only to preserve at least the forms of peace in the family, but because I do sincerely hope that maybe, at some far distant future day, I shall learn to know the difference between an “allegro non tanto” and an “andante con moto.” (At the present time, I frankly confess, I suspect them of being new brands of imported cheese which the composers are subsidized to work into their programmes.)

And, indeed, while I do not wish to boast, there have been symphony concerts some parts of which I did really, though moderately, enjoy. Though this did not include the horrific display of concatenated discord which was thrust from the stage of Infantry Hall last evening.

Having thus described my personal attitude toward attendance at these concerts, the force of my plea for something simple and melodic should be apparent: something within the range of the comprehension of the unmusical barbarians of whom I am one. When we consider that fully 75 per cent. of the audiences is composed of people who go as I do, either to keep peace in the family or to keep up appearances among the neighbors or in the hope that sometime the Boston Symphony Orchestra will forget its train schedule and play a bit of “lowbrow music” for an encore, the reasonableness of my plea should seem valid to the management of the orchestra.

Your musical editor quoted in a recent issue the pathetically truthful aphorism by Abe Martin that lots of people applaud a Wagnerian selection so as to get a piece of ragtime for an encore. But woe upon us! The Boston organization gives us not even that consolation. For encores are barred, as I understand it, by the railroad timetable.

Without this opportunity for varying the nature of the programmes, would it be so “impossible” a thing for Dr. Muck to put on his list, if not at each concert, at least once or twice during the season, an orchestral version of some favorite folk-song or Southern melody? The worthiness of some of these airs is sufficiently attested by their too infrequent use in substantial orchestral works. Was it Dvorak who wrote a symphony based on “Swing Low, Sweet Chariot?” Have not real, guaranteed grand operas been written which reproduce some of our negro and Indian music?

I do not believe Dr. Muck would need to hang his head in shame forever or blush to look other musicians in the face should he be caught at least once playing “Annie Laurie” or “Tara's Halls.” And if he will make the experiment once, just once, here in Providence, I will venture to pledge a box of the best selected Rhode Island greenings that the applause for it will be heartier and a tumultuously lot more sincere than that which greeted the rendition last night of Mr. Glazounoff's alleged music.

I trust this suggestion is not too “impossible”—I wish you could hear the lady of the house put the harmonics into her pronunciation of that word when discussing the idea of not attending the Symphony concerts—to find a place in your columns.

MUSIKER NON TROPPO.

Providence, Nov. 19.

OUR NATIONAL AIR.

Even a Symphony Concert Audience Isn't Sure of It.

To the Editor of the Sunday Journal:

Isn't it remarkable how few American people know their own national air? Invariably when an orchestra or band plays “God Save the King,” better known to us as “My Country 'Tis of Thee,” the audience present will stand. No matter whether the playing of a national air that does not belong to us occurs in a theatre, a restaurant or a concert hall, the same thing occurs; the entire audience rises.

The national air of the United States is the “Star Spangled Banner,” and we have no other recognized national air. The music of “My Country 'Tis of Thee,” wherever it may have originated, belongs by recognition to England.

It would have been amusing at last night's Symphony concert had not the entire finale of Weber's magnificent “Jubel” overture been spoiled by the noise of the uprising, to see the entire audience composed of Providence “lead- [illegible] and education” [illegible] ody was “God Save the King” and belonged either to Denmark, Germany or England.

CHARLES LOVENBERG.

Providence, Nov. 19.

Patriotism Astray.

o the Editor of the Sunday Journal:

An interesting suggestion has been the outgrowth of the astounding patriotic display which concluded the concert of he Boston Symphony Orchestra on Tuesay evening.

It has been cast as a reproach on the itizens of this republic, by fellow travllers of other nationalities crossing the ocean, that while Englishmen and Germans sing their national hymns with ervor and knowledge, Americans mostly lunder through “The Star-Spangled Banner” any old way, with a pathetic reliance on the other fellow to do the work, that has resulted in a lamentable lack of volume, save that supplied by the band.

Can it be that our ignorance lies even deeper and we do not know enough to distinguish between our national anthem and the tune of “America” that was brazenly stolen from our conquered foes, a generation or more ago, as they had appropriated it from the Vaterland?

That seems to be the only explanation for the astonishing spectacle of an immense audience rising en masse to stand through the performance of “Heil der am Siegerkranz,” blindly following a few who rose from a mistaken sense of patriotism, or perhaps because they really were Britons or Saxons, who had a good reason to rise as a tribute to what belonged to them.

This is the thought suggestion that is thrust upon us. If our musical knowledge is so meagre, do we really appreciate the symphony concerts in their entirety? How many patronize them for sheer enjoyment or for a sincere desire to increase their musical knowledge, and how many follow the lead of fashion blindly, as they rose on Tuesday evening, because “everybody's doing it” and t seems to be the thing?

MUSIC LOVER.

Providence, Nov. 21.

From EVENING POST

Address: New York City

Date DEC 5 191

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Kreisler with Boston Orchestra.

It must have been as great a pleasure for Fritz Kreisler and the Boston Symphony Orchestra to play for a crowded and demonstrative audience like that which filled Carnegie Hall last night as it was for that audience to listen to the superlative art of that violinist and orchestra. Mr. Kreisler played the difficult but effective concerto by Tchaikovsky, a work which, unlike so many concertos, is melodious and inspired as well as brilliant. A more vibrant, luscious, seething tone than he evoked from his instrument in the Canzonetta has never been heard in a concert hall. That demonstrated the *melodic* side of Mr. Kreisler's artistry. The rhythmic was revealed in the allegro, which he played with a dash and vigor and with incisive, transporting accents such as perhaps no other violinist has had at his command; indeed, Kreisler is *rhythm incarnate.* His command of the third element of music—*harmony*—was shown in the wonderful cadenza—his own, of course—a cadenza in which he summed up for violin alone the quintessence of the whole concerto and presented it with an idiomatic art of expression which the composer himself, naturally enough, never reached. This cadenza is as superb as the one which Mr. Kreisler will play at the Boston Orchestra's concert in Carnegie Hall to-morrow afternoon. When Kriesler plays these cadenzas of his, one does not miss the orchestra, so rich and varied is his tone, so intricate the weaving of melodies into thrilling harmonies. Reader, if you did not hear this performance last night, go and hear it in Brooklyn to-night—if you can get a seat. The applause for Kreisler, both before and after the performance, was overwhelming.

The Tchaikovsky concerto followed a performance of Mahler's fifth symphony, which has been called the “Giant Symphony,” partly because it lasts an hour and twenty minutes, partly because it enlists an exceptionally large orchestra. The work was not a novelty, having been performed here in 1906 by the same orchestra, with some cuts. Its foolish, suicidal length would prevent it from ever coming much into vogue, even if were a greater work than it is. To a virtuoso orchestra like the Boston Symphony, and a great conductor like Dr. Muck it offers glorious opportunities which were fully realized last night; more wonderful playing has never been heard in Carnegie Hall, and again there was much applause.

Mahler is as ingenious as Berlioz in the invention of tricks of orchestration, and he lays on the colors as thick as Richard Strauss, with whom he has much kinship otherwise, especially in the aimless spinning out of unimportant material in the vain effort to make it seem important. Were this symphony cut down from eighty minutes to forty it could be made into a masterwork. The adagietto is lovely as music and compels the audience to share the composer's mood, and there is much that is striking in the opening funeral march. There is a curious quotation from Bach; there are allusions to Wagner and other composers almost amounting to quotations, and the Danube repeatedly makes its appearance, musically speaking.

From EVENING GLOBE

Address: New York City.

Date DEC 5 1913

Esta 1884

THE BOSTON SYMPHONY.

Gustav Mahler's symphony No. 5, C sharp minor, was played last night at Carnegie Hall for the first time in its entirety. When the Boston Symphony Orchestra played it before Mr. Gericke had made cuts and even revised certain passages. But Dr. Muck, the austere, the inexorable, made us listen to every page, every bar, every note.

The result vindicated Mr. Gericke's judgment. Of course the symphony is unquestionably a great work and an inspired. Of course there are passages of transcendent beauty, touched with the fire of human emotion expressed in a literally breath-bereaving fashion. There is true elegiac magnificence in that mighty dirge with which the symphony opens. The waltz melody in the scherzo is a piece of exquisitely sustained writing. Moreover, were every moment of the work dull and banal until the last three minutes it would be worth sitting through it all for the sake of those last three minutes. And needless to say the symphony is never for a moment banal, whatever its faults.

But Mr. Gericke was right. The thing is simply of inhuman length. Although it is a thousand times more than worth sitting through it it would be idle to pretend that it could not be improved by cutting. There are many superfluous passages, repetitions, places that sound as if the composer wanted to stop, but could not.

The orchestra gave an impeccable performance of the work. Dr. Muck's reading of the score was on the whole a brilliant piece of sympathetic and illuminative interpretation. Then again there were dry moments when an austere scholasticism emphasized the tediousness of the superfluous passages. At the supreme moments, however, he was simply electrifying.

Mr. Kreisler's playing of the Tschaikowsky violin concerto No. 2 contained all the dazzling qualities that make this man the premier violinist of his day. It is an empty work at best, once the first movement is over, but Mr. Kreisler carried his audience away by the sheer magnetism of his luscious tone in that banal andante and the galvanic bravura with which he dashed through the specious, jingling finale. His virtuosity in the exhausting cadenza in the first movement was nothing short of masterly.

From EVENING MAIL

Address: New York City.

Date

Es 1884

The Boston Symphony Orchestra, under Dr. Muck, gave a programme at Carnegie Hall last night which consisted of two numbers, in one of which Fritz Kreisler was soloist. The number, which occupied seventy minutes, was the late Gustav Mahler's fifth symphony, which Dr. Muck had prepared with infinitude of care and which he read with a deep touch of sympathy and reverence.

It was played with a virtuosity and brilliancy that could not fail to arouse the utmost admiration for this great organization of artists. Never was the outcry of a tortured soul more deftly, more piteously penned or conceived, never was the whirl of life more grimly indicated than in the second movement, with its attempt at a waltz rhythm, by the side of which is the steady, destructive and discordant note of suffering.

Not until the slow movement did one feel that there was a love motive, but in this “adagietto” for one short period there was surcease of struggle, peace and unspeakable joy. The volleys of applause attested that the audience felt the message.

Fritz Kreisler's superb reading of the Tschaikowsy concerto was a great and welcome anti-climax.

From EVENING SUN

Address: New York City

Date DEC 5 1913

Estabi 4

WHY doesn't the Boston Orchestra give the New York public a chance to hear it on Saturday nights? The men are here. Some of them will be playing to-morrow at the second Longy Club concert in Æolian Hall. Let the whole hundred appear, and they could fill Carnegie Hall a third time, just as to-night they sell out at the Brooklyn Academy.

“The Tragedy of Salome,” by Florent Schmitt, is a Parisian novelty in Brooklyn this evening. Kreisler plays the Tschaikowsky concerto and Dr. Muck ends with the Dvorak overture, “Husitska.”

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in the World

From EVE. JOURNAL

Address New York City.

Date

Established:

BOSTON BAND PLAYS “GIANT” SYMPHONY

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has all the courage that is necessary to the possession of convictions. Last evening, at Carnegie Hall, he brought forward the C-sharp minor symphony of Gustav Mahler, whose very name has been taboo in New York since this composer left the city, now two years ago, to die in Vienna. The muddy depths of some part of New York's musical life were frothed into a petty, shameless fury at that time and after they had subsided, Mahler had become a poignant memory to some and his name a tremulous negation to others.

So it has happened that Mahler's symphonies and his songs have sedulously been omitted from concert programmes hereabouts. While he was directing the Philharmonic Orchestra for two seasons, he played only his Fourth and his Second symphonies. New York never heard him interpret his Fifth, which has come to be known abroad as the “Giant” symphony. Yet it would be hard to believe that Mahler would not himself have been thrilled by Dr. Muck's revelation of this work last evening. And, until last night, it had lain mute to New York for seven years.

This symphony is the inner spirit of Mahler. His mental sinew and emotional fibre are palpitant within its boating force, its branding thought, its bitterly chastened and yet mockingly vital feeling. Dr. Muck knows the musician, Mahler, and he knows the man Mahler. And he evoked both in his playing of this symphony last night.

The work speaks not only of Mahler, but of his day and generation, of our own time. Beside its battering derision of the things that are, the pessimism of Tschaikowsky's “Pathetique” is the plaint of a petulant child. It begins with a trumpet call that ushers forth a funeral march containing no accent of grief and interpenetrated with themes caustically and deliberately commonplace. And the trumpet becomes a veritable nemesis, blaring and bleating on and on through its harpy role. It leads its brazen fellows through discordant shrieks of fell design, and the second division of the first part of the symphony becomes the ultimate hell that Hegel would have understood and that Mahler knew how to conceive.

The scherzo is a unique treatment of the waltz theme and is pregnant with meaning. The trio already foreshadows the peculiarly introspective revelation of the adagietto, a revelation of the essential self shaken but unbowed, calm with the quiet of the most profound emotion. The rondo-finale, fugally developed, is a strange mixture of feeling, with derision still sounding the last chord of the coda.

Fritz Kreisler finished the evening with a performance of the Tschaikowsky concerto, notable for its manly vigor in interpretation and ravishing beauties in execution.

Mahler has shown that in this symphony, written ten years ago, he not only stood in the forefront as a master of orchestration, but that he was actually beyond his contemporaries. His originality in both instrumentation and orchestration are patent, but he does not use his powers for their own sake. His orchestral combinations are logical methods of expressing what he has to say.

The “Giant” symphony, so named because of its stupendous proportions, perhaps—it takes an hour and forty minutes in performance—may not have to wait another seven years for a rehearing. Last night's audience did not seem to find it too taxing as to length and was warm in applause at its end. Dr. Muck caused his men to rise and take the applause with him and they deserved all they received, for the Mahler work is extremely difficult and it was played with a devotion, comprehension and musicianship not often equalled even by the Boston Orchestra.

Address: New York City.

Date DEC 5 1913

GIVES MAHLER SYMPHONY

Boston Orchestra Causes Wonder by Size of Audience.

The Boston Symphony Orchestra visited us again last night, whereat we were glad again in unlimited [illegible]. Even if our gladness was tempered a trifle by the extraordinary programme offered by Dr. [illegible], what other orchestra could have survived the test? Truly the Bostonians are wizards to fill the house with an evening devoted solely to a Mahler symphony an hour and twenty minutes long and the Tschaikowsky concerto in D major.

The symphony was Gustav Mahler's [illegible] fore in New York, when [illegible] Boston Orchestra [illegible] the baton of Herr Gericke. Its colossal length was then freely commented on. It lasted last night exactly an hour and twenty minutes.

It seems strange indeed that the composer should not have shown more continence in the work, as there are many portions of it containing charming melodies and haunting rhythms, but the ideas are far too few for the length of the work, with the result that there are many stretches of weariness or mere tumultuous confusion. The great band, however, gave of the symphony a performance that was truly superb, and at times, as toward the end of the first movement, Dr. Muck brought out of the confusion something that was wonderfully eloquent. All true [illegible]lerites owe a tribute of the deepest [illegible] to Karl Muck for the labor of [illegible] he gave last night.

Probably a larger section of the audience, however, were made happy by Fritz Kreisler's playing of the Tschaikowsky concerto, a reading perhaps more suave in style than is generally heard in this work, but one of great brilliance. The large audience showed plentiful enthusiasm, even after the symphony, calling Dr. Muck many times to bow his acknowledgments.

From EVENING SUN

Address: New York City

Date DEC 5 1913

Established

WHEN those who carry coals t Newcastle are careful to set thei coals on fire, there is at least mor light in a dark world. The Bosto Orchestra came to Carnegie Hall las night, bringing gifts of golden tone tc the production of a symphony by Gustav Mahler, who spent the last four winters of his life in New York. Walter Damrosch once produced the naive Fourth symphony, with its folksong of the "heavenly fiddles." Mahler's own successor with another band is not one of those who find inspiration in the "Titan" First symphony, the "Giant" Fifth, played last night, or the autobiographic Tenth, composed at the "top of the world" in a New York skyscraper. So Karl Muck performed a labor of love for the man he once succeeded at Prague, just as Mahler had succeeded Seidl.

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From EVENING WORLD

Address: New York

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Mr. Mahler hated programme books, and neither he nor any of his commentators has left analytical notes of the work. The trombones proclaim a dead march at the very beginning, and the whole of the first movement is a funeral march, solemn and measured, built upon a death theme that commands respect; but the development is bewildering and becomes wearisome. There was only perfunctory applause when it ended last night. The scherzo has little more attraction, but the adagietto is very beautiful, full of melody and captivating not merely by contrast, but because of intrinsic loveliness. The end comes in a fugue that, at least, commands respect. The orchestra did all that might be hoped for in clarity of exposition and masterly playing.

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EGON PUTZ

From HERALD

Address: New York City.

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Not a small part of the success was due to the masterly way in which Dr. Muck brought out every detail. There was something of a demonstration after the performance, and the conductor was recalled several times. This symphony of Mahler is very exacting on many players, particularly the horns, trumpets and some of the wood winds, and a great deal of credit is due to these individual performers for the virtuosity with which their parts were played.

No less brilliant than the playing of Dr. Muck and his men in the first number of the programme, was the work of Mr. Fritz Kreisler in the last, for there were only two numbers during the evening. It is a matter of conjecture whether Tschaikowsky's concerto for violin in D major ever has received a better interpretation in New York than it received last night at the hands of Mr. Kreisler. There is little new to record about the art of this great violinist. Tonally, technically and temperamentally there was little more that could have been asked for, and the support of the orchestra was excellent. The whole concert was on the highest possible plane and the audience seemed to appreciate that it was hearing something out of the ordinary.

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Date

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The scintillant mass of cleverly wrought details, with its shifting, merging and blending tonalities, never overshadows entirely his long-breathing, if not always distinguished, melodic lines, and the effect in these days of tonal experiments is singularly lucid and euphonious. The composer has accomplished the task he had set himself of embodying comparatively simple thoughts in a highly wrought, highly colored orchestral idiom. Yet one can never quite lose the feeling of intention, of purpose. True inspiration, the irresistible need of finding expression for pent-up feelings, is wanting.

The symphony was superbly played and served to reveal the virtuosic accomplishments of the Boston orchestra and its masterly conductor in the most brilliant light. Again the first two movements and the Rondo created the most striking effect, whereas the Adagietto, largely because of Dr. Muck's exceedingly slow tempo and the poetic refinements of his reading, made a far deeper impression. Again, too, the essential triviality of the extraordinary scherzo was not concealed by the imposing polyphonic armor with which Mahler has buckled so whimsically his folk-lore themes and rhythms.

The applause that followed the symphony was genuinely enthusiastic, and Dr. Muck invited the orchestra to respond to the demonstration by rising.

The greatest triumph of the evening, however, fell to Kreisler, whose performance of the concerto combined the characteristics of a great virtuoso

From TRI
Address: New York City.
Date DEC 5 1913

Estab

GIVES MAHLER SYMPHONY

Boston Orchestra Causes Wonder by Size of Audience.

The Boston Symphony Orchestra visited us again last night, whereat we were glad again in unlimited measure. Even if our gladness was tempered a trifle by the extraordinary programme offered by Dr. [illegible], what other orchestra could have survived the test? Truly the Bostonians are wizards to fill the house with an evening devoted solely to a Mahler symphony an hour and twenty minutes long and the Tschaikowsky concerto in D major.

The symphony was Gustav Mahler's [illegible] fore in New York, when [illegible] Boston Orchestra [illegible] baton of Herr Gericke. Its colossal length was then freely commented on. It lasted last night exactly an hour and twenty minutes.

It seems strange indeed that the composer should not have shown more continence in the work, as there are many portions of it containing charming melodies and haunting rhythms, but the ideas are far too few for the length of the work, with the result that there are many stretches of weariness or mere tumultuous confusion. The great band, however, gave of the symphony a performance that was truly superb, and at times, as toward the end of the first movement, Dr. Muck brought out of the confusion something that was wonderfully eloquent. All true [illegible]lerites owe a tribute of the deepest [illegible] to Karl Muck for the labor of [illegible] gave last night.

Probably a larger section of the audience, however, were made happy by Fritz Kreisler's playing of the Tschaikowsky concerto, a reading perhaps more suave in style than is generally heard in this work, but one of great brilliance. The large audience showed plentiful enthusiasm, even after the symphony, calling Dr. Muck many times to bow his acknowledgments.

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EGON [illegible]

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lress: New York City.
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SUN
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[71]

From STAATSZEITUNG
Address: New York City.
Date

Boſtoner Symphonie-Konzert.

Dr. Muck hat geſtern an der Spitze ſeiner Boſtoner Mahler's Fünfte Symphonie, die mir bisher unbekannt war, mit einem Ausſichheraustreten und warmem Einſetzen der ganzen Perſönlichkeit und der ganzen Kunſt dirigirt, wie man ſie bei dieſem mehr einem erleuchteten Objektivismus huldigenden, hervorragenden Dirigenten nicht allzu häufig beobachten kann. Das Mahler'ſche Werk machte einen tiefen Eindruck auf mich, wie ich es denn unbedingt für die inſpirirteſte und emotionellſte der mir bekannten Symphonien Mahler's halte, wobei ich die letzten, hier gänzlich unbekannten Werke, vor allem des vielbeklagten Meiſters Achte und Neunte Symphonie, ausnehmen muß. Leider iſt es angeſichts der in den Morgen vorgerückten Stunde zu ſpät, um das Werk genauer Revue paſſiren zu laſſen, doch ſoll dies im morgigen Blatt geſchehen.

Heute nur ſo viel, daß die Meiſterſpieler, durch das treibende Moment in der Leitung ihres Führers angefeuert, ihr Beſtes einſetzten, und was das bei den Boſtoner Gäſten heißen will, weiß man ja aus Erfahrung. Das Publikum ſpendete nach allen Sätzen warmen Beifall, der ſich nach dem rauſchenden Freudenjubel des Finales bis zur Ovation verdichtete. Nachdem beim dritten Erſcheinen uck's auch das Orcheſter aufgeſtanden nd ſeinen Dank ausgeſprochen hatte, erfolgte noch ein Hervorruf, wohl, um zu zeigen, daß der donnernde Beifall nicht der glänzenden Leiſtung des Dirigenten und ſeines Orcheſters allein gegolten habe.

Als Soliſt ſpielte Herr Fritz Kreisler, der Meiſtergeiger, dem gedrängt vollen Saale Tſchaikowsky's effektvolles Violinonzert vor, womit er geradezu überchwänglichen Beifall erntete. Ich kann icht ſagen, daß mir ſeine Wiedergabe des erſten prunkvollen Satzes beſonders gefallen hat. Für derlei robuſte Aufgaben erſcheint mir Kreisler's Ton ſtets zu fein, nd auch an animaliſcher Wärme hat ſein nehr feinnerviges Temperament nicht das öthige Quantum einzuſchießen. Daß ieles, wenn auch abſolute Toneinheit icht immer in Evidenz war, wundervoll elang, daß er in der virtuoſen Kadenz e gehäuften techniſchen Schwierigkeiten ielend bewältigte, braucht bei einem reisler nicht erſt beſonders betont zu rden. Des gleichzeitigen „Siegfried's" alber konnte ich die beiden anderen Sätze icht hören, doch erfahre ich von zuverläſer Seite, daß Kreisler den langſamen tz mit wundervollem Legato und ſinner Schönheit ſpielte, während er im ale die reichen Schätze ſeiner reifen ſtlerſchaft verſchwenderiſch ausſtreute.

H.

From TIMES
Address: New York City
Date

THE BOSTON SYMPHONY.

Mahler's Long Fifth Symphony Played—Fritz Kreisler Soloist.

If Gustav Mahler's fifth symphony is put on a programme, there is not much room left for other music, as it takes an hour and twenty minutes in performance. Consequently, as Dr. Muck determined to play it at the second evening concert of the Boston Symphony last evening, he presented a programme that comprised beside the symphony only Tschaikowsky's violin concerto. This was played by Mr. Fritz Kreisler, whose appearance as soloist with the Boston Symphony Orchestra is an incident of the first importance in the musical season.

Mahler's symphony was played in New York in February, 1906, by the Boston Symphony Orchestra under Mr. Gericke. The funeral march, which forms the opening movement, was played by the Philharmonic Society on Nov. 24, 1912, after Mahler's death, in memory of him. The work made no decided and indubitable impression when it was performed here before. It is said that Mahler had sent Mr. Gericke some revisions of the orchestration; also that Mr. Gericke had made numerous excisions in the score, and that Dr. Muck has had these all restored.

The symphony imposes by its length and breadth, the vast number and extent of its themes, the skillful handicraft with which they are put together, the bigness of the orchestral apparatus, the extraordinary skill with which its instrumental timbres are managed. It seemed when it was heard here before harsh, diffuse, lacking in distinction of theme, logical development, and definiteness of purpose. It seemed so still at last evening's repetition. That Mr. Mahler was very serious and wholly in earnest when he wrote it is continually borne in upon the listener, but that it is not the product of a strong and vigorour creative genius, an original force in music, is also manifest. It seems that the composer is most strenuously seeking for self expression; but though he is equipped with all that modern musical skill can give him in methods of treatment and resources of orchestration, his achievement continually pants behind his ambition, rarely overtaking it.

There are highly effective passages in the funeral march with which the symphony begins; but there are many commonplace passages in juxtaposition that let down the "high erected thoughts" with jarring suddenness. The episode of wild and passionate outburst in the midst of this march seizes upon the imagination until its length wearies. In his sherzo Mahler sought for a contrast of mood that he did not try to secure in the second movement. Here is a "Ländler," an Austrian country dance theme of naif tunefulness; but its naiveté appears only to be tossed about and tormented with strange development and strained harmonies that leave little of the pretty and somewhat commonplace lustre of the tune. This sort of playing with the naif is a prominent characteristic of Mahler's symphonic writing. There is here and elsewhere in the symphony that uncompromising use of various themes at once, in combination, in that crass kind of forced union that does duty in these days as "counterpoint," formerly meaning the union of themes with euphonious results.

The adagiett has more ingratiating traits than any of the other movements. There is poetical suggestiveness in it that the others have not; yet even here there is lack of cogency and point. The movement seems to have little definite issue. The last movement, a rondo, still shows the lack of coherent purpose, of cohesive thought. There is a fugato of considerable extent and considerable ingenuity; there is a long climax in a sustained melody of a chorale-like character. But in this movement, as there is in every one of the five that make up the symphony, there is much that is dry and harsh, and there is interminable torturing and reiteration of desultory thematic material. Of specific musical inspiration it seems, after an hour and twenty minutes of demonstration, that the composer had little. He gives in this work, as he has in others, the impression of an eclectic anxiously seizing and industriously utilizing everything that he thinks can contribute to his effect. It is not easy to see in it the product of a strong creative impulse that must express itself so and would not be denied.

Dr. Muck and the orchestra carried through their task with intense conviction and superlative skill. The performance, considered as such, was little short of marvelous. There was much applause after it was finished, whether it denoted admiration of the music or of the achievement of conductor and players. Dr. Muck was recalled several times and finally made the orchestra rise to take its share in the applause.

From CITIZEN
Address: Brooklyn, N. Y.
Date

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Mr. Fique played the Florent Schmidt "La Tragedie de Salome" from a score arranged for two pianos, the Tschaikowsky Concerto in D major for violin, from the score as arranged for that instrument, and for Dvorak's dramatic overture, "Husitska" he could obtain a four-hand copy only, so had the very able assistance of one of his pupils, Miss Orah Trull.

Mr. Fique had never heard the "Tragedie de Salome," which had its first performance in America last Friday. He gave enough of it for his hearers to receive a comprehensive idea of the whole, saying that he judged it would take about three-quarters of an hour for the orchestra to play it, also that in orchestral form "the discords piled upon discords, instruments playing on different keys at the same time, producing an effect on the piano that is almost excruciating, would sound characteristic and not disagreeable." He spoke of the composition as being "an ultra modern tone picture, somewhat like an impressionist painting, which, at a proper distance, shows what the artist sees, or thinks he sees.

Mr. Fique found "a great deal of Russian dialect in Tschaikowsky's musical speech and called that composer "the Beethoven of Russian music." Three movements of the concerto were said to show the cultured Russian gentleman, the cavalier, in the first, the allegro moderato; the love song of the peasant in the canzonetta, and the Cossack in his wild ride across the steppes in the finale. When describing the "Husitska" he said that to call a Bohemian a Huss means about the same as to call an American a Yankee. He called attention to the frequent dissonances which are characteristic of Bohemian music and described the musical construction of this symphonic poem before calling upon Miss Trull to assist in the playing of it. Much applause was bestowed upon the two pianists.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date

PILING DISCORDS ON MORE DISCORDS

Not So Bad as It Sounds, Carl Fique Assures Boston Symphony Subscribers.

THREE-NUMBER PROGRAMME.

"Salome" Tone-Painting a Real Novelty in America.

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There have been many versions of the "Salome" story. This differs from that of the Bible or of Strauss' opera, although it contains the features of the dancing and of the bringing in of the head of John the Baptist on a charger. Loie Fuller was the Salome at its first presentation. It is far more weird than the Strauss production. In music illustrative of enchantments of the Dead Sea, there is a "creepy" place when women's voices sing a plaintive chant, scarcely articulate, and then comes a bold dash of music introducing the dance of the lightnings, whose eerie melody—if melody it can be called—is derived from the plaintive chant. This "Salome" is a mute drama, the music interpreting the action.

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"Salome" [illegible] action.

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Address: Brooklyn, N. Y.
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From EVENING NEWS
Address Baltimore, Md.
Date

VIOLIN VIRTUOSO AT THE LYRIC TONIGHT

FRITZ KREISLER

Fritz Kreisler, the eminent violin virtuoso, will make his first appearance in Baltimore this season tonight, when he will be the soloist at the second of the year's concerts in the Lyric by the Boston Symphony Orchestra.

Mr. Kreisler's number will be the great Tschaikowsky Concerto in D major, No. 2, a piece that he plays quite inimitably.

Dr. Karl Muck, the director, has selected two favorite numbers for the orchestral part of the program, the first being Beethoven's Symphony in A major, No. 7. which many consider the master's noblest work, although others claim that the Fifth possesses equal claims for consideration as his chef-d'oeuvre.

The other number is a work of the modern school, the Overture to Smetana's "Bartered Bride." This opera had its prmiere performance several had its premiere performance several Opera Company, and made a very considerable success. The Overture has been especially praised, being rich in color and full of charming melody.

The Boston Symphony's concerts are more popular than ever this year. The Lyric is practically sold out for the season, and standing room is generally at a premium. The audiences, besides including so many musicians, are as fashionable as any to be seen in Baltimore during the society season.

From BULLETIN
Address: Philadelphia, Pa.
Date

Boston Symphony Orchestra

The second Boston Symphony concert which will be given in the Academy of Music on Monday evening, will in several respects be the most important of the season. The soloist will be Fritz Kreisler whose great success a few weeks ago with the Philadelphia Orchestra was one of the pleasurable incidents of the season. He will play the Brahms concerto. There will be but two numbers on the program, the concerto being the last. The first will be the Fifth Symphony of Gustave Mahler. This work, which is known to some as the "Giant" Symphony, is of massive proportions and in three parts. The first part has two sections, and the third part two, making five in all, and the performance consumes one hour and ten minutes.

From STAATSZEITUNG
Address: New York City.
Date

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EAGLE
Address: Brooklyn, N. Y.

Date BOSTON SYMPHONY REVIEW.

In the lecture hall of the Academy of Music yesterday afternoon. Carl Fique gave the lecture recital preliminary to the philharmonic concert which the Boston Symphony Orchestra, Dr. Karl Muck, director, is to present in the opera house of that building this evening. To "get up" the programme was a matter of some difficulty, though it has but three numbers. Mr. Fique played the Florent Schmidt "La Tragedie de Salome," from a score arranged for two pianos; the Tschaikowsky "Concerto in D Major, for Violin," from the score as arranged for that instrument, and for Dvorak's dramatic overture, "Husitska," he could obtain a four-hand copy only, so had the very able assistance of one of his pupils, Miss Orah Trull.

Mr. Fique had never heard the "Tragedie de Salome," which had its first performance in America on Friday last. He gave enough of it, however, for his hearers to get a comprehensive idea of it, saying that he judged it would require about three-quarters of an hour for the orchestra to play it; also that, in orchestral form, "the discords piled upon discords, instruments playing on different keys at the same time, producing an effect on the piano that is almost excruciating, would sound characteristic and not disagreeable."

Mr. Fique spoke of the composition as being "an ultra modern tone picture, somewhat like an impressionist painting, which, at a proper distance, shows what the artist sees, or thinks he sees. It presents a thought reflection, a mood, the music showing both the mental and the physical condition, the latter in its quality of musical setting and characterization of the surrounding scene." There have been many versions of the "Salome" story. This differs from that of the Bible or of Strauss' opera, although it contains the features of the dancing and of the bringing in of the head of John the Baptist on a charger. Loie Fuller was the Salome at its first presentation. It is far more weird than the Strauss production. In music illustrative of enchantments c the Dead Sea, there is a "creepy" plac when women's voices sing a plaintiv chant, scarcely articulate, and the comes a bold dash of music introducin the dance of the lightnings, whose eeri melody—if melody it can be called—is d rived from the plaintive chant. Th

[72]

"Salome" [illegible] action.

Mr. Fique found "a great deal of Russian dialect in Tschaikowsky's musical speech," and called that composer "the Beethoven of Russian music." The three movements of the "Concerto" were said to show the cultured Russian gentleman, the cavalier, in the first, the allegro moderato; the love song of [illegible] in the canzonetta, and the [illegible] in his wild ride across the steppes in the finale. When describing the "Husitska," he said that to call a Bohemian a "Huss" means about the same as to call an American a "Yankee." He called attention to the requent dissonances, which are characeristic of Bohemian music, and described he musical construction of this symphonic poem before calling upon Miss Trull to assist in the playing of it. Much applause was bestowed upon the two pianists.

From EVENING NEWS
Address Baltimore, Md.
Date

VIOLIN VIRTUOSO AT THE LYRIC TONIGHT

FRITZ KREISLER

Fritz Kreisler, the eminent violin virtuoso, will make his first appearance in Baltimore this season tonight, when he will be the soloist at the second of the year's concerts in the Lyric by the Boston Symphony Orchestra.

Mr. Kreisler's number will be the great Tschaikowsky Concerto in D major, No. 2, a piece that he plays quite inimitably.

Dr. Karl Muck, the director, has selected two favorite numbers for the orchestral part of the program, the first being Beethoven's Symphony in A major, No. 7, which many consider the master's noblest work, although others claim that the Fifth possesses equal claims for consideration as his chef-d'oeuvre.

The other number is a work of the modern school, the Overture to Smetana's "Bartered Bride." This opera had its prmiere performance several had its premiere performance several Opera Company, and made a very considerable success. The Overture has been especially praised, being rich in color and full of charming melody.

The Boston Symphony's concerts are more popular than ever this year. The Lyric is practically sold out for the season, and standing room is generally at a premium. The audiences, besides including so many musicians, are as fashionable as any to be seen in Baltimore during the society season.

From BULLETIN
Address: Philadelphia, Pa.
Date

Boston Symphony Orchestra

The second Boston Symphony concert, which will be given in the Academy of Music on Monday evening, will in several respects be the most important of the season. The soloist will be Fritz Kreisler, whose great success a few weeks ago with the Philadelphia Orchestra was one of the pleasurable incidents of the season. He will play the Brahms concerto.

There will be but two numbers on the program, the concerto being the last. The first will be the Fifth Symphony of Gustave Mahler. This work, which is known to some as the "Giant" Symphony, is of massive proportions and in three parts. The first part has two sections, and the third part two, making five in all, and the performance consumes one hour and ten minutes.

[...]and Most Com[...]
Newspaper Cutting Bureau in the W[...]

From SUN
Address: Baltimore, Md.
Date DEC 4
[Esta]blished:

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Violinist Makes Boston Orchestra Concert Memorable.

DR. MUCK WIELDS THE BATON

Musicians Themselvesc Even Enjoy Beauty Of Beethoven's Seventh Symphony.

[The] second concert to be given this season by the Boston Orchestra took place last evening at the Lyric before one of the largest, most fashionable and undoubtedly one of the most enthusiastic audiences that has gathered in the Music Hall this winter.

Fritz Kreisler, the mastter violinist, was the solist. The program, which was of exceptional intterest, consisted of but three numbers, the Beethoven Seventh Symphony, Tschaikowsky's violin concerto and the overture to Smetana's "Barter Bride," which came as a kind of delightful "bonne bouche' 'at the close of the concert.

Beethoven's seventh symphony is a most refreshing work, conceived in a spirit of wonderful inherent joyousness, a flight into the realm of pure music, without "program" or troublous "meanings" — a veritable delight. Last evening, under Dr. Muck's baton, it sang its way along with that melodic insistence which is always so characteristic of Beethoven in this mood, and was given such a happy rendition that the very pleasure of the performance seemed to infect the musicians, who smiled to themselves as they played. The reading was colorful and strongly stressed, often marked by striking accent sand special valuations of individual phrases and episodes, so that it proved one of the most interesting symphonies that this orchestra has yet given us.

The fascinating allegro with which the work closes and which was designated by Wagner himself as the very "apotheosis of joy," received an ovation. There was much poetry also in the reading of the allegretto, often a colorless number, and in this symphony, too, one noticed the peculiar brilliance of the brass choir, so that this classic work became almost a tone poem.

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One has so many memories of this concerto as a great battle horse—as a matter of fact, it does exploit all the tricks of the violin—that it was a fresh surprise last evening to find how vital is the lyric beauty [of] so many of its episodes as interpreted by this masterful and extremely temperamental artist whose splendid authority and brilliant tone made an impression that will not easily be effaced.

Kreisler plays with great breadth of feeling, but with a remarkable tenderness too. He is essentially a poet of the violin and is indeed one of the most moving players of the day.

J. O. L.

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The Holstein-Friesian Breeders' Association of the State of Maryland, an organization devoted to the improvement o[...]

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Date NOV 3
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Philadelphia musicians await with a great deal of interest the Mahler C Sharp Minor Symphony, which is to be played by the Boston Symphony Orchestra in the Academy of Music tomorrow night. Although the Mahler symphonies have awakened lively discussion in Germany, they are practically unknown in this country. Some of the Mahler songs have been introduced by singers of distinction. Like the Strauss songs, they are intended only for the mature and capable artist, and can be properly presented only when interpreted by a fine musician.

Mahler's untimely end, so peculiarly associated with his efforts in the United States, brought him more conspicuously before the American public generally than did any of his achievements as a conductor of opera or symphony. His association with the Metropolitan Opera Company of New York as conductor was epoch-making, particularly in regard to the Wagnerian music-dramas. Mahler's conception of the German opera was one that quickly distinguished him from all predecessors. It consisted, in addition to marked artistic features, in allowing the auditors an opportunity of hearing the entire opera vocally. His ability to produce a volume of orchestration without drowning the singers' voices was so rare that even the musical novice was impressed, while to those who go to the opera with a desire to follow the text, it was one uninterrupted delight. Under Mahler the dramas were really sung—not shrieked. He led these master-works moreover with such certainty and authority that there was at no time a diminution of their powerful dramatic appeal. He demonstrated the possibility of accentuating the lyrical side without detracting from either the orchestral or dramatic.

Mahler's association with the New York Philharmonic Orchestra and his ceaseless labor to perfect that organization, together with nerve-racking annoyances, to which he was said to be subjected, were claimed by his friends to have contributed to his early death. While this may be an exaggeration, it is doubtless true that Mahler's position in New York was widely different from that held by him in Vienna, where as conductor of the Philharmonic Orchestra and director of the Court Opera he was a supreme master.

The symphonic works of Mahler are said to be an effort to broaden the symphonic form. He had a marked predilection for the contralto voice, and has introduced soli for contralto in two of his symphonies. In the socalled "Titian" symphony the alto voice is used, as well as in "Ein Sommermorgentraum." The choral idea used by Mahler, while not new to symphonic writers, has never been carried to such an extreme as when employed by him.

As in the case of most famous composers, Mahler's life was stormy, beginning in poverty and ending in disillusionment and sadness. He was born in Bohemia and he obtained his education partly in Prague and partly in Vienna. Compelled to work for his livelihood, he began his career as a musician by conducting small orchestras in the theatres of Vienna, Leipzig, Prague, etc. His first recognition came when he was invited to direct the Opera in Hamburg. He soon made the Hamburg Opera the talk of Europe, and from there to director of the Vienna Opera was a logical step.

Whether the Mahler symphonies, when familiar to Americans, will be enjoyed remains to be seen. There can be no question, however, of the extent of Mahler's musical endowment or of what his unique talent enabled him to accomplish as a conductor.

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Newspaper Cutt[...]

From INQUIRER
Address. Philadelphia, Pa.
Date NOV 30 1913
Est

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The Symphony was written in 1901-02 and completed in 1903. Its first performance was in Cologne October 18, 1904, and its first performance in the United States was by the Cincinnati Orchestra March 25, 1905. A year later Mr. Gericke played it twice in Boston and in Philadelphia and New York.

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[EV]ENING NEWS
Baltimore, Md.
DEC 4

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fere with [...]

From PUBLIC LEDGER
Address Philadelphia
Date
Establi

Praise for a Music Criticism

To the Editor of the Public Ledger:

Sir—After having read your criticism of the concert given by the Boston Symphony Orchestra last evening I feel that I must write and thank you publicly for your splendid and keen review of all of the great music, so eloquently expressed and so just toward the program as a whole, toward the conductor, the soloist, each individual member of the great orchestra and lastly the audience.

The music lovers of Philadelphia should feel grateful to the PUBLIC LEDGER for their selection of so sensitive and excellent a critic.

A subscriber and a grateful listener to both the great orchestras of Philadelphia and Boston.

A. H. R.

Philadelphia, December 2, 1913.

...and Most Complete
...ewspaper Cutting Bureau in the World

From SUN
Address: Baltimore, Md.
Date DEC 4 191

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...ton Symphony Orchestra

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When Mr. Mahler was in this country in the season of 1907-08 he had a long talk with Dr. Muck about his works. They had been years ago associated in Prague and had an abiding admiration for each other's talent. Mahler said to Dr. Muck that he hoped he would be able to play one of his symphonies while he was with the Boston Symphony Orchestra and asked that if he played any it would be this one in C sharp Minor, the fifth. Dr. Muck was not able to play it during that year, but he fulfilled the promise he made to Mahler in the first season of his return to Boston.

The Symphony was written in 1901-02 and completed in 1903. Its first performance was in Cologne October 18, 1904, and its first performance in the United States was by the Cincinnati Orchestra March 25, 1905. A year later Mr. Gericke played it twice in Boston and in Philadelphia and New York.

From PRESS
Address: Philadelphia, Pa.
Date

Establish...

The second Boston Symphony concert which will be given in the Academy of Music to-morrow (Monday) evening will in several respects be the most important of the season. The soloist will be Fritz Kreisler, whose great success a few weeks ago with the Philadelphia Orchestra was one of the pleasurable incidents of the season. He will play the Brahms Concerto.

There will be but two numbers on the program, the Concerto being the last. The first will be the Fifth Symphony of Gustave Mahler. This work is known to some as the "Giant" Symphony. In February, 1906, it was played here by the Boston Symphony Orchestra under Mr. Gericke. It made a deep impression at the time, and yet it was not altogether Mahler's Symphony, for Mr. Gericke made many cuts and changed the instrumentation of certain passages. Last Spring Dr. Muck performed the Symphony in Boston, restoring the cuts and changing the instrumentation to its original form. When Mr. Mahler was in this country in the season of 1907-08 he had a long talk with Dr. Muck about his works. They had been years ago associated in Prague, and had an abiding admiration for each other's talent. Mahler said to Dr. Muck that he hoped he would be able to play one of his symphonies while he was with the Boston Symphony Orchestra, and asked that if he played any it would be this in C sharp Minor, the fifth. Dr. Muck was not able to play it during that year, but he fulfilled the promise he made to Mahler in the first season of his return to Boston.

The performance of this symphony last Spring was without doubt the sensation of the season in Boston, and the general request was that it be performed again as early in the Fall as possible. It was played a week ago with the same success.

The symphony was written in 1901-02 and completed in 1903. Its first performance was in Cologne, October 18, 1904, and its first performance in the United States was by the Cincinnati Orchestra March 25, 1905. A year later Mr. Gericke played it twice in Boston and in Philadelphia and New York.

It is a massive proportions of three parts. The first part has two sections and the third part two, making five in all. It begins with an extremely impressive and solemn funeral march. The performance of the symphony consumes one hour and ten minutes.

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Miss ...

From PUBLIC LEDGER
Address Philadelphia
Date

Establi...

Praise for a Music Criticism

To the Editor of the Public Ledger:

Sir—After having read your criticism of the concert given by the Boston Symphony Orchestra last evening I feel that I must write and thank you publicly for your splendid and keen review of all of the great music, so eloquently expressed and so just toward the program as a whole, toward the conductor, the soloist, each individual member of the great orchestra and lastly the audience.

The music lovers of Philadelphia should feel grateful to the PUBLIC LEDGER for their selection of so sensitive and excellent a critic.

A subscriber and a grateful listener to both the great orchestras of Philadelphia and Boston.

Philadelphia, December 2, 1913. A. B. R.

[73]

From PUBLIC LEDGER
Address Philadelphia
Date NOV 30 191
Establ

The Boston Sympho

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From EVG. TELEGRAPH
Address: Philadelphia, Pa.
Date ....
Establi

BOSTON ORCHESTRA

Mahler's Fifth Symphony—Fritz Kreisler as Soloist.

The Boston Symphony Orchestra gave its second concert last evening at the Academy in a program such as is more frequently heard in Germany, consisting simply of two large works. Mahler's Fifth Symphony and Brahms' Concerto for violin, with Fritz Kreisler as soloist. Neither the inclement weather nor the severity of the program diminished the crowded audience which has so far this season welcomed every symphony concert.

It was most interesting to hear the Fifth Symphony of Gustav Mahler as it was played here some seven years ago under Mr. Gericke, soon after its production in Germany. It may be regarded if not as the greatest, certainly as a typical work of one of the foremost of modern composers, who died in the height of his powers, two years ago, at the end of an engagement as conductor of the New York Philharmonic Orchestra. The symphony is of colossal length, in five movements. that in all require more than an hour and a quarter for performance. Despite a long sustained stress of funereal gloom, full of sombre heroics, the audience at the end gave signs of very hearty approval.

It cannot be said, however, that the work is equally impressive throughout its vast design. In the first half one cannot deny the full sincerity of mood (in grateful contrast with the symphonies of Bruckner, of whom Mahler was a disciple). Moreover, the ideas are clearly melodic, sharply enounced in perspicuous outline, in an individual orchestral style of the composer. A limitation is a certain sort of original distinction in the melodies themselves. After all, it is this quality of melodic beauty, not the mere art of combining melodies in a dramatic plot, that alone justifies a treatment of great length. Throughout the heroic first half one felt that the music was less expressive in the melodic appeal than in the whole tempestuous manner—like a mere rage of tears. In the scherzo is a new atmosphere with a tinge of Viennese gaiety, a lilt of the Waltze. Here, with all the usual brilliancy of the orchestra, there was too heavy a touch, too little of the relief of lightness. If our Boston visitors wish to win us over to this music they must play it, where possible, with a little less academic stress, a little more of abandon. Yet the contrast of the sad episode with the returning dance was well marked. There is a strange mixture of Viennese gaiety and tragic gloom in this symphonic struggle with grief.

In the finale we first lean back for pure merry enjoyment. There is something of the purling motion and charm of the Anacreon Overture of Cherubini. Here is the true high point, nay, the main justification of the symphony. It is not only the greatest finale of all modern symphonies; but it holds its own in all music. Best of all is the revival of the art of pure counterpoint,—and ever rhythmic withal—and most deliciously played. In a comment on the performance it were ungracious not to give special praise to the masterly work of the first trumpet in his most difficult part.

Lack of space forbids full justice to the performance of Kreisler in the lovely Brahms Concerto for violin, which is more and more coming to be considered perhaps the most poetically conceived of all violin concertos, and certainly one of the most melodious. The heavenly melody of the adagio, that has the special charm of his "Sapphic Ode," was sung with resonant beauty. In the last

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Newspaper Cutting Bureau in the Wo

From BULLETIN
Address: Philadelphia, Pa.
Date DEC 2
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Boston Symphony Concert

Mahler Symphony Beautifully Played —Kreisler Heard in Brahms Concerto

GUSTAV MAHLER'S symphony in C-sharp minor and the Brahms Concerts in D major for violin and orchestra with Fritz Kreisler as the soloist, comprised the program presented last night by Dr. Muck at the Boston Symphony Orchestra's second concert of the season in the Academy of Music and when it was over, [illegible] the large audience, whether cognoscenti or mere amateurs, who did not feel deeply grateful for a revelation of musical beauty such as has seldom been heard here. The symphony is a colossal work which consumes more than an hour in the playing, but it is written with such sustained inspiration, such sweep and variety of imaginative inventiveness that it causes no weariness, as might have been expected, but wonder at the gifted mind that conceived it and, scarcely less at the skill of the musicians who gave it so clear and forceful an interpretation.

In a way the work suggests program music in that it departs from accepted traditions of form and is written with great freedom, but it is not program music of the Strauss type, which is composed, as a task, to illustrate or express in tones some story previously conceived in the less mobile medium of words. Rather it is as if Mahler had let his quick-crowding fancies, his deep reflections on life, his changing emotions, now tender, now grave, now grotesquely cynical, express themselves without restraint in a marvelous tissue of tones. If one were gifted with insight profound enough, it might be possible to tell in words what was passing in the composer's mind, and this would be an interesting and illuminating document, but such cold explanation is, after all, not necessary, for Mahler has succeeded in conveying his message directly, if at times illusively, and the effect it creates is one of great profundity and richness.

The symphony is divided into three part and contains five distinct movements. The first is a dead march, big and imposing in style with its well-stressed rhythms playing under rich, colorful tracery of thematic figuring, pierced here and there with poignant trumpet calls. After an intricate development, this breaks into a stormy figure of passionate expressiveness which, after skirting the borderland of incoherent, but, strange to say, significant, ugliness, returns to the solemn mood of the march and the whole is in its effect stupendous and awesome.

In the third movement the mood changes totally and a valse, of magic grace, trips along with easy abandon, interwoven now and then with delicate melody. This slips into the solemn reflectiveness of the adagietto where serious thought is clothed in beautiful harmony, and this, in turn, gives way to a brilliant rondo finale which contains an involved and sparkling figure and the whole ends with a dash and at a tempo little short of amazing.

The great difficulties of the score were as if they were not to the Boston musicians who once more displayed the matchless virtuosity for which they are justly noted and the audience clamorously paid its tribute to them and to Dr. Muck who led them without disaster and with fine intelligence through the mazes of Mahler's work.

In the Brahm's concerto, Mr. Kreisler showed again those gifts of temperament and those purely technical accomplishments that have caused him to be ranked among the few really great violinists of his time. His playing is always virile and intelligent and it is difficult to conceive tone more lovely than that he produces in legato passages. His cadenza last night was a scintillating exhibition of technique. Of course the audience was delighted and he was called out not fewer than ten times to bow before his admirers.

From RECORD
Address: Philadelphia, Pa.
Date ....
Established:

BOSTON ORCHESTRA

Mahler Symphony Beautifully Played—Kreisler as Soloist.

Philadelphia musicians should feel a debt of gratitude toward Dr. Karl Muck, conductor of the Boston Orchestra, for bringing to them, in its entirety, the C-sharp minor symphony of the late Gustave Mahler. As played by the Boston Orchestra in the Academy of Music last night this colossal work created a profound impression, and, although one hour and ten minutes was given over to its performance, it is safe to say that no one in the audience experienced any weariness. It is a pleasure to be able to say that interest was excited and sustained, not by freak orchestration and blatant harmonic effects, but by music in its purest form and freshest melodic charm.

When Mahler created his symphony, he threw aside accepted forms and brought to life not only a wonderfully beautiful, original masterpiece, but one in a form foreign to the orthodox symphonic structure. Five movements are used. The first and longest, is a Dead March, done in a big style and introduced by a few short measures from the cornet. The steady rhythmic beat is impressive and powerful, while the coloring, employed principally in the string choir, in illustrating the methodic flow, displays at once the work of a genius. The one criticism that could be offered of this movement is its length. The themes are not left until all parts of the orchestra have been manipulated, and while it is all wonderfully interesting and intense, it is a question whether the ultimate [illegible] would not be stronger if the Dead March [illegible] breviated. Many heroes were somewhat ab- to a resting place in th[illegible]ould be escorted in this movement. It is [illegible] consumed ing, however, that such a effect is incon sequential. Then, too, so many moods are given, ranging from the Dead March to a frenzied, almost incoherent, outburst, that in its entirety the [illegible] is stupendous and awesome.

The second movement of [illegible]

brings the listener into a [illegible] realm of thought. A [illegible] and ingratiating enough to be a product, dances its way lightly a terrupted for a time by a beautiful presumably intended as a trio. A valse, broken in form, with other figures obtruding, returns, to end delicacy and grace.

The third movement—another di trast from the scherzo—is a m piece of legato writing, almost in turne style. The melody, sung in lins, seemed unbelievably beauti was so wonderfully played that it a texture of dreams. The adagiett way to a rondo, the only thing symphony that suggests the Boh style. Visions of Smetana's "Ba Bride" float through the mind, although there is no hint of plagiarism in the Mahler music—only a reverting to type, a declaration of nationality. This movement is remarkable, among other things, for a sparkling fugue, which winds its Bach-like way through the orchestral chorus and leads to a rhapsodic finale.

The Boston Orchestra displayed an amazing virtuosity in dealing with this tremendous composition.

The main part of the work falls on the string and wind instruments, although there are passages of great difficulty given to the bass section. Dr. Muck can congratulate himself on his double-bass players. They did some wonderfully clear, rhythmic playing last night. The entire orchestra was superb, and Dr. Muck, for all his quiet way, is a master among leaders. The Mahler Symphony, with a little perspective, will undoubtedly be placed among the great symphonies and will be found with those which have reached celebrity on musical qualities alone.

Fritz Kreisler, the soloist of the evening, was in superb form and fairly outdid himself in his interpretation of the Brahms Concerto in D Major. Kreisler's art is that of which it is impossible to say anything new. He has been lauded so persistently that there is nothing left to say. He is probably the greatest volinist of his day, possessing infinitely more vitality and brilliancy than does the intrepid Ysaye, and a ringing tone that fairly melts in legato passages. His cadenzas were marvels of scintillating technique, yet technique with a soul as well as a body.

The audience was fairly tumultuous in its manifestations of delight and gave the orchestra as well as Kreisler a great we come.

[71]

From PRESS
Address: Philadelphia, Pa
Date ....
Establi

BOSTON SYMP
KREISLER S

Violinist Plays Brahms' Concerto and Orchestra Gives Mahle Symphony.

PROGRAM.
Mahler..Symphony in C sharp minor, N
Brahms.
Concerto in D major, for violin and
chestra, Op. 77.
Conductor.........**Dr. Karl Mu**
Soloist—Fritz Kreisler.

The Boston Symphony gave the ond concert of its series at the emy of Music last evening, with Kreisler as the soloist. There we two numbers on the program, M Fifth Symphony in C sharp mino Brahm's Concerto in D major. Kreisler is so great an artist that he distinguishes and makes acceptable any program, and in anticipation of his appearance the audience sat patiently through the long-drawn-out Mahler work, which is notable mainly for the amount of hard work it exacts from the orchestra. For an hour and a quarter the instruments are kept constantly employed, working at times to the limit of their endurance, and much of this ponderous work is a problem as to the meaning the composer intended to convey.

Symphony Unintelligible.

Mahler was always averse to explanatory program notes, and he probably had in mind, in taking this view, the writing of just such an involved combination of themes, elaborated frequently beyond recognition, and harmony in combinations not easily grasped through the rapidity with which they are presented. The C-sharp minor is modern in construction and idea; at least it is intended to be, for the composer has followed, except at rare instances, the big exponents of the modern school. But he also allows himself occasionally to run into melody, as if through forgetfulness, only to drift deeper into musical intricacies of almost every character.

The Dead March, which opens the Symphony, is admirable, and as it constitutes the better part of the first movement, it makes this movement emphatic to the average music lover. It also contains a fine solo for the 'cello. Most of the scherzo movement is in waltz time, and the melody played by the strings, with harp accompaniment, in the adagietto movement, is the most enjoyable part of the long work. The trying ordeal through which Conductor Muck and his men passed in presenting this work deserved the three recalls that the conductor received.

Kreisler's Masterly Playing.

Kreisler's playing of the Concerto was in the masterly style of this greatest of violinists. He has never played better and consequently the audience was given a most delightful treat of melody, not only executed with the skill of the master, but with the soul that makes every note penetrate to the innermost part and stirs and thrills and evokes enthusiasm and admiration of a master whose perfection of art surpasses that of any other public performer on the instrument.

Dr. Muck deserves great credit for the way he handled both [illegible]

From INQUIRER
Address. Philadelphia, Pa.
Date DEC 2
Esta 884

THE BOSTON ORCHESTRA

Heard at the Academy of Music With Fritz Kreisler as Soloist

There were only two numbers on the program in which the Boston Symphony Orchestra was heard by a large audience at the Academy of Music last evening. One was Mahler's symphony in C sharp minor No. 5 and the other was Brahms' violin concerto. It was owing to the length of the Mahler composition that these two were sufficient to occupy the evening. This gigantic work plays for considerably over an hour and it may be doubted whether there were many present who would not greatly have preferred a normal kind of program. To listen for more than an hour with the careful attention which music of this character to be at all appreciated demands, is a strain to which only few are easily equal, and it must be said that Mahler's score does not adequately repay the mental exertion on the part of the listener which it exacts.

Some of the thematic material which it engages is ingratiating and sympathetic and it contains some deeply impressive climaxes in which a splendid effect is reached, but it would be a mere affectation to deny that owing to its excessive length it becomes wearisome before the end is reached. It was admirably done. Director Karl Muck conducted its performance con amore and did not permit any of the beauty or the significance of the score to escape a striking and effective exhibition. Mr. Fritz Kreisler, the distinguished violinist was the assisting artist of the occasion. His selection was the concerto of Brahms, a noble work which needs, however, if it is to be saved from a suggestion of aridity just the kind of eloquent and dignified and keenly analytical interpretation which it received at Mr. Kreisler's hands last night.

In the opinion of many whose judgment, being based on a competently intelligent appreciation is entitled to respect, Fritz Kreisler is the greatest of living violinists, and even those who may regard that statement as too sweeping will agree at least that he has no superior. His tone, his style, his sentiment, his technique are all impeccable. He possesses in a pre-eminent degree that indefinable quality known as distinction. Delicacy and strength, refinement and vigor are combined in his performance to an extent that is quite exceptional, while to the interpretation of the Brahms score he brought a high intellectuality with which some musicians who are very brilliant executants are far from being endowed. To hear such noble music so nobly played was a privilege indeed.

From POST
Address: Washington, D. C.
Date DEC 3 191
Esta 384

MANY HEAR FRITZ KREISLER

Great Violinist and Boston Symphony Give Russian Concert.

To a capacity audience which has become an established fact with this organization, the Boston Symphony Orchestra, under Dr. Karl Muck, gave its second concert of the season at the National Theater yesterday afternoon, with the eminent violinist, Fritz Kreisler, as soloist. Mr. Kreisler won a veritable ovation by his masterly interpretation of the solo part of the great Tschaikowsky concerto in D major, Op. 35. He was commandingly virile, playing with a warmth and color which gave great variety to the beauty of his tone, while his rhythm was captivating. His is a big art, and he handles with ease this composition that had made Tschaikowsky himself look despairingly around Europe for a violinist who could adequately play it.

The concerto gives first to the solo instrument a decisive theme, rather Spanish in its rhythm. This is in marked contrast to the exquisite beauty of the second theme in which Mr. Kreisler's subtle tone brought out the pianissimo passages with rare shading. These themes were elaborated into most intricate virtuoso work, which, nevertheless, held ever to their rich tonal beauty. The cadenza particularly marked the absolute purity of tone, and in the sweeping return to the first theme the orchestra again took up the accompanying passage with a fineness and delicacy that was infinitely gratifying. Throughout the concerto Dr. Muck was notably appreciative of every mood. In the andante a canzonetta, as it is called, the delicacy of the orchestra and the tonal values of Mr. Kreisler were in absolute accord. The finale, which is distinctively Russian, was bizarre, vital, alive. It included virtuosity, great depth of feeling, clarity of tone, and worked up with absolute unity to what was really a delirious climax.

The Beethoven Pastoral Symphony, which opened the program, is a joy to think back upon, with its serenity and peace, and the quiet hum of rural nature that pervades it, where the birds sing and the pipes play, and rugged pheasants dance. The alternate dominance of the different instruments displayed a real perfection of balance in the parts, and the scenic thunderstorm gave some notable rushing crescendos and diminuendos.

The Weber "Jubel" overture closed the program invigoratingly, bringing the audience to its feet in the last exposition of the German national air, which to us is "My Country, 'Tis of Thee." The martial character and the tender, dainty interlude were charmingly contrasted.

From PUBLIC LEDGER
Address Philadelphia
Date NOV 30 1913

Establ

The Boston Symphony

The second Boston Symphony concert which will be given in the Academy of Music tomorrow evening, will be among the most important of the season. The soloist will be Fritz Kreisler, whose great success a few weeks ago with the Philadelphia Orchestra has been chronicled. He will play the Brahms Concerto.

There will be but two numbers on the program, the concerto being the last. The first will be the Fifth Symphony of Gustave Mahler. This work is known to some as the "Giant" Symphony. In February, 1906, it was played here by the Boston Symphony Orchestra under Mr. Gericke. It made a deep impression at the time, and yet it was not altogether Mahler's symphony, for Mr. Gericke made many cuts and changed the instrumentation of certain passages. Last spring Doctor Muck performed the symphony in Boston, restoring the cuts and changing the instrumentation to its original form. When Mr. Mahler was in this country in the season of 1907-08 he had a long talk with Doctor Muck about his works. They had been years ago associated in Prague and had an abiding admiration for each other's talent. Mahler said to Doctor Muck that he hoped he would be able to play one of his symphonies while he was with the Boston Symphony Orchestra and asked that, if he played any, it might be this one in C sharp minor, the fifth. Doctor Muck was not able to play it during that year, but he fulfilled the promise he made to Mahler in the first season of his return to Boston.

The performance of this symphony last spring was without doubt the sensation of the season in Boston, and the general request was that it be performed again as early in the fall as possible. It was played a week ago, with the same success.

The symphony was written in 1901-02 and completed in 1903. Its first performance was in Cologne, October 18, 1904, and its first performance in the United States was by the Cincinnati Orchestra, March 25, 1905. A year later Mr. Gericke played it twice in Boston, and in Philadelphia and New York.

It is a work of massive proportions in three parts. The first part has two sections and the third part two, making five in all. It begins with an extremely impressive and solemn funeral march. The performance of the symphony consumes one hour and ten minutes.

From EVG. TELEGRAPH
Address: Philadelphia, Pa.
Date

Establi

BOSTON ORCHESTRA

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It was most interesting to hear the Fifth Symphony of Gustav Mahler as it was played here some seven years ago under Mr. Gericke, soon after its production in Germany. It may be regarded if not as the greatest, certainly as a typical work of one of the foremost of modern composers, who died in the height of his powers, two years ago, at the end of an engagement as conductor of the New York Philharmonic Orchestra. The symphony is of colossal length, in five movements. that in all require more than an hour and a quarter for performance. Despite a long sustained stress of funereal gloom, full of sombre heroics, the audience at the end gave signs of very hearty approval.

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Lack of space forbids full justice to the performance of Kreisler in the lovely Brahms Concerto for violin, which is more and more coming to be considered perhaps the most poetically conceived of all violin concertos, and certainly one of the most melodious. The heavenly melody of the adagio, that has the special charm of his "Sapphic Ode," was sung with resonant beauty. In the last movement, with [illegible]

Newspaper Cutting Bureau in the World

From BULLETIN
Address Philadelphia, Pa.
Date DEC 2 1913

Established

Boston Symphony Concert

Mahler Symphony Beautifully Played —Kreisler Heard in Brahms Concerto

GUSTAV MAHLER'S symphony in C-sharp minor and the Brahms Concerts in D major for violin and orchestra with Fritz Kreisler as the soloist, comprised the program presented last night by Dr. Muck at the Boston Symphony Orchestra's second concert of the season in the Academy of Music and when it was over, there were few in the large audience, whether cognoscenti or mere amateurs, who did not feel deeply grateful for a revelation of musical beauty such as has seldom been heard here. The symphony is a colossal work which consumes more than an hour in the playing, but it is written with such sustained inspiration, such sweep and variety of imaginative inventiveness that it causes no weariness, as might have been expected, but wonder at the gifted mind that conceived it and, scarcely less at the skill of the musicians who gave it so clear and forceful an interpretation.

In a way the work suggests program music in that it departs from accepted traditions of form and is written with great freedom, but it is not program music of the Strauss type, which is composed, as a task, to illustrate or express in tones some story previously conceived in the less mobile medium of words. Rather it is as if Mahler had let his quick-crowding fancies, his deep reflections on life, his changing emotions, now tender, now grave, now grotesquely cynical, express themselves without restraint in a marvelous tissue of tones. If one were gifted with insight profound enough, it might be possible to tell in words what was passing in the composer's mind, and this would be an interesting and illuminating document, but such cold explanation is, after all, not necessary, for Mahler has succeeded in conveying his message directly, if at times illusively, and the effect it creates is one of great profundity and richness.

The symphony is divided into three part and contains five distinct movements. The first is a dead march, big and imposing in style with its well-stressed rhythms playing under rich, colorful tracery of thematic figuring, pierced here and there with poignant trumpet calls. After an intricate development, this breaks into a stormy figure of passionate expressiveness which, after skirting the borderland of incoherent, but, strange to say, significant, ugliness, returns to the solemn mood of the march and the whole is in its effect stupendous and awesome.

In the third movement the mood changes totally and a valse, of magic grace, trips along with easy abandon, interwoven now and then with delicate melody. This slips into the solemn reflectiveness of the adagietto where serious thought is clothed in beautiful harmony, and this, in turn, gives way to a brilliant rondo finale which contains an involved and sparkling figure and the whole ends with a dash and at a tempo little short of amazing.

The great difficulties of the score were as if they were not to the Boston musicians who once more displayed the matchless virtuosity for which they are justly noted and the audience clamorously paid its tribute to them and to Dr. Muck who led them without disaster and with fine intelligence through the mazes of Mahler's work.

In the Brahm's concerto, Mr. Kreisler showed again those gifts of temperament and those purely technical accomplishments that have caused him to be ranked among the few really great violinists of his time. His playing is always virile and intelligent and it is difficult to conceive tone more lovely than that he produces in legato passages. His cadenza last night was a scintillating exhibition of technique. Of course the audience was delighted and he was called out not fewer than ten times to bow before his admirers.

From RECORD
Address: Philadelphia, Pa.
Date

Established:

BOSTON ORCHESTRA

Mahler Symphony Beautifully Played—Kreisler as Soloist.

Philadelphia musicians should feel a debt of gratitude toward Dr. Karl Muck, conductor of the Boston Orchestra, for bringing to them, in its entirety, the C-sharp minor symphony of the late Gustave Mahler. As played by the Boston Orchestra in the Academy of Music last night this colossal work created a profound impression, and, although one hour and ten minutes was given over to its performance, it is safe to say that no one in the audience experienced any weariness. It is a pleasure to be able to say that interest was excited and sustained, not by freak orchestration and blatant harmonic effects, but by music in its purest form and freshest melodic charm.

When Mahler created his symphony, he threw aside accepted forms and brought to life not only a wonderfully beautiful, original masterpiece, but one in a form foreign to the orthodox symphonic structure. Five movements are used. The first and longest, is a Dead March, done in a big style and introduced by a few short measures from the cornet. The steady rhythmic beat is impressive and powerful, while the coloring, employed principally in the string choir, in illustrating the methodic flow, displays at once the work of a genius. The one criticism that could be offered of this movement is its length. The themes are not left until all parts of the orchestra have been manipulated, and while it is all wonderfully interesting and intense, it is a question whether the ultimate impression would not be stronger if the Dead March were somewhat abbreviated. Many heroes could be escorted to a resting place in the time consumed in this movement. It is so compelling, however, that such a defect is inconsequential. Then, too, so many moods are given, ranging from the Dead March to a frenzied, almost incoherent, outburst, that in its entirety the thing is stupendous and awesome.

The second movement of the symphony brings the listener into a [illegible] realm of thought. A valse, [illegible] and ingratiating enough to be a Vie[illegible] product, dances its way lightly along, interrupted for a time by a beautiful melody presumably intended as a trio. Again the valse, broken in form, with other melodic figures obtruding, returns, to end in great delicacy and grace.

The third movement—another direct contrast from the scherzo—is a marvelous piece of legato writing, almost in the nocturne style. The melody, sung in the violins, seemed unbelievably beautiful, and was so wonderfully played that it seemed a texture of dreams. The adagietto gives way to a rondo, the only thing in the symphony that suggests the Bohemian style. Visions of Smetana's "Bartered Bride" float through the mind, although there is no hint of plagiarism in the Mahler music—only a reverting to type, a declaration of nationality. This movement is remarkable, among other things, for a sparkling fugue, which winds its Bach-like way through the orchestral chorus and leads to a rhapsodic finale.

The Boston Orchestra displayed an amazing virtuosity in dealing with this tremendous composition.

The main part of the work falls on the string and wind instruments, although there are passages of great difficulty given to the bass section. Dr. Muck can congratulate himself on his double-bass players. They did some wonderfully clear, rhythmic playing last night. The entire orchestra was superb, and Dr. Muck, for all his quiet way, is a master among leaders. The Mahler Symphony, with a little perspective, will undoubtedly be placed among the great symphonies and will be found with those which have reached celebrity on musical qualities alone.

Fritz Kreisler, the soloist of the evening, was in superb form and fairly outdid himself in his interpretation of the Brahms Concerto in D Major. Kreisler's art is that of which it is impossible to say anything new. He has been lauded so persistently that there is nothing left to say. He is probably the greatest volinist of his day, possessing infinitely more vitality and brilliancy than does the intrepid Ysaye, and a ringing tone that fairly melts in legato passages. His cadenzas were marvels of scintillating technique, yet technique with a soul as well as a body.

The audience was fairly tumultuous in its manifestations of delight and gave the orchestra as well as Kreisler a great welcome.

[74]

From PRESS
Address: Philadelphia, Pa.
Date

Establi 84

BOSTON SYMPHONY, KREISLER SOLOIST

Violinist Plays Brahms' Concerto and Orchestra Gives Mahler's Symphony.

PROGRAM.
Mahler..Symphony in C sharp minor, No. 5
Brahms.
Concerto in D major, for violin and orchestra, Op. 77.
Conductor.........Dr. Karl Muck
Soloist—Fritz Kreisler.

The Boston Symphony gave the second concert of its series at the Academy of Music last evening, with Fritz Kreisler as the soloist. There were but two numbers on the program, Mahler's Fifth Symphony in C sharp minor, and Brahm's Concerto in D major. Kreisler is so great an artist that he distinguishes and makes acceptable any program, and in anticipation of his appearance the audience sat patiently through the long-drawn-out Mahler work, which is notable mainly for the amount of hard work it exacts from the orchestra. For an hour and a quarter the instruments are kept constantly employed, working at times to the limit of their endurance, and much of this ponderous work is a problem as to the meaning the composer intended to convey.

Symphony Unintelligible.

Mahler was always averse to explanatory program notes, and he probably had in mind, in taking this view, the writing of just such an involved combination of themes, elaborated frequently beyond recognition, and harmony in combinations not easily grasped through the rapidity with which they are presented. The C-sharp minor is modern in construction and idea; at least it is intended to be, for the composer has followed, except at rare instances, the big exponents of the modern school. But he also allows himself occasionally to run into melody, as if through forgetfulness, only to drift deeper into musical intricacies of almost every character.

The Dead March, which opens the Symphony, is admirable, and as it constitutes the better part of the first movement, it makes this movement emphatic to the average music lover. It also contains a fine solo for the 'cello. Most of the scherzo movement is in waltz time, and the melody played by the strings, with harp accompaniment, in the adagietto movement, is the most enjoyable part of the long work. The trying ordeal through which Conductor Muck and his men passed in presenting this work deserved the three recalls that the conductor received.

Kreisler's Masterly Playing.

Kreisler's playing of the Concerto was in the masterly style of this greatest of violinists. He has never played better and consequently the audience was given a most delightful treat of melody, not only executed with the skill of the master, but with the soul that makes every note penetrate to the innermost part and stirs and thrills and evokes enthusiasm and admiration of a master whose perfection of art surpasses that of any other public performer on the instrument.

Dr. Muck deserves great credit for the way he handled both compositions [illegible]

INQUIRER
Philadelphia, Pa.
DEC 2

884

HE BOSTON ORCHESTRA

at the Academy of Music
h Fritz Kreisler as Soloist

were only two numbers on the in which the Boston Symphony was heard by a large audience Academy of Music last evening. ne was Mahler's symphony in C sharp minor No. 5, and the other was Brahms' violin concerto. It was owing to the ngth of the Mahler composition that these two were sufficient to occupy the evening. This gigantic work plays for considerably over an hour and it may be doubted whether there were many present who would not greatly have preferred a normal kind of program. To listen for more than an hour with the careful attention which music of this character to be at all appreciated demands, is a strain to which only few are easily equal, and it must be said that Mahler's score does not adequately repay the mental exertion on the part of the listener which it exacts.

Some of the thematic material which it engages is ingratiating and sympathetic and it contains some deeply impressive climaxes in which a splendid effect is reached, but it would be a mere affectation to deny that owing to its excessive length it becomes wearisome before the end is reached. It was admirably done. Director Karl Muck conducted its performance con amore and did not permit any of the beauty or the significance of the score to escape a striking and effective exhibition. Mr. Fritz Kreisler, the distinguished violinist was the assisting artist of the occasion. His selection was the concerto of Brahms, a noble work which needs, however, if it is to be saved from a suggestion of aridity just the kind of eloquent and dignified and keenly analytical interpretation which it received at Mr. Kreisler's hands last night.

In the opinion of many whose judgment, being based on a competently intelligent appreciation is entitled to respe Fritz Kreisler is the greatest of livi ists, and even those who may tement as too sweeping at he has no super his sentiment, ble. He pos that in stinction. nat is hent and erpreta formance to ought onal, while ne m the Brahms nts intellectuality who are very far from being noble music so vilege indeed.

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POST
Washington, D. C.
DEC 3 1913

84

HEAR FRITZ KREISLER

Violinist and Boston Symphony Give Russian Concert.

a capacity audience which has be e an established fact with this organ tion, the Boston Symphony Orchestra, under Dr. Karl Muck, gave its second concert of the season at the National Theater yesterday afternoon, with the eminent violinist, Fritz Kreisler, as soloist. Mr. Kreisler won a veritable ovation by his masterly interpretation of the solo part of the great Tschaikowsky concerto in D major, Op. 35. He was commandingly virile, playing with a warmth and color which gave great variety to the beauty of his tone, while his rhythm was captivating. His is a big art, and he handles with ease this composition that had made Tschaikowsky himself look despairingly around Europe for a violinist who could adequately play it.

The concerto gives first to the solo instrument a decisive theme, rather Spanish in its rhythm. This is in marked contrast to the exquisite beauty of the second theme in which Mr. Kreisler's subtle tone brought out the pianissimo passages with rare shading. These themes were elaborated into most intricate virtuoso work, which, nevertheless, held ever to their rich tonal beauty. The cadenza particularly marked the absolute purity of tone, and in the sweeping return to the first theme the orchestra again took up the accompanying passage with a fineness and delicacy that was infinitely gratifying. Throughout the concerto Dr. Muck was notably appreciative of every mood. In the andante a canzonetta, as it is called, the delicacy of the orchestra and the tonal values of Mr. Kreisler were in absolute accord. The finale, which is distinctively Russian, was bizarre, vital, alive. It included virtuosity, great depth of feeling, clarity of tone, and worked up with absolute unity to what was really a delirious climax.

The Beethoven Pastoral Symphony, which opened the program, is a joy to think back upon, with its serenity and peace, and the quiet hum of rural nature that pervades it, where the birds sing and the pipes play, and rugged peasants dance. The alternate dominance of the different instruments displayed a real perfection of balance in the parts, and the scenic thunderstorm gave some notable rushing crescendos and diminuendos.

The Weber "Jubel" overture closed the program invigoratingly, bringing the audience to its feet in the last exposition of the German national air, which to us is "My Country, 'Tis of Thee." The martial character and the tender dainty interlude were charmingly contrasted.

J. MacB.

TIMES

dress: Washington, D. C.

DEC 3 1913

ished:

BOSTON SYMPHONY PLAYS TO CAPACITY

Organization, Under Dr. Karl Muck, and Fritz Kreisler, Violinist, Well Received.

A capacity audience attended the second concert of the Boston Symphony Orchestra at the National Theater yesterday afternoon. Dr. Karl Muck brought out the finest shades of feeling in his orchestra, which played with consummate purity and artistic finish.

The Sixth, or Pastoral Symphony of Beethoven, was superbly rendered. It has been aptly said that this symphony "suggests the rustic calm and the tranquillity of the soul in contact with nature." The first movement, Allegro in F Major, has a woodland character, and its placid flowing melody blends into the second movement, a beautiful Andante with its song of the brook and trilling of birds. The cuckoo, quail and nightingale are plainly heard. The third movement suggests a rustic dance, with a [illegible] band of musicians. The gay[illegible] is interrupted [illegible] portraying in tone pictures lightning, thunder and the rain. A clarinet call voices the thankful feelings after the storm is over, and the symphony closes with a burst of joyfulness.

The Tschaikowsy Concerto in D Major has seldom been played with greater mastery than by the brilliant artist Fritz Kreisler, violin soloist of the concert. With virile surety of touch and full beauty of tone and technique, he gave a superb rendition of this most difficult of concertos. The martial theme of the first movement was embroidered by florid passage work for the solo violin, and a cadenza which gave him full opportunity to display his marvelous artistry.

The second movement opens with the plaintive melancholy note that hearers have grown accustomed to associate with Tschaikowsky's music. It is a ritornello almost like a love-song of passionate pleading. Kreisler's interpretation was full of sublime poetry and ineffable beauty. The finale is a rondo based on two Russian dance-themes, insistently repeated, in rhymthic measures. The wild dance is interrupted by a plaintive duet for violin and 'cello, and then the dance is resumed with full vigor.

The concert was brought to a close with the brilliant Jubel Overture, in E Major, of Weber. As the strains of the national hymn "Heil dir im Siegerkranz" rang out in broadly sustained chords, the audience, mistaking this theme for "My Country 'Tis of Thee," rose to its feet.

The next concert will take place Tuesday afternoon, January 6, 1914.

J. M.

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date

Est

BOSTON CO. INTERPRETS MOHLER'S SYMPHONY

Presents Fifth Work of Noted Composer and Conductor in Masterful Manner

OVERCOMES PITFALLS

Many Difficult Parts Fail to Affect Organization's Rendition

GUSTAV MAHLER, whose fifth symphony was played by the Boston Orchestra at the Academy of Music last evening, was so eminent as a conductor that Americans especially have been inclined to overlook his remarkable gifts as a composer. It was this kind of neglect which helped to bring on the bitter

[illegible] musical director, but he objected to an insufficiency of rehearsals. The New York Philharmonic, of which he became conductor, is said to have worried him with petty administrative details. Mahler was in bad health. It was his wish to die in Vienna, and the end did come there in 1911.

His posthumous fame grows. His nine symphonies contain much wonderful modern music despite the sin of prolixity of which they are sometimes guilty. Their influence, too, has been somewhat handicapped by difficulty of interpretation. The Boston Symphony is, therefore, an excellent instrument for the exploitation of Mahler's music.

This was eloquently demonstrated last evening, when the pitfalls of the "giant" symphony in C sharp minor were overcome in masterly style. The work plays for an hour and ten minutes. But in this case, happily, length does not mean dullness. Many moods are graphically depicted in the score.

There is a solemn funeral march, a passionate tempestuous movement; a contrasting scherzo; a lovely, calm adagietto, a blithe rondo and a triumphant finale.

The symphony is in three parts, some of which have minor divisions. The polyphony is exceedingly intricate, and all the resources of a large, modern orchestra are employed with amazing skill.

Doctor Muck's reading of the score was finely lucid and in keenest sympathy with the spirit of the work. Attempts have been made to interpret the symphony as program music, and its "story" has even been told in a brochure twenty-three pages long. But Mahler was emphatically opposed to the policy of attributing concrete meanings here to his harmonic ideas, after the favorite fashion of Richard Strauss. He desired the Fifth Symphony to be heard as "absolute music."

One other number only occupied the program. This was the thoughtful violin concerto in D major, by Brahms, played in this instance by Fritz Kreisler, who made his third appearance here this season. Able critics regard Mr. Kreisler as the first violinist of the period. If one set aside Eugene Ysaye, in his exceptional Promethean mood, this verdict seems just.

The work was written for Joachim, but it is doubtful if that great artist interpreted it any better than did Mr. Kreisler last evening. There was the most exquisite tone production in the adagio, which closely resembles a serenade; an exhibition of impeccable technique in the fantasia of the first movement, and the interpolated unaccompanied cadenza, coruscating brilliancy in the arpeggios and florid runs of the finale. The large audience applauded with justified enthusiasm.

WANT NEW BRIDGE

From HERALD
Address: Washington, D. C.
Date DEC 3 1913

Establ

$100,000.

PASTORAL SYMPHONY IS ADMIRABLY GIVEN

Boston Organization Scores Success in Work of Beethoven at Its Second Concert.

ENCORES FOR FRITZ KREISLER

The second of the Boston Symphony Orchestra series of concerts for this season was given yesterday afternoon at the National Theater. Beethoven's Pastoral Symphony (No. 6) was given, and Fritz Kreisler played Tchaikowsky's D major Concerto, opus 35. The program ended with Weber's "Jubel" overture.

The Sixth Symphony is universally beloved by concert-goers. In the first place, it is full of melodic beauty of an idyllic character; then there is a great deal of reiteration of short, simple themes, impressing rhythmic phrases upon the mind; there is a delightful freshness and frankness—no mystery, no subtlety—about everything; it is all nature made audible and musical. Even the storm-scene music, elementally furious though it is, is not tragic. It is, one might almost say, an optimistic storm.

The work is so rich in rustic poetic suggestion as to challenge exaggeration. But Dr. Muck is far too great a musician to overreach his privileges as a conductor, and in every part of the work consummate skill in the management of the instrumentation goes hand in hand with a judicious but fully adequate portrayal of every mood. His playing of the storm scene was especially remarkable for the suggestion of tempest pushed to the bounds of good taste, yet never for a moment becoming cheaply descriptive. The entire work, from the first to the last measure, was given as it has rarely been given in Washington.

Mr. Kreisler is well recognized as one of the princes of violinists. Even the uninitiated feel the indefinable charm of power expressed in the masterly poise and balance, the pure and flawless tone and the clear-cut, incisive phrasing of Mr. Kreisler's art. He has a masterly way with the violin, as one who determines to declare rather than coaxingly reveal its endless magic. Although the most intricate difficulties seem as nothing to him, he does not lend himself to mere virtuosity. A fine play of light and shade and sobriety of expression are, together with his masterly bowing and phrasing, his great glories. He does not dwell lingeringly on the beautiful singing of his violin; he does not paint with great richness, nor has he the subtle conception of the mysterious, such as hypnotise the memory and intoxicate the senses. He is serene, magnificent, full of a fiery energy, and of a solid musical understanding. Mr. Kreisler was recalled four or five times.

From PUBLIC LEDGER
Address Philadelphia
Date 2 1913

Esta

BOSTON SYMPHONY WITH KREISLER

Mahler's "Giant" Symphony and Brahm's Concerto Magnificently Played.

TRIUMPH FOR DR. MUCK

PROGRAM.

Mahler.....Symphony in C sharp minor, No. 5
Brahms,
Concerto in D major for violin and orchestra

In the third of a century during which it has given its annual series of concerts in the Academy the Boston Symphony Orchestra has probably never played better than it played—against villainous weather conditions for strings and valves—last evening. It had assigned itself one of the noblest of instrumental texts in the magnificent "Giant" symphony of Gustav Mahler—popularly so called possibly because of its length, but better deserving the title by its commanding stature in comparison with almost any symphony work that can be cited of modern composition. It is the utterance of a great and a misunderstood life writing itself out in music of a passionate sincerity, a profound intellectuality and withal a poet's sense of the beauty that dwells in deep retreats.

Every player in the orchestra gave himself to the interpretation with a passionate sincerity comparable to the inspired conviction of the writer as he penned this tremendous work of the creative imagination; and though the symphony took 70 minutes to play, there was not a moment when the inspiration flagged or when the hearer felt the sense of surfeit, though it was no easy task to take in the whole length and breadth of a work of such ample dimensions at first hearing. Posterity must surely accord it a place with the greatest music that has been given to the world; it seems to belong in the aristocracy with Bach's Mass in B minor and the masterpieces of Beethoven. Each man in the playing gave himself to the inner subtleties of the architecture as though in the rehearsal he had learned to love the exquisite individualization of his own instrument. This symphony could only have been by one unerringly acquainted with the utmost and the best that the voices of the several choirs can accomplish.

FUNERAL MARCH FIRST.

The first of the three subdivided movements is a funeral march that opens with the thrilling archangelic challenge of the trumpet. After the measured, deliberate pace of pensive meditation, the brasses hurl themselves like the sea against the brave swimming of the violins. 'Cellos and violins engage in cantabile dialogue. As the voices diminish to a murmur, there recurs the beautiful cry of the trumpet. Upon the aroused anger of tympani and basses there follows the lighter altercation of the pizzicato of the second violins and a return to serene philosophy of the 'cellos as that of a "faith that looks through death." The relief of the somewhat lighter mood of the scherzo, with an episode of idealized waltz rhythm, still holds to the heroic pattern of such Olympian relaxation as Brahms gives us in similar movements. Then comes the most affecting and beautiful portion of the celestial entity, in the spiritual exaltation of the adagietto of the last movement, which, by the composer's direction, is to be played "very slowly."

The successive entrance of violins, 'cellos and violas upon the enunciation of the solemn theme was as though he who created these harmonies beheld—like Handel—the "heavens opened" and saw at last the meaning of the fevered riddle of his life. The concluding fugue, worthy of Reger's consummate engineering, rises to a magnificent climax that stirred the immense audience to repeated recalls of Doctor Muck, who bade the players rise in recognition of the tribute to the genius of their endeavor.

In bringing out every delicate shade and accent, every subtle nuance of the score, Doctor Muck outdid himself, and each man played as though his own soul hung on the oboe's luscious quaver, the horn's muffled clarity, the tracery of the harp and the running violins. There was no structural weakness evident anywhere. It was as perfect a reading as the ear and the mind could ask.

KREISLER THE SOLOIST.

Fritz Kreisler was the soloist. He played with fire and feeling, and his violin was absolutely one with the orchestra's already established unity.

He could not have chosen a more satisfactory work for the revelation of the best qualities of his art than this monumental D Major Concerto of Brahms, and into the playing he put all of his resolute and manly personality, his technical wizardry, his discerning sense of values, the scholarship on which his excellence as a performer is solidly grounded.

The cadenza gave to the violin the authority and resonance of a small orchestra, and in this original composition Kreisler had caught exactly the character of the context.

The oboe in the adagio was admirably handled, but it was at all times a particular delight to notice the absolute community of purpose between the soloist and the instrumental background.

Kreisler played as though he felt the occasion, and he rose to the heights of a commanding inspiration. It is scarcely possible to imagine a concert in all particulars [illegible] worthy to be [illegible]

From POST
Address: Washington, D. C.
Date NOV 30 1913

Esta 34

Boston Symphony Orchestra.

Fritz Kreisler, who has fully vindicated the claim of his friends that he is the foremost living violinist, will be the soloist at the second Boston Symphony concert, which will be given in the New National Theater next Tuesday afternoon at 4:30. Kreisler's success this year has far surpassed anything he has enjoyed in America before. The musical public, fully realizing the gifts of this great artist, has been flocking to his concerts in large numbers. He will play here Tschaikowsky's concerto for violin in D major, which has become one of the standard pieces of violinistic literature.

The symphony will be the lovely "Pastorale" of Beethoven. This is Beethoven's only vesture into the field of frankly programmatic music. It is interesting to note that in this symphony Beethoven with his comparatively simple and primitive means achieves pictorial results in music at least as vivid as composers of today do with the huge paraphernalia of the modern orchestra. The other number will be Weber's "Jubilee" overture.

Maggie Teyte.

From EVENING STAR
Address: Washington, D. C.
Date NOV 30 1913

1884

Boston Symphony Tuesday.

Fritz Kreisler, the eminent violinist, will be the soloist at the second Boston Symphony concert at the New National Theater next Tuesday afternoon at 4:30 o'clock.

Kreisler is in America on a tour which will reach into May, and next week he is devoting his services entirely to the Boston Symphony Orchestra on its second southern trip. He will play Tschaikowsky's concerto for violin in D major.

The symphony will be the "Pastorale" of Beethoven. The other number will be Weber's "Jubilee Overture."

The patronage of the Boston Symphony concerts this season represents the same enthusiastic welcome that the organization has enjoyed for years.

ADVERTISER.

CEMBER 9.

BAR NEGROES FROM CONCERTS

CAPITAL SEGREGATION TAKES A NEW FORM

BOSTON SYMPHONY ORCHESTRA "RESERVED"

Guarantors of Five Appearances at Capital, It Is Claimed, Have Not Welcomed Subscriptions From Wealthy Colored Residents of Washington.

By John Lorance.

WASHINGTON, Dec. 8.—An extraordinary piece of information that has come out in Washington is the refusal to permit colored persons to hear the Boston Symphony Orchestra, which gives five concerts in Washington in the course of the winter and which concerts are the greatest musical and social events of their kind in Washington.

They take the place of the grand opera in Boston and New York.

The success of the concerts is made certain by a guarantee fund, and those who subscribe are given the right to purchase tickets to the concerts.

The concerts are now so popular in Washington that the seating capacity of Washington's largest theatre is absorbed by those subscribing to the guarantee fund.

Rarely is a ticket for sale to the public.

Heretofore the colored persons of Washington have been solicited to subscribe to the guarantee fund and thus have they obtained tickets to hear the concerts. This winter, however, they were denied the privilege of subscribing and hence they find themselves without tickets to the concerts and the possibility of getting them. Many of them are wealthy or earn substantial salaries, such as the principals of schools, and many of them have a cultivated taste for music, in which heretofore they have been materially assisted by white lovers of music. The Boston Symphony management is not so much blamed for the present situation as the local managers of the guarantee fund. It is another outbreak of the local race prejudice.

[75]

From TIMES
Address: Washington, D. C.
Date DEC 3 1913

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The Sixth, or Pastoral Symphony of Beethoven, was superbly rendered. It has been aptly said that this symphony "suggests the rustic calm and the tranquillity of the soul in contact with nature." The first movement, Allegro in F Major, has a woodland character, and its placid flowing melody blends into the second movement, a beautiful Andante with its song of the brook and trilling of birds. The cuckoo, quail and nightingale are plainly heard. The third movement suggests a rustic dance, with its village band of musicians. The gayety is interrupted by [illegible] ally portraying in tone pictures lightning, thunder and the rain. A clarinet call voices the thankful feelings after the storm is over, and the symphony closes with a burst of joyfulness.

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J. M.

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date

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Many Difficult Parts Fail to Affect Organization's Rendition

GUSTAV MAHLER, whose fifth symphony was played by the Boston Orchestra at the Academy of Music last evening, was so eminent as a conductor that Americans especially have been inclined to overlook his remarkable gifts as a composer. It was this kind of neglect which helped to bring on the bitter [illegible]

The Metropolitan wanted him for a musical director, but he objected to an insufficiency of rehearsals. The New York Philharmonic, of which he became conductor, is said to have worried him with petty administrative details. Mahler was in bad health. It was his wish to die in Vienna, and the end did come there in 1911.

His posthumous fame grows. His nine symphonies contain much wonderful modern music despite the sin of prolixity of which they are sometimes guilty. Their influence, too, has been somewhat handicapped by difficulty of interpretation. The Boston Symphony is, therefore, an excellent instrument for the exploitation of Mahler's music.

This was eloquently demonstrated last evening, when the pitfalls of the "giant" symphony in C sharp minor were overcome in masterly style. The work plays for an hour and ten minutes. But in this case, happily, length does not mean dullness. Many moods are graphically depicted in the score.

There is a solemn funeral march, a passionate tempestuous movement; a contrasting scherzo; a lovely, calm adagietto, a blithe rondo and a triumphant finale.

The symphony is in three parts, some of which have minor divisions. The polyphony is exceedingly intricate, and all the resources of a large, modern orchestra are employed with amazing skill.

Doctor Muck's reading of the score was finely lucid and in keenest sympathy with the spirit of the work. Attempts have been made to interpret the symphony as program music, and its "story" has even been told in a brochure twenty-three pages long. But Mahler was emphatically opposed to the policy of attributing concrete meanings here to his harmonic ideas, after the favorite fashion of Richard Strauss. He desired the Fifth Symphony to be heard as "absolute music."

One other number only occupied the program. This was the thoughtful violin concerto in D major, by Brahms, played in this instance by Fritz Kreisler, who made his third appearance here this season. Able critics regard Mr. Kreisler as the first violinist of the period. If one set aside Eugene Ysaye, in his exceptional Promethean mood, this verdict seems just.

The work was written for Joachim, but it is doubtful if that great artist interpreted it any better than did Mr. Kreisler last evening. There was the most exquisite tone production in the adagio, which closely resembles a serenade; an exhibition of impeccable technique in the fantasia of the first movement, and the interpolated unaccompanied cadenza, coruscating brilliancy in the arpeggios and florid runs of the finale. The large audience applauded with justified enthusiasm.

From HERALD
Address: Washington, D. C.
Date

$100,000.

PASTORAL SYMPHONY IS ADMIRABLY GIVEN

Boston Organization Scores Success in Work of Beethoven at Its Second Concert.

ENCORES FOR FRITZ KREISLER

The second of the Boston Symphony Orchestra series of concerts for this season was given yesterday afternoon at the National Theater. Beethoven's Pastoral Symphony (No. 6) was given, and Fritz Kreisler played Tchaikowsky's D major Concerto, opus 35. The program ended with Weber's "Jubel" overture.

The Sixth Symphony is universally beloved by concert-goers. In the first place, it is full of melodic beauty of an idyllic character; then there is a great deal of reiteration of short, simple themes, impressing rhythmic phrases upon the mind; there is a delightful freshness and frankness—no mystery, no subtlety—about everything; it is all nature made audible and musical. Even the storm-scene music, elementally furious though it is, is not tragic. It is, one might almost say, an optimistic storm.

The work is so rich in rustic poetic suggestion as to challenge exaggeration. But Dr. Muck is far too great a musician to overreach his privileges as a conductor, and in every part of the work consummate skill in the management of the instrumentation goes hand in hand with a judicious but fully adequate portrayal of every mood. His playing of the storm scene was especially remarkable for the suggestion of tempest pushed to the bounds of good taste, yet never for a moment becoming cheaply descriptive. The entire work, from the first to the last measure, was given as it has rarely been given in Washington.

Mr. Kreisler is well recognized as one of the princes of violinists. Even the uninitiated feel the indefinable charm of power expressed in the masterly poise and balance, the pure and flawless tone and the clear-cut, incisive phrasing of Mr. Kreisler's art. He has a masterly way with the violin, as one who determines to declare rather than coaxingly reveal its endless magic. Although the most intricate difficulties seem as nothing to him, he does not lend himself to mere virtuosity. A fine play of light and shade and sobriety of expression are, together with his masterly bowing and phrasing, his great glories. He does not dwell lingeringly on the beautiful singing of his violin; he does not paint with great richness, nor has he the subtle conception of the mysterious, such as hypnotize the memory and intoxicate the senses. He is serene, magnificent, full of a fiery energy, and of a solid musical understanding. Mr. Kreisler was recalled four or five times.

From PUBLIC LEDGER
Address Philadelphia
Date

BOSTON SYMPHONY WITH KREISLER

Mahler's "Giant" Symphony and Brahm's Concerto Magnificently Played.

TRIUMPH FOR DR. MUCK

PROGRAM.

Mahler.....Symphony in C sharp minor, No. 5
Brahms,
Concerto in D major for violin and orchestra

In the third of a century during which it has given its annual series of concerts in the Academy the Boston Symphony Orchestra has probably never played better than it played—against villainous weather conditions for strings and valves—last evening. It had assigned itself one of the noblest of instrumental texts in the magnificent "Giant" symphony of Gustav Mahler—popularly so called possibly because of its length, but better deserving the title by its commanding stature in comparison with almost any symphony work that can be cited of modern composition. It is the utterance of a great and a misunderstood life writing itself out in music of a passionate sincerity, a profound intellectuality and withal a poet's sense of the beauty that dwells in deep retreats.

Every player in the orchestra gave himself to the interpretation with a passionate sincerity comparable to the inspired conviction of the writer as he penned this tremendous work of the creative imagination; and though the symphony took 70 minutes to play, there was not a moment when the inspiration flagged or when the hearer felt the sense of surfeit, though it was no easy task to take in the whole length and breadth of a work of such ample dimensions at first hearing. Posterity must surely accord it a place with the greatest music that has been given to the world; it seems to belong in the aristocracy with Bach's Mass in B minor and the masterpieces of Beethoven. Each man in the playing gave himself to the inner subtleties of the architecture as though in the rehearsal he had learned to love the exquisite individualization of his own instrument. This symphony could only have been by one unerringly acquainted with the utmost and the best that the voices of the several choirs can accomplish.

FUNERAL MARCH FIRST.

The first of the three subdivided movements is a funeral march that opens with the thrilling archangelic challenge of the trumpet. After the measured, deliberate pace of pensive meditation, the brasses hurl themselves like the sea against the brave swimming of the violins. 'Cellos and violins engage in cantabile dialogue. As the voices diminish to a murmur, there recurs the beautiful cry of the trumpet. Upon the aroused anger of tympani and basses there follows the lighter altercation of the pizzicato of the second violins and a return to serene philosophy of the 'cellos as that of a "faith that looks through death." The relief of the somewhat lighter mood of the scherzo, with an episode of idealized waltz rhythm, still holds to the heroic pattern of such Olympian relaxation as Brahms gives us in similar movements. Then comes the most affecting and beautiful portion of the celestial entity, in the spiritual exaltation of the adagietto of the last movement, which, by the composer's direction, is to be played "very slowly."

The successive entrance of violins, 'cellos and violas upon the enunciation of the solemn theme was as though he who created these harmonies beheld—like Handel—the "heavens opened" and saw at last the meaning of the fevered riddle of his life. The concluding fugue, worthy of Reger's consummate engineering, rises to a magnificent climax that stirred the immense audience to repeated recalls of Doctor Muck, who bade the players rise in recognition of the tribute to the genius of their endeavor.

In bringing out every delicate shade and accent, every subtle nuance of the score, Doctor Muck outdid himself, and each man played as though his own soul hung on the oboe's luscious quaver, the horn's muffled clarity, the tracery of the harp and the running violins. There was no structural weakness evident anywhere. It was as perfect a reading as the ear and the mind could ask.

KREISLER THE SOLOIST.

Fritz Kreisler was the soloist. He played with fire and feeling, and his violin was absolutely one with the orchestra's already established unity.

He could not have chosen a more satisfactory work for the revelation of the best qualities of his art than this monumental D Major Concerto of Brahms, and into the playing he put all of his resolute and manly personality, his technical wizardry, his discerning sense of values, the scholarship on which his excellence as a performer is solidly grounded.

The cadenza gave to the violin the authority and resonance of a small orchestra, and in this original composition Kreisler had caught exactly the character of the context.

The oboe in the adagio was admirably handled, but it was at all times a particular delight to notice the absolute community of purpose between the soloist and the instrumental background.

Kreisler played as though he felt the occasion, and he rose to the heights of a commanding inspiration. It is scarcely possible to imagine a concert in all particulars [illegible] worthy to be heard [illegible]

From POST
Address: Washington, D. C.
Date NOV 30 1913

Boston Symphony Orchestra.

Fritz Kreisler, who has fully vindicated the claim of his friends that he is the foremost living violinist, will be the soloist at the second Boston Symphony concert, which will be given in the New National Theater next Tuesday afternoon at 4:30. Kreisler's success this year has far surpassed anything he has enjoyed in America before. The musical public, fully realizing the gifts of this great artist, has been flocking to his concerts in large numbers. He will play here Tschaikowsky's concerto for violin in D major, which has become one of the standard pieces of violinistic literature.

The symphony will be the lovely "Pastorale" of Beethoven. This is Beethoven's only vesture into the field of frankly programmatic music. It is interesting to note that in this symphony Beethoven with his comparatively simple and primitive means achieves pictorial results in music at least as vivid as composers of today do with the huge paraphernalia of the modern orchestra. The other number will be Weber's "Jubilee" overture.

Maggie Teyte.

From EVENING STAR
Address: Washington, D. C.
Date [illegible] 1913

Boston Symphony Tuesday.

Fritz Kreisler, the eminent violinist, will be the soloist at the second Boston Symphony concert at the New National Theater next Tuesday afternoon at 4:30 o'clock.

Kreisler is in America on a tour which will reach into May, and next week he is devoting his services entirely to the Boston Symphony Orchestra on its second southern trip. He will play Tschaikowsky's concerto for violin in D major.

The symphony will be the "Pastorale" of Beethoven. The other number will be Weber's "Jubilee Overture."

The patronage of the Boston Symphony concerts this season represents the same enthusiastic welcome that the organization has enjoyed for years.

1884

ADVERTISER.
CEMBER 9.

BAR NEGROES FROM CONCERTS

CAPITAL SEGREGATION TAKES A NEW FORM

BOSTON SYMPHONY ORCHESTRA "RESERVED"

Guarantors of Five Appearances at Capital, It Is Claimed, Have Not Welcomed Subscriptions From Wealthy Colored Residents of Washington.

By John Lorance.

WASHINGTON, Dec. 8.—An extraordinary piece of information that has come out in Washington is the refusal to permit colored persons to hear the Boston Symphony Orchestra, which gives five concerts in Washington in the course of the winter and which concerts are the greatest musical and social events of their kind in Washington.

They take the place of the grand opera in Boston and New York.

The success of the concerts is made certain by a guarantee fund, and those who subscribe are given the right to purchase tickets to the concerts.

The concerts are now so popular in Washington that the seating capacity of Washington's largest theatre is absorbed by those subscribing to the guarantee fund.

Rarely is a ticket for sale to the public. Heretofore the colored persons of Washington have been solicited to subscribe to the guarantee fund and thus have they obtained tickets to hear the concerts. This winter, however, they were denied the privilege of subscribing and hence they find themselves without tickets to the concerts and the possibility of getting them. Many of them are wealthy or earn substantial salaries, such as the principals of schools, and many of them have a cultivated taste for music, in which heretofore they have been materially assisted by white lovers of music. The Boston Symphony management is not so much blamed for the present situation as the local managers of the guarantee fund. It is another outbreak of the local race prejudice.

BOSTON GLOBE

DECEMBER 8,

KREISLER PLAYS IN SUPERB FASHION

His Program Features 18th Century Music.

Second Sunday Evening Concert at the Boston Opera House.

The consummate art of Fritz Kreisler brought together an audience yesterday afternoon sufficient to fill Symphony Hall to its utmost capacity despite the untoward weather. With an entire program to manipulate to his liking the great violinist had an opportunity to humor his archaic tastes to the full and to bring to light some of the gems of the old masters, moldy and dustladen upon the covers it may be, but raidant and resplendent in spirit, that may have rewarded his search among the ancient archieves of the libraries.

Mr Kreisler played music yesterday from a group of composers who dwelt upon this earth during the 17th or 18th centuries, during parts thereof or both—Friedmann Bach, Couperin, Pugnani, Corelli, Cartier, Tartini. These ancient gentlemen all would wear the opprobrious title of "classicists," according to the usual methods of cataloging, and classical music by all accepted tenets is held to be the bane of the multitudes, yet here was an audience essentially popular and general in character, that applauded the violinist tumultously at every opportunity, urging a repetitioned of one number and insisting upon that of another.

Mr Kreisler accomplishes with apparent unconcern that which the student knows to be of enormous difficulty, yet discussion of his mechanical mastery of his instrument ceased to be timely seasons ago. The violinist, now in the early noonday of his ascendency, was in excellent spirits. He chose pieces by these old masters by turn grave and gay, and made his instrument the translator of their thoughts, their smiles, their pretty conceits, their adorable artificialties, their pompous flourishes and their tears.

What could have been more exquisite than the lightness, inimitable grace and elegance of the air and stately dance of Louis XIII by Couperin? This was Louis, first violinist in the King's band, and eldest of three brothers, all musicians. Cartier's "The Hunt" is an exquisite miniature. Its composer was the son of a dancing master, which may explain his lively sense of rhythm. He also made known in Paris the old Italian masters—Corelli and Tartini—by finding time from his duties as a member of Emperor Napoleon's private band to edit revisions of their works.

They, too, were on Mr Kreisler's program. The set of variations by the latter were of surpassing brilliance, and Corelli's Sarabande showed his gift of melody.

In the second group were Gluck's Melody in D Minor, played with a noble repose, and Schumann's Romance in A Major with intimacy and tenderness. Mozart's Rondo was sparkling in its freshness. Mr Kreisler's own Caprice and three caprices by Paganini finished the program. It was an afternoon of supreme interpretation by an artist who is more than an eminent violinist.

BOSTON POST,

DECEMBER 8, 191

KREISLER RECITAL

Fritz Kreisler, playing yesterday afternoon in Symphony Hall, again attracted an audience of exceptional numbers, which applauded the violinist to the echo, and remained for more long after the programme as announced had come to an end. Mr. Kreisler, as usual, played a number of pieces of old music, as arranged by him for the violin. There is perhaps no other violinist now before the public who can accomplish so much with this music of a bygone time. Mr. Kreisler's tone is so beautiful that he would win hundreds of admirers for this reason alone, even if he used this tone to less artistic purposes than that to which he consecrates it. The technical finish and the inborn taste which he always displays in interpretation are especially desirable in interpreting music by Couperin, Cartier, Pugnani or Corelli and Tartini, or even the more modern Friedmann Bach. J. S. Bach's suite in E major, and Schumann, Mozart and Paganini added other desirable and contrasting elements to the programme.

BOSTON HER

DECEMBER 8, 1

KREISLER AT SYMPHONY HA

Violinist Pleases Crowded House with Exhibition of His Genius.

Mr. Kreisler gave a recital yesterday afternoon at Symphony Hall. The program was as follows: J. S. Bach, suite in E major; F. Bach, Grave; Couperin, Chanson Louis XIII. et Pavane; Pugnani, Prelude and Allegro; Corelli, Sarabande et Allegretto; Cartier, La Chasse; Tartini, Variations; Gluck, Melody in D minor; Schumann, Romance in A major; Mozart, Rondo, G major; Kreisler. Caprice Viennois; Paganini, Three Caprices in B flat major, B minor, A minor.

Mr. Kreisler gave delight by the art and eloquence of his playing to an audience which crowded the hall. His interpretative genius was displayed in the old-world pieces in themselves decorative, not emotional, but heightened in significance by his performance.

After the serene beauty of Bach's Grave the pieces by Couperin were played with exquisite delicacy and finesse, while there was much more in Mr. Kreisler's interpretation of Pugnani's Prelude and Allegro than mere purity of style. A remarkably effective performance of La Chasse was a feature of the concert and the violinist was generous in repeating it.

As is customary in the playing of this admirable artist, there was throughout the afternoon haunting beauty of tone, poetic phrasing, brilliance and fire. The unfeigned modesty of Mr. Kreisler's bearing, the simplicity and directness with which he expresses himself artistically are, too, irresistible.

Recalled again and again, he lengthened the program. Mr. Lamson played sympathetic accompaniments.

HERALD,

DECEMBER 7,

KREISLER TODAY

The feature of the program which Mr. Kreisler will present in Symphony Hall this afternoon will be the group of his favorite 17th and 18th century composers. It is unnecessary to inquire closely into the tradition that K ran across most of this music in an old Benedictine monastery in Austria. It is sufficient to know that by reviving this delightful music he has made of violin recitals something well worth hearing, for these old composers were melodists in the full sense of the word.

The composers thus represented will be Bach and his son, Friedmann; the Frenchmen Couperin and Cartier, and the Italians Pugnani, Corelli and Tartini. The program begins with Bach's suite in E-major, and includes also pieces by Gluck, Schumann, Mozart, Kreisler and Paganini.

GOGORZA AND RAPPOLD

The appearance here of Emilio de Gogorza, after an absence of several years, will be warmly welcomed by his many friends. Mr. Gogorza is one of the most popular singers that comes to Boston. Associated with Mme. Marie Rappold, soprano of the Metropolitan Opera House, he will appear in Symphony Hall next Sunday afternoon, Dec. 14. For the last two or three years Mr. de Gogorza has been living abroad and has given up almost entirely his concert work. But this winter he is again in America singing. Mme. Rappold has not been heard here since she appeared with the Symphony Orchestra last season. The program will be announced shortly.

EIGHTH SYMPHONY

Josef Hofmann will be the soloist at the eighth Symphony rehearsal and concert next Friday afternoon and Saturday evening. He will play Schumann's Concerto. Dr. Muck has put on the program two novelties, so far as the Symphony concerts are concerned, one of which has never been heard in Boston. These are Weingartner's "Lustpiel" overture and Richard Strauss's latest work, Festival Prelude. Under the composer's direction the "Lustpiel" overture was played at a concert of the Boston Opera House orchestra last year. Strauss's "Festliches Praeludium" was written for the dedication of the new Concert Hall in Vienna last October. It calls for a large orchestra and a great organ. It has been played in America several times. The first performance was in Minneapolis by the Minneapolis Orchestra led by Mr. Oberhoffer. The program in full is as follows:

Symphony in C major, No. 1	Beethoven
"Lustpiel" overture	Weingartner
Concerto for piano	Schumann
Festliches Praeludium	Strauss

The Symphony Orchestra returned last night from its second southern trip, which was as successful as the first. Every seat was sold for every concert and many turned away. Kreisler's performance was everywhere triumphal.

SYMPHONY IN CAMBRIDGE

Fritz Kreisler was announced as soloist at the Symphony concert in Cambridge, which will be given in Sanders Theatre next Thursday evening. It has been necessary to change this, and his appearance in Cambridge has been postponed until [illegible] in the season. The [illegible] surely or-

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From EVO. STAR

Address: Baltimore, Md.

Date DEC 4 1913

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MUSIC LOVERS OUT TO HEAR SYMPHONY

Boston Orchestra Greeted By Large Crowd at the Lyric.

With Fritz Kreisler, violinist, as special soloist, the Boston Symphony Orchestra, Karl Muck conductor, gave the second of its local concerts of the season at the Lyric last night. The audience was gratifyingly large, and quite properly found much to enjoy.

Beethoven's seventh symphony was played first, then Tschaikowsky's concerto in D major, opus 35, for violin with orchestra, and Smetana's overture to the opera The Sold Bride. This is not a brilliant combination from the standpoint of program construction, and consequently the concert did not have particular pertinence.

Neither was the rendition of the music especially distinctive. It sounded occasionally like lax routine instead of concentrated thought, and faulty tuning of some of the instruments made tonal purity of the ensemble impossible. On the other hand, there was some exquisite soft playing, especially by the string instruments.

Kreisler played better than he did when he played the Brahms' concerto here with the same orchestra December 4 of last year. His conception of the Tschaikowsky concerto was better defined. His work has action, a good deal of style and fluency; but it is strong, convincing only when his intonation is pure. This is difficult, of course, especially in a composition containing manifold great difficulties like the Tschaikowsky concerto; but Kreisler is a great violinist, and should not have trouble with this, as do violinists of less caliber. It has been done by others. Without accurate intonation—faultless pitch—the most accomplished violinist does little more than saw his instrument, so far as the actual musical value of his work is concerned. This is a frank, candid criticism, based upon the standard of unfluctuatingly true pitch; it is not meant to detract one particle from the many conspicuous excellencies which have given Kreisler a conspicuous place among living violinists.

Among the pleasures of the evening were the second movement of the Beethoven symphony and the Smetana overture. The evolution of music does not seem to have any of the effect of the ravages of time upon the Beethoven movement. It is still a jewel which stands the acid, and every other test. The Smetanan overture is distinctive for the remarkable effect produced by rapid strings playing softly.

J. N. H.

PROVIDENCE SUNDAY JOURNAL,

NOVEMBER 30, 1913.

be accomplished. [illegible]

OUR NATIONAL AIR.

No Reason for Rising to German National Hymn.

To the Editor of the Sunday Journal:

In a letter to the editor of the Sunday Journal, a "music lover" objects strenuously to the rising of the audience at the last symphony concert, when Weber's Jubel Overture was played, which closes with the German anthem. He is perfectly right; but when he says that the audience rose "en masse"—he is mistaken, for there was one who had the courage of his convictions, and kept his seat, in spite of the rather unpleasant glances of the people around him, and this daring person was the writer of these lines.

When Weber composed the overture and his inspiration dictated him to finish his work with patriotic ending, he looked upon the melody as the German national hymn only, and his inspiration ought to be respected, and neither an English nor American national interpretation should be imposed upon it.

I therefore did not see the slightest reason for rising, for I have been an American citizen for the last 20 years, and the German national hymn has consequently lost its claim to my reverence. Should I hear this composition played in Germany, I should rise, with the others, partly as a matter of good manners, partly in recognition of my native country, and my love for it, a feeling that no one can ever lose, be he American, German or French, and no matter how many citizen papers he takes out.

Aside from all this, even in Germany, the true German anthem is supposed to be Deutchland, Deutchland uber Alles, (Germany, Germany above All), whose beautiful and patriotic words and sentiment are far above the one used by Weber, which addresses itself entirely to the Kaiser, totally ignoring country and people, and which, with its bombastic phraseology of no meaning whatever, smacks a good deal of Byzantism, and is woefully anachronistic from a 20th century point of view.

If I am not mistaken, the same air is also played at the close of every performance at the Providence Opera House, and the whole audience rises—to go home, and turn their backs to the musicians, surely not a mark of respect. The same feeling seems to have prevailed last Tuesday, and the ladies, who are always more practical than the men, made good use of this incident and put on their wraps and hats, and in the back rows the people immediately started to leave, instead of standing still in aweful reverence.

As far as the knowing of all the words of any national hymn is concerned, this defect might be found in all [illegible] and it is wholly immater[illegible] countries; knows all [illegible]. Neither [illegible] one

Will[illegible]

To the Editor of the Sunday Journal:

What if a large audience at the Symphony concert did stand by mistake(?) while the orchestra played "God Save the King?" Why should a few people who chanced to be "on the inside" and knew better make any fuss about it? It may be true that "the national air" of the United States is the "Star Spangled Banner," and we have no other recognized national air, but it will always be hard to keep people in their seats when what we know as "America" is played. It is undeniably English in origin, but are not many of us undeniably English, in our origin, and has any nation a mortgage on a fine tune? The fact is, "America" is superbly vocal, while "Star Spangled Banner" is singularly unvocal. Moreover, words count heavily in a national anthem, and the words of "America" have a tremendous hold upon the nation. "America" may be a mistake; but we are liable to remain in the error for many years to come.

PATRIA.

Providence, Nov. 25.

"SYMPHONY" PROGRAMMES.

Commiserations for a Benighted Intelligence on Parade.

To the Editor of the Sunday Journal.

May I have a little space in which to answer "Musiker non Troppo"? Poor man! Doomed to hear one of the finest orchestras in the world, and unable to enjoy it because it will not play "Annie Laurie" or "Old Black Joe"! Musiker is honest, and his remarks about the cheese were really funny; but if to his dutifulness as a husband, his honesty, and his sense of humor he would add a little intellectual humility, his sufferings at the Symphony concerts might be greatly alleviated.

What does he think that orchestra represents? A money-making scheme? No. It could not exist a year in its present perfection without heavy financial backing. The fad of a few millionaires? No. They could provide the orchestra, but not the audience. Something for society to go to? No. In a neighboring city thousands of working people attend at reduced prices. Such an orchestra, composed of individual artists and headed by a master-musician, really represents the highest point of musical intelligence reached by a nation. The fact that "Musiker" and hundreds of others cannot honestly enjoy it only shows how far short the average American falls, musically speaking. Such statements as "Musiker" makes in his article, the average European, especially German, would blush to make.

The Symphony Orchestra does not play popular music for the same reason that "Musiker" does not select a dandelion when he can pick a superb rose; nor buy a rhinestone when he can as easily have a diamond, nor expect a cup of water from Niagara when he can have it from the home faucet. The simple melodies he refers to have their rightful place, but why not try to understand a more, colossal music structure?

Yes, it is true that Dvorak founded a symphony on American negro melodies, but, unless "Musiker" brushes up a little, he would better stay at home on the night it is played. If he were the least bit musical (which I am afraid he is not), he would hear dozens of little melodies as charming as his favorites, woven into the grander compositions like golden threads in a great tapestry.

If he really wanted to find out what there was in this seeming "horrific display of concatenated discord," he would talk seriously with musicians, read up a bit, or even go to a preparatory lecture, if there are any this year. Then, having obtained a little understanding of the subject matter of big compositions, if he honestly dislikes the programme, he can still say so—but intelligently.

This much "Musiker" can do. Try to enjoy the orchestra simply, a sound (he has admitted that it is rather pleasing at times). Listen for the heavenly sweetness of the violins, the richness of the 'cellos, the deep boom of the great bass viols, the plaintive piping of the oboes, the brilliance of the clarinets and the glorious crash of the brass. Melody is all right, and it is no crime to love it, but there is something more to music than melody.

If he cannot do even this, let him stay at home, play "Nancy Lee" with one finger and send his Symphony ticket to me.

HIGHBROW.

Providence, Nov. 24.

Audiences Are Sincere.

To the Editor of the Sunday Journal:

I think it is a slander on many hundreds of people to say that three-quarters of the audiences at the symphony concerts go because they think it is the "proper thing," and not because they enjoy good music, as one of your correspondents did last Sunday. Of course there are some, and there always will be. Some people go to church for the same reason. But I believe, judging by the appreciation which is shown, that the number is very small. Certainly it is not 75 per cent., and such wholesale slurs should not be allowed.

H. F. W.

Providence, Nov. 27.

A Chance for "Musiker."

To the Editor of the Sunday Journal:

May one suggest to your correspondent who complains because the Boston Symphony Orchestra does not play ragtime or plantation folk songs that blacksmith shops do not manufacture watches, nor do woolen factories weave fancy silks. A symphony orchestra is one kind of musical organization; a German street band is another. Your correspondent is at perfect liberty to choose the kind he prefers, but having chosen, let him not expect figs to grow from thistles or roses from skunk cabbage.

May one further suggest that a street piano, easily to be engaged by the hour or day, might furnish the kind of "music" your correspondent so earnestly desires.

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ON GLOBE

DECEMBER 8.

KREISLER PLAYS IN SUPERB FASHION

His Program Features 18th Century Music.

Second Sunday Evening Concert at the Boston Opera House.

The consummate art of Fritz Kreisler brought together an audience yesterday afternoon sufficient to fill Symphony Hall to its utmost capacity despite the untoward weather. With an entire program to manipulate to his liking the great violinist had an opportunity to humor his archaic tastes to the full and to bring to light some of the gems of the old masters, moldy and dustladen upon the covers it may be, but raidant and resplendent in spirit, that may have rewarded his search among the ancient archieves of the libraries.

Mr Kreisler played music yesterday from a group of composers who dwelt upon this earth during the 17th or 18th centuries, during parts thereof or both—Friedmann Bach, Couperin, Pugnani, Corelli, Cartier, Tartini. These ancient gentlemen all would wear the opprobrious title of "classicists," according to the usual methods of cataloging, and classical music by all accepted tenets is held to be the bane of the multitudes, yet here was an audience essentially popular and general in character, that applauded the violinist tumultously at every opportunity, urging a repetitioned of one number and insisting upon that of another.

Mr Kreisler accomplishes with apparent unconcern that which the student knows to be of enormous difficulty, yet discussion of his mechanical mastery of his instrument ceased to be timely seasons ago. The violinist, now in the early noonday of his ascendency, was in excellent spirits. He chose pieces by these old masters by turn grave and gay, and made his instrument the translator of their thoughts, their smiles, their pretty conceits, their adorable artificialties, their pompous flourishes and their tears.

What could have been more exquisite than the lightness, inimitable grace and elegance of the air and stately dance of Louis XIII by Couperin? This was Louis, first violinist in the King's band, and eldest of three brothers, all musicians. Cartier's "The Hunt" is an exquisite miniature. Its composer was the son of a dancing master, which may explain his lively sense of rhythm. He also made known in Paris the old Italian masters—Corelli and Tartini—by finding time from his duties as a member of Emperor Napoleon's private band to edit revisions of their works.

They, too, were on Mr Kreisler's program. The set of variations by the latter were of surpassing brilliance, and Corelli's Sarabande showed his gift of melody.

In the second group were Gluck's Melody in D Minor, played with a noble repose, and Schumann's Romance in A Major with intimacy and tenderness. Mozart's Rondo was sparkling in its freshness. Mr Kreisler's own Caprice and three caprices by Paganini finished the program. It was an afternoon of supreme interpretation by an artist who is more than an eminent violinist.

BOSTON POST,

DECEMBER 8, 191

KREISLER RECITAL

Fritz Kreisler, playing yesterday afternoon in Symphony Hall, again attracted an audience of exceptional numbers, which applauded the violinist to the echo, and remained for more long after the programme as announced had come to an end. Mr. Kreisler, as usual, played a number of pieces of old music, as arranged by him for the violin. There is perhaps no other violinist now before the public who can accomplish so much with this music of a bygone time. Mr. Kreisler's tone is so beautiful that he would win hundreds of admirers for this reason alone, even if he used this tone to less artistic purposes than that to which he consecrates it. The technical finish and the inborn taste which he always displays in interpretation are especially desirable in interpreting music by Couperin, Cartier, Pugnani or Corelli and Tartini, or even the more modern Friedmann Bach. J. S. Bach's suite in E major, and Schumann, Mozart and Paganini added other desirable and contrasting elements to the programme.

BOSTON HERALD

DECEMBER 8, 1913.

KREISLER AT SYMPHONY HALL

Violinist Pleases Crowded House with Exhibition of His Genius.

Mr. Kreisler gave a recital yesterday afternoon at Symphony Hall. The program was as follows: J. S. Bach, suite in E major; F. Bach, Grave; Couperin, Chanson Louis XIII. et Pavane; Pugnani, Prelude and Allegro; Corelli, Sarabande et Allegretto; Cartier, La Chasse; Tartini, Variations; Gluck, Melody in D minor; Schumann, Romance in A major; Mozart, Rondo, G major; Kreisler. Caprice Viennois; Paganini, Three Caprices in B flat major, B minor, A minor.

Mr. Kreisler gave delight by the art and eloquence of his playing to an audience which crowded the hall. His interpretative genius was displayed in the old-world pieces in themselves decorative, not emotional, but heightened in significance by his performance.

After the serene beauty of Bach's Grave the pieces by Couperin were played with exquisite delicacy and finesse, while there was much more in Mr. Kreisler's interpretation of Pugnani's Prelude and Allegro than mere purity of style. A remarkably effective performance of La Chasse was a feature of the concert and the violinist was generous in repeating it.

As is customary in the playing of this admirable artist, there was throughout the afternoon haunting beauty of tone, poetic phrasing, brilliance and fire. The unfeigned modesty of Mr. Kreisler's bearing, the simplicity and directness with which he expresses himself artistically are, too, irresistible.

Recalled again and again, he lengthened the program. Mr. Lamson played sympathetic accompaniments.

HERALD,

DECEMBER 7.

KREISLER TODAY

The feature of the program which Mr. Kreisler will present in Symphony Hall this afternoon will be the group of his favorite 17th and 18th century composers. It is unnecessary to inquire closely into the tradition that Kreisler ran across most of this music in an old Benedictine monastery in Austria. It is sufficient to know that by reviving this delightful music he has made of violin recitals something well worth hearing, for these old composers were melodists in the full sense of the word.

The composers thus represented will be Bach and his son, Friedmann; the Frenchmen Couperin and Cartier, and the Italians Pugnani, Corelli and Tartini. The program begins with Bach's suite in E-major, and includes also pieces by Gluck, Schumann, Mozart, Kreisler and Paganini.

GOGORZA AND RAPPOLD

The appearance here of Emilio de Gogorza, after an absence of several years, will be warmly welcomed by his many friends. Mr. Gogorza is one of the most popular singers that comes to Boston. Associated with Mme. Marie Rappold, soprano of the Metropolitan Opera House, he will appear in Symphony Hall next Sunday afternoon, Dec. 14. For the last two or three years Mr. de Gogorza has been living abroad and has given up almost entirely his concert work. But this winter he is again in America singing. Mme. Rappold has not been heard here since she appeared with the Symphony Orchestra last season. The program will be announced shortly.

EIGHTH SYMPHONY

Josef Hofmann will be the soloist at the eighth Symphony rehearsal and concert next Friday afternoon and Saturday evening. He will play Schumann's Concerto. Dr. Muck has put on the program two novelties, so far as the Symphony concerts are concerned, one of which has never been heard in Boston. These are Weingartner's "Lustpiel" overture and Richard Strauss's latest work, Festival Prelude. Under the composer's direction the "Lustpiel" overture was played at a concert of the Boston Opera House orchestra last year. Strauss's "Festliches Praeludium" was written for the dedication of the new Concert Hall in Vienna last October. It calls for a large orchestra and a great organ. It has been played in America several times. The first performance was in Minneapolis by the Minneapolis Orchestra led by Mr. Oberhoffer. The program in full is as follows:

Symphony in C major, No. 1........Beethoven
"Lustpiel" overture..................Weingartner
Concerto for piano...................Schumann
Festliches Praeludium...............Strauss

The Symphony Orchestra returned last night from its second southern trip, which was as successful as the first. Every seat was sold for every concert and many turned away. Kreisler's performance was everywhere triumphal.

SYMPHONY IN CAMBRIDGE

Frits Kreisler was announced as soloist at the Symphony concert in Cambridge, which will be given in Sanders Theatre next Thursday evening. It has been necessary to change this, and his appearance in Cambridge has been postponed until later in the season. The [illegible] surely or-

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STAR

Baltimore, Md.

DEC 4 1913

IC LOVERS OUT O HEAR SYMPHONY

88

Boston Orchestra Greeted By Large Crowd at the Lyric.

With Fritz Kreisler, violinist, as special soloist, the Boston Symphony Orchestra, Karl Muck conductor, gave the second of its local concerts of the season at the Lyric last night. The audience was gratifyingly large, and quite properly found much to enjoy.

Beethoven's seventh symphony was played first, then Tschaikowsky's concerto in D major, opus 35, for violin with orchestra, and Smetana's overture to the opera The Sold Bride. This is not a brilliant combination from the standpoint of program construction, and consequently the concert did not have particular pertinence.

Neither was the rendition of the music especially distinctive. It sounded occasionally like lax routine instead of concentrated thought, and faulty tuning of some of the instruments made tonal purity of the ensemble impossible. On the other hand, there was some exquisite soft playing, especially by the string instruments.

Kreisler played better than he did when he played the Brahms' concerto here with the same orchestra December 4 of last year. His conception of the Tschaikowsky concerto was better defined. His work has action, a good deal of style and fluency; but it is strong, convincing only when his intonation is pure. This is difficult, of course, especially in a composition containing manifold great difficulties like the Tschaikowsky concerto; but Kreisler is a great violinist, and should not have trouble with this, as do violinists of less caliber. It has been done by others. Without accurate intonation—faultless pitch—the most accomplished violinist does little more than saw his instrument, so far as the actual musical value of his work is concerned. This is a frank, candid criticism, based upon the standard of unfluctuatingly true pitch; it is not meant to detract one particle from the many conspicuous excellencies which have given Kreisler a conspicuous place among living violinists.

Among the pleasures of the evening were the second movement of the Beethoven symphony and the Smetana overture. The evolution of music does not seem to have any of the effect of the ravages of time upon the Beethoven movement. It is still a jewel which stands the acid, and every other test. The Smetanan overture is distinctive for the remarkable effect produced by rapid strings playing softly.

J. N. H.

PROVIDENCE SUNDAY JOURNAL,

NOVEMBER 30, 1913.

be accomplished.

OUR NATIONAL AIR.

No Reason for Rising to German National Hymn.

To the Editor of the Sunday Journal:

In a letter to the editor of the Sunday Journal, a "music lover" objects strenuously to the rising of the audience at the last symphony concert, when Weber's Jubel Overture was played, which closes with the German anthem. He is perfectly right; but when he says that the audience rose "en masse"—he is mistaken, for there was one who had the courage of his convictions, and kept his seat, in spite of the rather unpleasant glances of the people around him, and this daring person was the writer of these lines.

When Weber composed the overture and his inspiration dictated him to finish his work with patriotic ending, he looked upon the melody as the German national hymn only, and his inspiration ought to be respected, and neither an English nor American national interpretation should be imposed upon it.

I therefore did not see the slightest reason for rising, for I have been an American citizen for the last 20 years, and the German national hymn has consequently lost its claim to my reverence. Should I hear this composition played in Germany, I should rise, with the others, partly as a matter of good manners, partly in recognition of my native country, and my love for it, a feeling that no one can ever lose, be he American, German or French, and no matter how many citizen papers he takes out.

Aside from all this, even in Germany, the true German anthem is supposed to be Deutchland, Deutchland uber Alles, (Germany, Germany above All), whose beautiful and patriotic words and sentiment are far above the one used by Weber, which addresses itself entirely to the Kaiser, totally ignoring country and people, and which, with its bombastic phraseology of no meaning whatever, smacks a good deal of Byzantism, and is woefully anachronistic from a 20th century point of view.

If I am not mistaken, the same air is also played at the close of every performance at the Providence Opera House, and the whole audience rises—to go home, and turn their backs to the musicians, surely not a mark of respect. The same feeling seems to have prevailed last Tuesday, and the ladies, who are always more practical than the men, made good use of this incident and put on their wraps and hats, and in the back rows the people immediately started to leave, instead of standing still in aweful reverence.

As far as the knowing of all the words of any national hymn is concerned, this defect might be found in all countries; and it is wholly immater[illegible] countries; knows all [illegible]

[illegible]

To the Editor of the Sunday Journal:

What if a large audience at the Symphony concert did stand by mistake(?) while the orchestra played "God Save the King?" Why should a few people who chanced to be "on the inside" and knew better make any fuss about it? It may be true that "the national air" of the United States is the "Star Spangled Banner," and we have no other recognized national air, but it will always be hard to keep people in their seats when what we know as "America" is played. It is undeniably English in origin, but are not many of us undeniably English, in our origin, and has any nation a mortgage on a fine tune? The fact is, "America" is superbly vocal, while "Star Spangled Banner" is singularly unvocal. Moreover, words count heavily in a national anthem, and the words of "America" have a tremendous hold upon the nation. "America" may be a mistake; but we are liable to remain in the error for many years to come.

PATRIA.

Providence, Nov. 25.

"SYMPHONY" PROGRAMMES.

Commiserations for a Benighted Intelligence on Parade.

To the Editor of the Sunday Journal.

May I have a little space in which to answer "Musiker non Troppo"? Poor man! Doomed to hear one of the finest orchestras in the world, and unable to enjoy it because it will not play "Annie Laurie" or "Old Black Joe"! Musiker is honest, and his remarks about the cheese were really funny; but if to his dutifulness as a husband, his honesty, and his sense of humor he would add a little intellectual humility, his sufferings at the Symphony concerts might be greatly alleviated.

What does he think that orchestra represents? A money-making scheme? No. It could not exist a year in its present perfection without heavy financial backing. The fad of a few millionaires? No. They could provide the orchestra, but not the audience. Something for society to go to? No. In a neighboring city thousands of working people attend at reduced prices. Such an orchestra, composed of individual artists and headed by a master-musician, really represents the highest point of musical intelligence reached by a nation. The fact that "Musiker" and hundreds of others cannot honestly enjoy it only shows how far short the average American falls, musically speaking. Such statements as "Musiker" makes in his article, the average European, especially German, would blush to make.

The Symphony Orchestra does not play popular music for the same reason that "Musiker" does not select a dandelion when he can pick a superb rose; nor buy a rhinestone when he can as easily have a diamond, nor expect a cup of water from Niagara when he can have it from the home faucet. The simple melodies he refers to have their rightful place, but why not try to understand a more colossal music structure?

Yes, it is true that Dvorak founded a symphony on American negro melodies, but, unless "Musiker" brushes up a little, he would better stay at home on the night it is played. If he were the least bit musical (which I am afraid he is not), he would hear dozens of little melodies as charming as his favorites, woven into the grander compositions like golden threads in a great tapestry.

If he really wanted to find out what there was in this seeming "horrific display of concatenated discord," he would talk seriously with musicians, read up a bit, or even go to a preparatory lecture, if there are any this year. Then, having obtained a little understanding of the subject matter of big compositions, if he honestly dislikes the programme, he can still say so—but intelligently.

This much "Musiker" can do. Try to enjoy the orchestra simply, a sound (he has admitted that it is rather pleasing at times). Listen for the heavenly sweetness of the violins, the richness of the 'cellos, the deep boom of the great bass viols, the plaintive piping of the oboes, the brilliance of the clarinets and the glorious crash of the brass. Melody is all right, and it is no crime to love it, but there is something more to music than melody.

If he cannot do even this, let him stay at home, play "Nancy Lee" with one finger and send his Symphony ticket to me.

HIGHBROW.

Providence, Nov. 24.

Audiences Are Sincere.

To the Editor of the Sunday Journal:

I think it is a slander on many hundreds of people to say that three-quarters of the audiences at the symphony concerts go because they think it is the "proper thing," and not because they enjoy good music, as one of your correspondents did last Sunday. Of course there are some, and there always will be. Some people go to church for the same reason. But I believe, judging by the appreciation which is shown, that the number is very small. Certainly it is not 75 per cent., and such wholesale slurs should not be allowed.

H. F. W.

Providence, Nov. 27.

A Chance for "Musiker."

To the Editor of the Sunday Journal:

May one suggest to your correspondent who complains because the Boston Symphony Orchestra does not play ragtime or plantation folk songs that blacksmith shops do not manufacture watches, nor do woolen factories weave fancy silks. A symphony orchestra is one kind of musical organization; a German street band is another. Your correspondent is at perfect liberty to choose the kind he prefers, but having chosen, let him not expect figs to grow from thistles or roses from skunk cabbage.

May one further suggest that a street piano, easily to be engaged by the hour or day, might furnish the kind of "music" your correspondent so earnestly desires.

From **EVENING WORLD**
Address: New York
Date DEC 8 1913

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From **PRESS**
Address: New York
DEC 7 - 1913
Date

CONCERT OF OLD MUSIC

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The programme opened with old "Papa" Haydn's "Surprise" symphony in G major (B. and H. No. 6). Dr. Muck never is heard to greater advantage than in works of "ye olden times," as he showed in Gustave F. Kogel's edition of Handel's concerto for strings and wind orchestra in F major.

In Beethoven's immortal concerto for violin, which always has been one of the most admired offerings in his repertory, Fritz Kreisler confirmed the impression made at his recent recital that he has gained greatly in artistic repose and concentration.

Technically, however, the famous violinist was not in his best form. His dexterous fingers had less of their usual security and precision and his intonation left something to be desired not only in the difficult double stops of the two cadenzas, but sometimes even in simple cantilena.

From **HERALD**
Address: New York
Date 1913

SECOND LONGY RECITAL.

New Organization Gives Another Enjoyable Concert.

That excellent new organization, the Longy New York Modern Chamber Music Society, gave its second concert in Aeolian Hall last night. The ensemble numbers were played by fifteen members of the Boston Symphony Orchestra, headed by Mr. Georges Longy, oboist. The assisting artist was Miss Carolyn Beebe, pianist, who, with Mr. J. Keller, 'cellist, played a sonata by Mr. Henry Woollett.

The last part of the programme contained a pastorale by Jean Hure and a suite, op. 103, by Emmanuel Moor. It was a thoroughly enjoyable concert and was applauded by a large audience, which seemed to revel in the playing of these rarely heard works.

Established: 1884

From **STAATSZEITUNG**
Address: New York City.
Date 1913

Boſtoner Symphonie-Konzert.

Das übliche ausverkaufte Haus bereitete den Darbietungen unſerer ſtets willkommenen Boſtoner Gäſte auch geſtern Nachmittag in Carnegie Hall die feſtlichſte Aufnahme. Man konnte ein klaſſiſches Program nicht allzu ſchweren Kalibers in wirklich vollendeten Darbietungen genießen. Die Haydn'ſche G-Dur Symphonie (Breitkopf & Härtel No. 6) wurde ſtiliſtiſch und klanglich unvergleichlich geſpielt, wobei mir die feinen dynamiſchen Kontraſte Muck's im „Andante" mit ihren wundervoll verhauchenden Pianiſſimi beſondere Freude bereitet haben. Das „Menuett" prangte in der ganzen altfränkiſchen Würde jenes graziöſen Geſellſchaftstanzes, der letzte Satz brachte die feinſten Farbenwirkungen.

Nach vielen Jahren hörte ich wieder das Händel'ſche F-Dur-Konzert für Streich-Orcheſter und Bläſer, das mit ſeiner reinen Harmonie athmenden Klaſſizität beſonders feierlich und gefällig wirkte. Namentlich das „Largo" haben die Heren wirklich mit erleſenem Klangreiz geſpielt, und das erſterbende Diminuendo zum Schluß war bis in die letzten Schwingungen hinein klingend. Konzertmeiſter Witek, die Oboiſten Longy und Müller und die Horniſten Wendler und Jaennecke ſpielten ein jeder ſeinen Part mit köſtlichem Ton und virtuoſer Stilreinheit.

Nach der von Dr. Muck vollendet dirigirten Mozart'ſchen Ouverture zu „~~Figaro's Hochzeit~~" Zauberflöte ſpielte Herr Fritz Kreisler das Beethoven'ſche Violinkonzert mit höchſter Meiſterſchaft. Man konnte eine Fuſion bewundern, die ungeachtet der Brillanz der Kreisler'ſchen Kadenzen alles Virtuoſenhafte feinſinnig ausſchloß. Anfangs ſchien der große Künſtler gelegentlich vom Pfade reiner Intonation abzuweichen, aber bald hatte er ſich vollſtändig gefunden, ſo daß er durch eine mannhafte, durchgeiſtigte und ſpielend virtuoſe Leiſtung entzücken konnte. Ganz beſonders wird mir das von ſeinem feinen Humor durchſonnte „Rondo" gerühmt, das ich nicht mehr hören konnte. Der Künſtler wurde gefeiert wie ein erleſener Liebling, und Dr. Muck und ſein Orcheſter wurden gleichfalls in aller Form mit Beifall überſchüttet.

H.

York, 1884

From **WORLD**
Address: New York City.
Date

Concert Reviews of the Past Week.

GUSTAV MAHLER was a great musician, and his skill as a conductor will long be gratefully remembered by those of the community who kept abreast of the musical times. His ability as a composer, however, is not likely to go down to posterity. Last Thursday evening, in Carnegie Hall, the Boston Symphony Orchestra, under Dr. Karl Muck, played Mahler's fifth symphony, and though the achievement was an amazing bit of orchestral virtuosity, the work itself left the hearers cold at the end and caused no little discomfort because of the extreme length—one hour and twenty minutes.

Called "The Giant Symphony," there is nothing in either originality or spontaneity which impresses as justifying such a title. Composed of five movements, there are portions of two only in which there are measures grateful to the cultivated ear. Unquestionably, the adagietto is the most musical section of the symphony, which is reminiscent of Wagner, Berlioz, Saint-Saens and other musicians. Viewed from the stand point of musicianship, there can be no doubt that this symphony is entitled to respect, but its academic qualities are those alone which are valuable.

It was fortunate that relief was afforded the Thursday night audience in the presentation, after the Mahler work, of Tschaikowsky's concerto for violin and orchestra, with Fritz Kreisler appearing as the soloist. He played with purity and sensuous beauty of tone, strict adherence to rhythm, broad style and facility of technic that made one forget that such a thing is necessary in violin playing.

From **EAGLE**
Address: Brooklyn, N. Y.
Date

THE BOSTON SYMPHONY.

Modern and Ultra-Modern Numbers in Programme at Academy of Music.

Dr. Muck makes his Boston Symphony programmes on the principle of harmonies rather than of contrast. As his first programme was classical, that for his second concert at the Academy last evening was modern and ultra-modern. It began with the music of day after tomorrow—cynical people say of the morning after—by a Frenchman named Florent Schmitt, and progressed crab-wise to an overture by Dvorak as old as 1883. Last night the Dvorak music fell very gratefully on some confused ears, roused the great audience to high enthusiasm and sent people home happy.

But let us begin with the French, M. Schmitt. He is one of a long procession of better men than Herod whom Salome has bedeviled with her dancing and the visions of the dramatic representation of it. Sudermann wrote a play which turns on that dance of the seven veils, Strauss wrote something that he calls music for Oscar Wilde's play on the same theme, and the Frenchman Robert d'Humieres wrote a pantomime on Salome in which Loie Fuller played the central figure and gave some wonderful incidental dances. For that pantomime Florent Schmitt wrote the music, and this score, enlarged to the scope of a great orchestra, was what Brooklyn heard for the first time last night.

It has the defect of all programme music, that unless you can fit the programme accurately into the score—which requires more preparation than most concert-goers give before they get to the hall—you get lost in the mazes and feel, properly, that you are entitled to dramatic action to guide you through the story. Wagner used to protest furiously against the use of his music in concert form, because he declared that it was impossible to follow it without text and action. But his music is so much more vital than the dramas which it illustrates that it has triumphed over the divorce.

The Schmitt music has no such tremendous grip. The strongest impression it creates is of its kinship with Strauss. But Strauss triumphs by sheer audacity in presenting the impossible, and when he dealt with "Salome" in this city he had an excellent dramatic performance on the stage, with Mary Garden as the hussy dancer, and that helped a whole lot. M. Schmitt, though he is more musical than Strauss, is less audacious and he achieves merely a score of extreme picturesqueness instead of something which you think must be genius because it is so far "beyond the beyonst," as the Irish put it. He evokes in his prelude an atmosphere of mystery and melancholy, which is the proper setting for the horrible drama, and thereafter he has passages of a strange, haunting beauty, notably the horn call representing the voice from the sea which paralyzes Herod. It ought to. And throughout, the composer shows great skill in making the most of the resources of the modern orchestra. The use of the harp to mark the rhythm in a passage which the clarinets lead, the treatment of the voodwinds throughout, especially the boe, the dance rhythms, which give a 'elcome contrast to the general murki- ess, and the majestic entrance of the rass at the crisis of the tragedy are ever and effective; but the music needs point of focus, such as it would have lth stage pictures of the catyclysm and th Loie Fuller doing the dances. Without such a magnet of cohesion it is curious and interesting for once in a while, but hardly likely to hold a prominent place even in the programmes of revolutionary modern music.

The "Salome" was followed by the great Tschaikowsky "Concerto for Violin," with Fritz Kreisler as the soloist. Only a few years ago this composition was modern, and when Maude Powell introduced it to New York she was credited with a revolutionary achievement, but last night it sounded delightfully old-fashioned and restful. So easily does Kreisler surmount its stupendous difficulties that you are lulled into thinking how fine it is and not how hard it is—which is the ultimate triumph possible to the most perfect technique. The lovely second movement especially was good to hear. Not the least effect of the cadenza which Kreisler played was the evident enjoyment which the violinists in the orchestra took in it. Kreisler frankly enjoyed the enthusiasm which his playing evoked, and the tribute of the musicians must have been the pleasantest part of his triumph.

Then came the patriotic overture by Dvorak, an old-fashioned fellow who did not find it necessary to write in two keys at once in order to thrill his hearers. It is the good red-blooded simple music for which one seldom looks to Dvorak in vain, and it set its auditors firmly on their feet on warm, solid earth after their bath in a sea of terrors.

Established: 1884

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HILL, 81 Market square.
ERRACE PLAT possesses ad

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Address: New York
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The programme opened with old "Papa" Haydn's "Surprise" symphony in G major (B. and H. No. 6). Dr. Muck never is heard to greater advantage than in works of "ye olden times," as he showed in Gustave F. Kogel's edition of Handel's concerto for strings and wind orchestra in F major.

In Beethoven's immortal concerto for violin, which always has been one of the most admired offerings in his repertory, Fritz Kreisler confirmed the impression made at his recent recital that he has gained greatly in artistic repose and concentration.

Technically, however, the famous violinist was not in his best form. His dexterous fingers had less of their usual security and precision and his intonation left something to be desired not only in the difficult double stops of the two cadenzas, but sometimes even in simple cantilena.

From **HERALD**
Address: New York
Date 1913
E 1884

SECOND LONGY RECITAL.

New Organization Gives Another Enjoyable Concert.

That excellent new organization, the Longy New York Modern Chamber Music Society, gave its second concert in Aeolian Hall last night. The ensemble numbers were played by fifteen members of the Boston Symphony Orchestra, headed by Mr. Georges Longy, oboist. The assisting artist was Miss Carolyn Beebe, pianist, who, with Mr. J. Keller, 'cellist, played a sonata by Mr. Henry Woollett.

The last part of the programme contained a pastorale by Jean Hure and a suite, op. 103, by Emmanuel Moor. It was a thoroughly enjoyable concert and was applauded by a large audience, which seemed to revel in the playing of these rarely heard works.

From **STAATSZEITUNG**
Address: New York City. 191
Date
ork, 1884

Boſtoner Symphonie-Konzert.

Das übliche ausverkaufte Haus bereitete den Darbietungen unſerer ſtets willkommenen Boſtoner Gäſte auch geſtern Nachmittag in Carnegie Hall die feſtlichſte Aufnahme. Man konnte ein klaſſiſches Program nicht allzu ſchweren Kalibers in wirklich vollendeten Darbietungen genießen. Die Haydn'ſche G-Dur Symphonie (Breitkopf & Härtel No. 6) wurde ſtiliſtiſch und klanglich unvergleichlich geſpielt, wobei mir die feinen dynamiſchen Kontraſte Muck's im „Andante" mit ihren wundervoll verhauchenden Pianiſſimi beſondere Freude bereitet haben. Das „Menuett" prangte in der ganzen altfränkiſchen Würde jenes graziöſen Geſellſchaftstanzes, der letzte Satz brachte die feinſten Farbenwirkungen.

Nach vielen Jahren hörte ich wieder das Händel'ſche F-Dur-Konzert für Streich-Orcheſter und Bläſer, das mit ſeiner reinen Harmonie athmenden Klaſſizität beſonders feierlich und gefällig wirkte. Namentlich das „Largo" haben die Heren wirklich mit erleſenem Klangreiz geſpielt, und das erſterbende Diminuendo zum Schluß war bis in die letzten Schwingungen hinein klingend. Konzertmeiſter Witek, die Oboiſten Longy und Müller und die Horniſten Wendler und Jaennecke ſpielten ein jeder ſeinen Part mit köſtlichem Ton und virtuoſer Stilreinheit.

Nach der von Dr. Muck vollendet dirigirten Mozart'ſchen Ouverture zu „~~Figaro's Hochzeit~~" Zauberflöte ſpielte Herr Fritz Kreisler das Beethoven'ſche Violinkonzert mit höchſter Meiſterſchaft. Man konnte eine Fuſion bewundern, die ungeachtet der Brillanz der Kreisler'ſchen Kadenzen alles Virtuoſenhafte feinſinnig ausſchloß. Anfangs ſchien der große Künſtler gelegentlich vom Pfade reiner Intonation abzuweichen, aber bald hatte er ſich vollſtändig gefunden, ſo daß er durch eine mannhafte, durchgeiſtigte und ſpielend virtuoſe Leiſtung entzücken konnte. Ganz beſonders wird mir das von ſeinem feinen Humor durchſonnte „Rondo" gerühmt, das ich nicht mehr hören konnte. Der Künſtler wurde gefeiert wie ein erleſener Liebling, und Dr. Muck und ſein Orcheſter wurden gleichfalls in aller Form mit Beifall überſchüttet.

H.

From **WORLD**
Address: New York City.
Date
Establi

Concert Reviews of the Past Week.

GUSTAV MAHLER was a great musician, and his skill as conductor will long be gratefully remembered by those of the community who kept abreast of the musical times. His ability as a composer, however, is not likely to go down to posterity. Last Thursday evening, in Carnegie Hall, the Boston Symphony Orchestra, under Dr. Karl Muck, played Mahler's fifth symphony, and though the achievement was an amazing bit of orchestral virtuosity, the work itself left the hearers cold at the end and caused no little discomfort because of the extreme length—one hour and twenty minutes.

Called "The Giant Symphony," there is nothing in either originality or spontaneity which impresses as justifying such a title. Composed of five movements, there are portions of two only in which there are measures grateful to the cultivated ear. Unquestionably, the adagietto is the most musical section of the symphony, which is reminiscent of Wagner, Berlioz, Saint-Saens and other musicians. Viewed from the standpoint of musicianship, there can be no doubt that this symphony is entitled to respect, but its academic qualities are those alone which are valuable.

It was fortunate that relief was afforded the Thursday night audience in the presentation, after the Mahler work, of Tschaikowsky's concerto for violin and orchestra, with Fritz Kreisler appearing as the soloist. He played with purity and sensuous beauty of tone, strict adherence to rhythm, broad style and facility of technic that made one forget that such a thing is necessary in violin playing.

From **EAGLE**
Address: Brooklyn, N. Y.
Date
Est 884

THE BOSTON SYMPHONY.

Modern and Ultra-Modern Numbers in Programme at Academy of Music.

Dr. Muck makes his Boston Symphony programmes on the principle of harmonies rather than of contrast. As his first programme was classical, that for his second concert at the Academy last evening was modern and ultra-modern. It began with the music of day after tomorrow—cynical people say of the morning after—by a Frenchman named Florent Schmitt, and progressed crab-wise to an overture by Dvorak as old as 1883. Last night the Dvorak music fell very gratefully on some confused ears, roused the great audience to high enthusiasm and sent people home happy.

But let us begin with the French, M. Schmitt. He is one of a long procession of better men than Herod whom Salome has bedeviled with her dancing and the visions of the dramatic representation of it. Sudermann wrote a play which turns on that dance of the seven veils, Strauss wrote something that he calls music for Oscar Wilde's play on the same theme, and the Frenchman Robert d'Humieres wrote a pantomime on Salome in which Loie Fuller played the central figure and gave some wonderful incidental dances. For that pantomime Florent Schmitt wrote the music, and this score, enlarged to the scope of a great orchestra, was what Brooklyn heard for the first time last night.

It has the defect of all programme music, that unless you can fit the programme accurately into the score—which requires more preparation than most concert-goers give before they get to the hall—you get lost in the mazes and feel, properly, that you are entitled to dramatic action to guide you through the story. Wagner used to protest furiously against the use of his music in concert form, because he declared that it was impossible to follow it without text and action. But his music is so much more vital than the dramas which it illustrates that it has triumphed over the divorce.

The Schmitt music has no such tremendous grip. The strongest impression it creates is of its kinship with Strauss. But Strauss triumphs by sheer audacity in presenting the impossible, and when he dealt with "Salome" in this city he had an excellent dramatic performance on the stage, with Mary Garden as the hussy dancer, and that helped a whole lot. M. Schmitt, though he is more musical than Strauss, is less audacious and he achieves merely a score of extreme picturesqueness instead of something which you think must be genius because it is so far "beyond the beyonst," as the Irish put it. He evokes in his prelude an atmosphere of mystery and melancholy, which is the proper setting for the horrible drama, and thereafter he has passages of a strange, haunting beauty, notably the horn call representing the voice from the sea which paralyzes Herod. It ought to. And throughout, the composer shows great skill in making the most of the resources of the modern orchestra. The use of the harp to mark the rhythm in a passage which the clarinets lead, the treatment of the woodwinds throughout, especially the oboe, the dance rhythms, which give a welcome contrast to the general murkiness, and the majestic entrance of the brass at the crisis of the tragedy are clever and effective; but the music needs a point of focus, such as it would have with stage pictures of the cataclysm and with Loie Fuller doing the dances. Without such a magnet of cohesion it is curious and interesting for once in a while, but hardly likely to hold a prominent place even in the programmes of revolutionary modern music.

The "Salome" was followed by the great Tschaikowsky "Concerto for Violin," with Fritz Kreisler as the soloist. Only a few years ago this composition was modern, and when Maude Powell introduced it to New York she was credited with a revolutionary achievement, but last night it sounded delightfully old-fashioned and restful. So easily does Kreisler surmount its stupendous difficulties that you are lulled into thinking how fine it is and not how hard it is—which is the ultimate triumph possible to the most perfect technique. The lovely second movement especially was good to hear. Not the least effect of the cadenza which Kreisler played was the evident enjoyment which the violinists in the orchestra took in it. Kreisler frankly enjoyed the enthusiasm which his playing evoked, and the tribute of the musicians must have been the pleasantest part of his triumph.

Then came the patriotic overture by Dvorak, an old-fashioned fellow who did not find it necessary to write in two keys at once in order to thrill his hearers. It is the good red-blooded simple music for which one seldom looks to Dvorak in vain, and it set its auditors firmly on their feet on warm, solid earth after their bath in a sea of terrors.

[77]

From HERALD
Address: New York
Date

Dr. Muck's Men and Mr. Kreisler Play Excellently

Masterly Performance of Beethoven's Violin Concerto—Whole Programme Classical.

Contrary to last Thursday's concert of the Boston Symphony Orchestra, when the programme was devoted to music by modern composers, yesterday afternoon's programme was devoted entirely to classics. It was given in Carnegie Hall, which was crowded.

Dr. Karl Muck, conductor, again chose the old device of letting the concert end with a concerto. This was Beethoven's violin concerto, played by Mr. Fritz Kreisler. It was a masterly performance of a masterpiece by a master. The great violinist's noble tone never has been heard to better advantage than in the larghetto, nor has he ever shown more nobility of interpretation than in the opening movement, and the final allegro was contagious in its rollicking mood. Mr. Kreisler played his own cadenzas in the concerto. They are daring feats technically, but completely in the spirit of the work.

Dr. Muck conducted an ideal accompaniment, and he also led his men through a series of interpretations of the classics that will stand as models of clarity and beauty. Haydn's "Surprise" symphony was played with an Old World grace that was admirable. And when, in the andante movement, there came the fortissimo crash, it startled every one, just as Haydn had intended that it should do and because of which he called it the "Surprise" symphony.

Then came the Händel concerto for strings and wind orchestra. The solo parts were played by Messrs. Witek, Longy, Mueller, Wendler and Jaennicke so exquisitely that at its close Dr. Muck made the artists stand up and receive the applause. The last orchestral number was Mozart's overture to "The Magic Flute," in which the virtuosity of the body of players was remarkably set forth.

At the close of the concert the audience remained to applaud Mr. Kreisler and the orchestra, and then went away, most of it humming simple, eighteenth century tunes.

From TIMES
Address: New York City
Date DEC 7 1913

THE BOSTON ORCHESTRA.

A Classical Programme with Mr. Fritz Kreisler Again as Soloist.

Dr. Muck went to the other extreme in making the programme for yesterday's afternoon concert of the Boston Symphony Orchestra. His numbers bore the most approved classical names of Haydn, Handel, and Mozart. In addition, Fritz Kreisler, who was the soloist, changed his selection, which had originally been of concertos by Mozart and Viotti, to Beethoven's concerto, at the request of some who were to listen to him. No doubt most were content with the change, though Mr. Kreisler has many times played Beethoven's concerto here. He has rarely, perhaps never, played it with greater nobility, warmth, and eloquence than he did yesterday, and never have the cantabile passages of the first movement and of the larghetto been set forth with more appealing tenderness, tugging harder at the heartstrings. Though there were moments, especially at the beginning, when his intonation was not wholly perfect.

Mr. Kreisler soon gained a completer control of the mechanism of his technique. His playing of this concerto has now, on the whole, finer and deeper qualities than ever before. No wonder that it profoundly impressed the audience. The cadenzas that he played—appropriate and interesting in their development of themes of the movements themselves—were Mr. Kreisler's own.

The first orchestral number was Haydn's "Surprise" symphony, most mellifluously played, with spirit and refinement. There was a concerto grosso by Handel, in F major, for strings and two wind orchestras, in the arrangement of Gustav F. Kogel; a splendid and stately piece, comprising five of the nine movements originally constituting the concerto. Mr. Kogel in his arrangement of this music for modern performance has no doubt filled out the harmony to obtain greater sonority and transferred to orchestral instruments the part for the "continuo," indispensable in every orchestral score of Handel's time. The "concerto" as it now stands consists of two oboes, two horns, and violin, of which the last named has much the least to do. The playing of the pair of oboes, by Messrs. Longy and Müller, and of the pair of horns, by Messrs. Wendler and Jännicke, in numerous passages that they have together, was a delight to listen to. The overture to Mozart's opera, "The Magic Flute," was brilliantly played. Deserving more than a passing mention was the exquisitely finished and balanced accompaniment to the concerto.

From TIMES
Address: New York City
DEC 7 1913
Date

LONGY PLAYERS HEARD.

Give an Interesting Concert of Modern Chamber Music.

The Longy New York Modern Chamber Music Society gave its second concert in Aeolian Hall last night with results as interesting as those of the first appearance of the organization. The programme included a new Suite by Emmanuel Moor for flute, oboe, clarinet, horn, bassoon, two violins, viola, 'cello and bass; a Sonata for 'cello and piano by Henry Woollett, and a Pastorale by Jean Hure for three flutes, oboe, English horn, two clarinets, horn, two bassoons and piano. Perhaps it is unnecessary by this time to say that the fifteen members of the ensemble are players in the Boston Symphony Orchestra. Carolyn Beebe, pianist, assisted the organization.

The suite by Emmanuel Moor proved to be interesting music of the type that does not pretend to be profound. It was graceful and entertaining, and the audience, which was of fair size, manifested considerable pleasure in it. Mr. Woollett's sonata did not earn the same verdict. It is "modern" music in the unpleasant sense of that term, when it is used to describe affected harmonization, bizarre effects at the expense of sustained development, and altogether the feeling that the composer took many pages of his random sketch book and joined them together with a few bars, without woryying much, abou tho w the separate ideas fitted each other or the tonality they happened to be in. At the same time a word of thanks must be given any organization that will attempt nwe music conscientiously, and if the result does not seem all that could be desired, it should simply be wished better luck next time.

The last number of the programme was again well received, and the total effect of the evening was that something worth while and interesting had been done in an entirely satisfying manner.

From SUN
Address: New York City.
Date DEC 7 1913

THE BOSTON ORCHESTRA.

Haydn, Handel, Mozart and Beethoven Furnish Matinee Programme.

The second matinee concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme comprised Haydn's G major symphony, Handel's concerto in F major for strings and two wind orchestras, Mozart's "Magic Flute" overture and the Beethoven violin concerto. In the last Fritz Kreisler was heard, while the soloists in the Handel number were Anton Witek, violin; Messrs. Longy and Mueller, oboes, and Messrs. Wendler and Jaennicke, horns.

The Handel composition is one which used to slumber in the pages of a volume called "Sketches" contained in the royal collection in England. It comprised nine movements, of which Gustav Kogel, editor of the version heard yesterday, used five. The first of these is an overture in the French form, and the others are of alternate characters as they succeed. The brilliant and erudite annotator of the Boston Symphony programmes, Philip Hale, says:

"The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind choirs answer the strings, and vice versa. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation."

Wonder that no one cares to write in the form of the concerto for several instruments after the manner of Bach or Handel has often been expressed here. With the additions of modern harmony and the resources of modern instrumentation marvels might be accomplished. It is hardly necessary to add that the concerto was excellently played yesterday. Nor is there any pressing need of a long story of Mr. Kreisler's performance of the composition of Beethoven. He has played it here often, and he always plays it with breadth and depth.

From CITIZEN
Address: Brooklyn, N. Y.
Date

BOSTON SYMPHONY CONCERT.

Kreisler Soloist in a Wonderfully Played Programme.

The second in a series of five concerts by the Boston Symphony Orchestra under the leadership of Dr. Karl Muck, was given last night at the Acedemy, with Fritz Kreisler, violinist, as the assisting artist.

The concert was remarkably short, taking up little more than an hour and a half, but this was atoned for by the quality of the music and the exquisite rendition which aroused the large audience to prolonged applause.

The opening orchestral number was "La Tragedie de Salome," by Florent Schmitt, given for the first time in Brooklyn—a gripping, soul-stirring composition that tells the story of the tragedy in a marvellous and compelling way.

Tschaikowsky's concerto in D minor for violin, op. 35, was Mr. Kreisler's contribution for the evening, familiar to all [illegible]

[illegible] by the artist, the finale, allegro vivacissimo, being wonderfully executed and exciting such enthusiasm that it was hard to maintain the rule of no encores.

The overture, "Husitska," op. 67, by Dvorak, was the closing number, and the [illegible] rendering of this exquisite work completed an evening of rare musical enjoyment.

From TRIBUNE
Address: New York City
Date DEC 7 - 1913

CLASSICS AT A MATINE

Beautiful Playing by Kreis and Boston Symphony.

When the infrequent visits of the Bos Symphony Orchestra to New York h afforded an evening of classic calm, Muck and his men often depart two d later hurling thunders of the modern d pots of din. Sometimes they reverse t order, putting forward the more radic propaganda, as on Thursday night th did in a symphony of Mahler.

The balance is speedily restored by Saturday matinee such as yesterday's Carnegie Hall, devoted to the ancient and honorable company of Handel, Haydn, Mozart and Beethoven. Familiarity has affected the psychologic element of suspense in Haydn's "Surprise" symphony, but not the music, which was beautifully played. Still more was appreciation stirred by a concerto of Handel for strings and wind, with solo parts for Messrs. Witek, Longy and Mueller, Wendler and Jaennicke. One descending scale of Longy's oboe was as thrilling as if played by any virtuoso star, instead of coming from the personnel of the band.

The concert was to have ended with an overture of Weber and violin concertos of Mozart and Viotti for Mr. Fritz Kreisler. Not Kreisler, but the audience, changed all that. A large number of letter writers to soloist and conductor had begged for the Beethoven concerto, which was accordingly played. It was preceded by the Mozart overture to "The Magic Flute," heard on a recent Saturday at the opera. The concert audience could not miss the dramatic hint of the triple trumpet call.

After an intermission Mr. Kreisler was heartily welcomed. The demonstration was repeated after both the free solo passages in the first and third parts of Beethoven's music, with which this player had astonished a Bostonian Thursday right audience last year. The intervening larghetto was a thing of heavenly beauty as accompanied by the orchestra yesterday.

From TIMES
Address: Brooklyn, N. Y.
Date

BOSTON SYMPHONY HEARD.

Fritz Kreisler, Soloist, Achieves Great Triumph—New Composition Played.

For the second concert of the Boston Symphony Orchestra Brooklyn season, which was heard last night in the Academy of Music, Dr. Muck offered "La Tragedie de Salome," by Florent Schmitt, a composition heard for the first time in this borough, and Fritz Kreisler as soloist. Any programme in which the master violinist of his period appears assumes at once distinction and importance. Further interest naturally attaches to the presentation of a musical novelty.

This descriptive orchestral music, a suite in two parts, was written for "La Tragedie de Salome," a mimodrame in two acts and seven scenes, by Robert d'Humieres, performed for the first time in Paris in 1907, although not in its present form, which amplified, elaborated and arranged for concert use was first performed at a Concert Colonne in 1911.

The composition, essentially and specifically modern of the modern, while written in the idiom of Debussy and his school, reveals no less positively the influence of the great classic composers. There are not lacking lyric moments in the work in contrast with dinamic effects of almost startling vehemence and executive orchestration. The work reveals genuine creative power and variety. With the outline of the mute drama in the foreground of the mind, it is not difficult to find the composition descriptive. It offers interesting combinations of instruments and orchestration. Salome's several dances, as they enter into the work, are seductively Oriental, the climaxes, notably that of the finale, are striking.

Whether the reception accorded the completion of the number was for the work itself, for the wonderful playing of the orchestra or a personal tribute to Dr. Muck, it is not easy to decide. The first number was received in complete silence upon the part of the large audience. The applause at the finish was difficult to analyze.

Not so that accorded Mr. Kreisler's playing of the Tschaikowsky Concerto in D major, op. 35. It was a performance of great brilliancy, a revelation of artistry in superlative degree. Such clarity of high notes, such cello-like warmth and opulence of low tones, such balance between the extremes of a too great intellectuality and excessive sentiment are

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matters to be grateful for. The consonetta was especially lovely. The rendition of the finale, a magnificent exposition of the vertuosic qualities, exacted a sympathetic responsiveness to the composer's moods. It was a performance to be recorded. Brilliant also was the orchestra's share. Mr. Kreisler, whose appearance was the signal for prolonged applause, was recalled half a dozen times to acknowledge a perfect tumult of demonstration. Dvorak's dramatic overture, "Husitska," completed the programme.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date

BOSTONIANS PLAY NINETY MINUTES

Briefest Programme Featured by Ultra-Modern Piece of Discords and Harshness.

"SALOME" WIERD "PAINTING"

Kreisler the Soloist in Tschaikowsky Concerto.

A scant hour and a half of Boston symphony orchestra playing was heard by Brooklyn's subscribers, again filling the Opera House at the second concert of the season in the Academy of Music. Brief as was the programme, it was one of startling contrast. A violent assault upon tradition and commonplace, in which canons and forms as the public knows them were shattered and outraged in every conceivable way, was followed directly by a honey-sweet familiar concerto of the [illegible] and popular style, the solo part played by no less an exponent of the fascination of musical grace than Fritz Kreisler, the Bohemian violinist. The audience was bewildered and stirred by the former and was charmed and pleased by the latter.

The reception accorded to these divergent styles of composition left no doubt as to their comparative popularity. The visits of the Bostonians to Brooklyn are assuming more and more the aspect of social events. In this respect they rank second only to the Saturday night Metropolitan opera. As such the auditors last night were in most cases impatient at the ultra-modern tone-painting and applauded perfunctorily at its close. The climax of the concerto occasioned a tumult of approval, bringing the soldier-violinist back to the footlights eight or nine times.

The novelty was Florent Schmitt's "La Tragedie de Salome." This was its first performance in Brooklyn, following only a week after its initial production in the United States. In harshness and discord it outdoes Strauss by many a mile; for wierdness of effects it puts to shame the oddest imaginings of Debussy. The full strength of the orchestra is required for its curious exaggeration of tone-depicting, especial reliance being placed upon muted brasses, cymbals and the upper reaches of the harp.

It is of course the familiar story of Salome and the bloody head of the saint that is being enacted in this orgy of orchestral imagery. The Oriental effect is easily recognizable; in fact is amazing in its realism. The poem starts quietly with a dialogue of woodwind motives, and the harp, which seemingly acts as punctuation throughout the story, is introduced early. On comes the dance, its rhythm being unmistakable. Discord is piled on ear-splitting discord. The regiment of muted brasses appear to differ unanimously as to the key. The gentleman who plays the largest tuba had apparently stuffed his overcoat into the horn to produce the raucous effect; whatever it was it protruded twelve inches or so from the top of the bell. The quaintest of all the combinations is a pizzicato accompaniment of all the bass-viols to a droning passage on the bassoons.

Thirty-seven minutes it lasted. It was creepy and fantastic and as different from anything heard before as could be imagined. And yet there were phrases of exquisite beauty. One of these was for the wood-wind in harmony; another was a solo melody for the cellos; still a third was a Wagnerian harmony of the heaviest brasses, which, however, lost no time in resolving itself into utter riot. Mr. Schmitt, of Paris, evidently knows orchestral coloring, and he certainly has devised new and effective combinations of instruments, but the question arises: who is to know, who is to be the judge if the thing is played entirely wrong? How different would that brass passage in the first movement sound if played backwards?

To go from Schmitt to Tschaikowsky was like leaving a clinic at the insane asylum to pass directly into the home of a tried and true friend, there to be regaled with stories of one's companions of long ago. If it did seem to possess a certain sameness, a cloying sweetness, by reason of the contrast, it was sameness and sweetness of the sort one associates with his [illegible]

From HERALD

Address: New York

Date ,DEC

Dr. Muck's Men and Mr. Kreisler Play Excellently

rk, 1884

[illegible]erly Performance of Beethoven's Violin Concerto—Whole Programme Classical.

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Then came the Händel concerto for strings and wind orchestra. The solo parts were played by Messrs. Witek, Longy, Mueller, Wendler and Jaennicke so exquisitely that at its close Dr. Muck made the artists stand up and receive the applause. The last orchestral number was Mozart's overture to "The Magic Flute," in which the virtuosity of the body of players was remarkably set forth.

At the close of the concert the audience remained to applaud Mr. Kreisler and the orchestra, and then went away, most of it humming simple, eighteenth century tunes.

From TIMES

Address: New York City

Date DEC 7 1913

THE BOSTON ORCHESTRA.

A Classical Programme with Mr. Fritz Kreisler Again as Soloist.

Establish

Dr. Muck went to the other extreme in making the programme for yesterday's afternoon concert of the Boston Symphony Orchestra. His numbers bore the most approved classical names of Haydn, Handel, and Mozart. In addition, Fritz Kreisler, who was the soloist, changed his selection, which had originally been of concertos by Mozart and Viotti, to Beethoven's concerto, at the request of some who were to listen to him. No doubt most were content with the change, though Mr. Kreisler has many times played Beethoven's concerto here. He has rarely, perhaps never, played it with greater nobility, warmth, and eloquence than he did yesterday, and never have the cantabile passages of the first movement and of the larghetto been set forth with more appealing tenderness, tugging harder at the heartstrings. Though there were moments, especially at the beginning, when his intonation was not wholly perfect.

Mr. Kreisler soon gained a completer control of the mechanism of his technique. His playing of this concerto has now, on the whole, finer and deeper qualities than ever before. No wonder that it profoundly impressed the audience. The cadenzas that he played—appropriate and interesting in their development of themes of the movements themselves—were Mr. Kreisler's own.

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From TIMES

Address: New York City

DEC 7 1913

LONGY PLAYERS HEARD.

Give an Interesting Concert of Modern Chamber Music.

1884

The Longy New York Modern Chamber Music Society gave its second concert in Aeolian Hall last night with results as interesting as those of the first appearance of the organization. The programme included a new Suite by Emmanuel Moor for flute, oboe, clarinet, horn, bassoon, two violins, viola, 'cello and bass; a Sonata for 'cello and piano by Henry Woollett, and a Pastorale by Jean Hure for three flutes, oboe, English horn, two clarinets, horn, two bassoons and piano. Perhaps it is unnecessary by this time to say that the fifteen members of the ensemble are players in the Boston Symphony Orchestra. Carolyn Beebe, pianist, assisted the organization.

The suite by Emmanuel Moor proved to be interesting music of the type that does not pretend to be profound. It was graceful and entertaining, and the audience, which was of fair size, manifested considerable pleasure in it. Mr. Woollett's sonata did not earn the same verdict. It is "modern" music in the unpleasant sense of that term, when it is used to describe affected harmonization, bizarre effects at the expense of sustained development, and altogether the feeling that the composer took many pages of his random sketch book and joined them together with a few bars, without woryying much abou tho w the separate ideas fitted each other or the tonality they happened to be in. At the same time a word of thanks must be given any organization that will attempt nwe music conscientiously, and if the result does not seem all that could be desired, it should simply be wished better luck next time.

The last number of the programme was again well received, and the total effect of the evening was that something worth while and interesting had been done in an entirely satisfying manner.

From SUN

Address: New York City.

Date DEC 7 1913

THE BOSTON ORCHESTRA.

Haydn, Handel, Mozart and Beethoven Furnish Matinee Programme.

Es 1884

The second matinee concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme comprised Haydn's G major symphony, Handel's concerto in F major for strings and two wind orchestras, Mozart's "Magic Flute" overture and the Beethoven violin concerto. In the last Fritz Kreisler was heard, while the soloists in the Handel number were Anton Witek, violin; Messrs. Longy and Mueller, oboes, and Messrs. Wendler and Jaennicke, horns.

The Handel composition is one which used to slumber in the pages of a volume called "Sketches" contained in the royal collection in England. It comprised nine movements, of which Gustav Kogel, editor of the version heard yesterday, used five. The first of these is an overture in the French form, and the others are of alternate characters as they succeed. The brilliant and erudite annotator of the Boston Symphony programmes, Philip Hale, says:

"The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind choirs answer the strings, and vice versa. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation."

Wonder that no one cares to write in the form of the concerto for several instruments after the manner of Bach or Handel has often been expressed here. With the additions of modern harmony and the resources of modern instrumentation marvels might be accomplished. It is hardly necessary to add that the concerto was excellently played yesterday. Nor is there any pressing need of a long story of Mr. Kreisler's performance of the composition of Beethoven. He has played it here often, and he always plays it with breadth and depth.

From CITIZEN

Address: Brooklyn, N. Y.

Date

BOSTON SYMPHONY CONCERT.

Kreisler Soloist in a Wonderfully Played Programme.

1884

The second in a series of five concerts by the Boston Symphony Orchestra under the leadership of Dr. Karl Muck, was given last night at the Acedemy, with Fritz Kreisler, violinist, as the assisting artist.

The concert was remarkably short, taking up little more than an hour and a half, but this was atoned for by the quality of the music and the exquisite rendition which aroused the large audience to prolonged applause.

The opening orchestral number was "La Tragedie de Salome," by Florent Schmitt, given for the first time in Brooklyn—a gripping, soul-stirring composition that tells the story of the tragedy in a marvellous and compelling way.

Tschaikowsky's concerto in D minor for violin, op. 35, was Mr. Kreisler's contribution for the evening, familiar to all [illegible]

[illegible] and [illegible] throughout by the artist, the finale, allegro vivacissimo, being wonderfully executed and exciting such enthusiasm that it was hard to maintain the rule of no encores.

The overture, "Husitska," op. 67, by Dvorak, was the closing number, and the [illegible] rendering of this exquisite work completed an evening of rare musical enjoyment.

From TRIBUNE

Address: New York City

Date DEC 7 - 1913

CLASSICS AT A MATINEE

Beautiful Playing by Kreisler and Boston Symphony.

Es

When the infrequent visits of the Boston Symphony Orchestra to New York have afforded an evening of classic calm, Dr. Muck and his men often depart two days later hurling thunders of the modern despots of din. Sometimes they reverse this order, putting forward the more radical propaganda, as on Thursday night they did in a symphony of Mahler.

The balance is speedily restored by a Saturday matinee such as yesterday's in Carnegie Hall, devoted to the ancient and honorable company of Handel, Haydn, Mozart and Beethoven. Familiarity has affected the psychologic element of suspense in Haydn's "Surprise" symphony, but not the music, which was beautifully played. Still more was appreciation stirred by a concerto of Handel for strings and wind, with solo parts for Messrs. Witek, Longy and Mueller, Wendler and Jaennicke. One descending scale of Longy's oboe was as thrilling as if played by any virtuoso star, instead of coming from the personnel of the band.

The concert was to have ended with an overture of Weber and violin concertos of Mozart and Viotti for Mr. Fritz Kreisler. Not Kreisler, but the audience, changed all that. A large number of letter writers to soloist and conductor had begged for the Beethoven concerto, which was accordingly played. It was preceded by the Mozart overture to "The Magic Flute," heard on a recent Saturday at the opera. The concert audience could not miss the dramatic hint of the triple trumpet call.

After an intermission Mr. Kreisler was heartily welcomed. The demonstration was repeated after both the free solo passages in the first and third parts of Beethoven's music, with which this player had astonished a Bostonian Thursday night audience last year. The intervening larghetto was a thing of heavenly beauty as accompanied by the orchestra yesterday.

From TIMES

Address: Brooklyn, N. Y.

Da

BOSTON SYMPHONY HEARD.

Fritz Kreisler, Soloist, Achieves Great Triumph—New Composition Played.

Est

For the second concert of the Boston Symphony Orchestra Brooklyn season, which was heard last night in the Academy of Music, Dr. Muck offered "La Tragedie de Salome," by Florent Schmitt, a composition heard for the first time in this borough, and Fritz Kreisler as soloist. Any programme in which the master violinist of his period appears assumes at once distinction and importance. Further interest naturally attaches to the presentation of a musical novelty.

This descriptive orchestral music, a suite in two parts, was written for "La Tragedie de Salome," a mimodrame in two acts and seven scenes, by Robert d'Humieres, performed for the first time in Paris in 1907, although not in its present form, which amplified, elaborated and arranged for concert use was first performed at a Concert Colonne in 1911.

The composition, essentially and specifically modern of the modern, while written in the idiom of Debussy and his school, reveals no less positively the influence of the great classic composers. There are not lacking lyric moments in the work in contrast with dinamic effects of almost startling vehemence and executive orchestration. The work reveals genuine creative power and variety. With the outline of the mute drama in the foreground of the mind, it is not difficult to find the composition descriptive. It offers interesting combinations of instruments and orchestration. Salome's several dances, as they enter into the work, are seductively Oriental, the climaxes, notably that of the finale, are striking.

Whether the reception accorded the completion of the number was for the work itself, for the wonderful playing of the orchestra or a personal tribute to Dr. Muck, it is not easy to decide. The first number was received in complete silence upon the part of the large audience. The applause at the finish was difficult to analyze.

Not so that accorded Mr. Kreisler's playing of the Tschaikowsky Concerto in D major, op. 35. It was a performance of great brilliancy, a revelation of artistry in superlative degree. Such clarity of high notes, such cello-like warmth and opulence of low tones, such balance between the extremes of a too great intellectuality and excessive sentiment are

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matters to be grateful for. The consonetta was especially lovely. The rendition of the finale, a magnificent exposition of the vertuosic qualities, exacted a sympathetic responsiveness to the composer's moods. It was a performance to be recorded. Brilliant also was the orchestra's share. Mr. Kreisler, whose appearance was the signal for prolonged applause, was recalled half a dozen times to acknowledge a perfect tumult of demonstration. Dvorak's dramatic overture, "Husitska," completed the programme.

From STANDARD UNION

Address: Brooklyn, N. Y.

Date

BOSTONIANS PLAY NINETY MINUTES

Briefest Programme Featured by Ultra-Modern Piece of Discords and Harshness

"SALOME" WIERD "PAINTING"

Kreisler the Soloist in Tschaikowsky Concerto.

A scant hour and a half of Boston symphony orchestra playing was heard by Brooklyn's subscribers, again filling the Opera House at the second concert of the season in the Academy of Music. Brief as was the programme, it was one of startling contrast. A violent assault upon tradition and commonplace, in which canons and forms as the public knows them were shattered and outraged in every conceivable way, was followed directly by a honey-sweet familiar concerto of the most [illegible] and popular style, the solo part played by no less an exponent of the fascination of musical grace than Fritz Kreisler, the Bohemian violinist. The audience was bewildered and stirred by the former and was charmed and pleased by the latter.

The reception accorded to these divergent styles of composition left no doubt as to their comparative popularity. The visits of the Bostonians to Brooklyn are assuming more and more the aspect of social events. In this respect they rank second only to the Saturday night Metropolitan opera. As such the auditors last night were in most cases impatient at the ultra-modern tone-painting and applauded perfunctorily at its close. The climax of the concerto occasioned a tumult of approval, bringing the soldier-violinist back to the footlights eight or nine times.

The novelty was Florent Schmitt's "La Tragedie de Salome." This was its first performance in Brooklyn, following only a week after its initial production in the United States. In harshness and discord it outdoes Strauss by many a mile; for wierdness of effects it puts to shame the oddest imaginings of Debussy. The full strength of the orchestra is required for its curious exaggeration of tone-depicting, especial reliance being placed upon muted brasses, cymbals and the upper reaches of the harp.

It is of course the familiar story of Salome and the bloody head of the saint that is being enacted in this orgy of orchestral imagery. The Oriental effect is easily recognizable; in fact is amazing in its realism. The poem starts quietly with a dialogue of woodwind motives, and the harp, which seemingly acts as punctuation throughout the story, is introduced early. On comes the dance, its rhythm being unmistakable. Discord is piled on ear-splitting discord. The regiment of muted brasses appear to differ unanimously as to the key. The gentleman who plays the largest tuba had apparently stuffed his overcoat into the horn to produce the raucous effect; whatever it was it protruded twelve inches or so from the top of the bell. The quaintest of all the combinations is a pizzicato accompaniment of all the bass-viols to a droning passage on the bassoons.

Thirty-seven minutes it lasted. It was creepy and fantastic and as different from anything heard before as could be imagined. And yet there were phrases of exquisite beauty. One of these was for the wood-wind in harmony; another was a solo melody for the cellos; still a third was a Wagnerian harmony of the heaviest brasses, which, however, lost no time in resolving itself into utter riot. Mr. Schmitt, of Paris, evidently knows orchestral coloring, and he certainly has devised new and effective combinations of instruments, but the question arises: who is to know, who is to be the judge if the thing is played entirely wrong? How different would that brass passage in the first movement sound if played backwards?

To go from Schmitt to Tschaikowsky was like leaving a clinic at the insane asylum to pass directly into the home of a tried and true friend, there to be regaled with stories of one's companions of long ago. If it did seem to possess a certain sameness, a cloying sweetness, by reason of the contrast, it was sameness and sweetness of the sort one associates with his [illegible] friends and most loved companions. Kreisler's fiddle sang eloquently and Dr. Muck's band followed faithfully and with restraint. Btu of course there was nothing revolutionary about any of it.

The third and last number—there certainly would have been time for more—was Dvorak's sparkling "Husitska" overture, its melodies characteristic of the composer's native Bohemia. Throughout the brief programme the orchestra excelled its greatest past efforts in the production of tones. The Bostonians extracted from the tone-picture a profusion of rich coloring that caused one to marvel at its effectiveness even while one's eardrums were being so rudely treated. In the concerto, with smaller numbers, the orchestra furnished a mellow, softened background to enhance the beauties of Kreisler's art. The little overture, itself quite an attempt at the depicting of varying moods, was given a splendid reading. Not the most pleasing—or the most musically—programme within memory, it was one of undoubted interest. It surely will not soon be forgotten.

SUNDAY POST,

DECEMBER 7,

EIGHTH SYMPHONY CONCERT

Josef Hofmann will be the soloist at the eighth Symphony rehearsal and concert to be given next Friday afternoon and Saturday evening respectively. He will play the Schumann Concerto.

Dr. Muck has put on the programme two novelties, so far as the Symphony concerts are concerned, one of which has never been heard in Boston. These are Felix Weingartner's Lustpiel Overture and Richard Strauss's latest work —Festival Prelude. Under the composer's direction the Lustpiel Overture was played at a concert in the Boston Opera House last year.

Richard Strauss's "Festliches Praeludium" was written for the dedication of the new Concert Hall in Vienna, which was opened in October. It calls for a large orchestra and a great organ. It has been played in America several times, the first performance having been in Minneapolis by the Minneapolis Orchestra under Mr. Oberhoffer. The programme in full is as follows:

Symphony in C major, No. 1	Beethoven
Lustpiel overture	Weingartner
Concerto for pianoforte in A minor	Schuman
Festliches praeludium	R. Strauss

CAMBRIDGE SYMPHONY CONCERT

Fritz Kreisler was announced as soloist at the Symphony concert in Cambridge, which will be given in Sanders Theatre next Thursday evening. It has been necessary to change this and his appearance in Cambridge has been postponed until later in the season. The concert will, therefore, be purely orchestral. The programme will consist of Mozart's Symphony in E flat major with the familiar menuet, Handel's Concerto for two wind choirs and strings; Cherubini's Overture, "Anacreon," and Florent Schmitt's "La Tragedie de Salome," which created such a deep impression at the last Boston concerts. Undoubtedly many who heard it then will be glad of an opportunity to hear it again.

Bauer and Thibaud at Symphony

The series of Sunday afternoon concerts in Symphony Hall will be broken Dec. 21 when the Handel and Haydn Society gives its usual Christmas performance of "The Messiah" in the evening. The following Sunday brings one of the most interesting combinations of the year, Harold Bauer, the pianist, and Jacques Thibaud, the brilliant pianist, who will be heard in Boston for the first time in upwards of 10 years. There will be solo and ensemble numbers.

HEINRICH GEBHARD IN RECITAL

Tomorrow (Monday) afternoon brings the recital of Heinrich Gebhard in Jordan Hall. The programme in its entirety is as follows:

Italian concert	Bach
Poeme des Montagnes, Op. 15	D'Indy
Grillen, Traumeswirren	Schumann
Impromptu in F sharp, Ballade, No. 3, in A flat	Chopin
The Gulls	Richard Platt
Wandering (from "Iona Memories")	Helen Hopekirk
Peau d'Espagne (Tango)	Carl Engel
Blue Danube Waltzes (Strauss)	Schulz-Evler

Harold Henry will give a recital in Jordan Hall on Monday afternoon, Dec. 15, at 3 o'clock.

Beatrice Harrison, an English violincellist, who is making her first tour of America this season, will give a recital in Jordan Hall on Wednesday, Dec. 17.

Maggie Teyte will give a second song recital in Jordan Hall on the afternoon of Thursday, Dec. 18.

The first concert of the season by the Cecilia Society will be given in Symphony Hall Thursday evening, Dec. The programme will comprise Florent Schmitt's "Psalm XLVI," sung French, and Chadwick's "Noel."

The usual season of Handel and Haydn Society concerts opens at Symphony Hall with the two performances of "The Messiah" on Dec. 21 and 22. "Samson and Delilah" will be given on Sunday, Feb. 8 and the "Redemption" on Easter Sunday, April 12.

"A Warrior Bold" .... Adam
Mr. Cartwright.
"Flower Song," from Faust .... Gounod
Mme. Morse.
"Old Black Joe" .... Foster
"Drink to Me Only With Thine Eyes" .... Old English
"The Pretty Creature" .... Storace
Mr. Cartwright.
"Sally in Our Alley," "Ben Bolt," "Come Lads and Lasses."
Mme. Morse.
Piano selections ...... Mr. Emiliano Renaud
"The Holy City" (Mr. O'Shea at organ) .... Adam
"Morning Hymn" .... Henschel
Mr. Cartwright.
"The Lost Chord" (Mr. O'Shea at organ) .... Sullivan
"Tenting on the Old Camp Grounds," "Dixie," "Battle Hymn of the Republic"
Mme. Morse.
"A Perfect Day" .... Carrie Jacobs-Bond
"Morning" .... Speaks
"The Hanging of Danny Deever" (Words by Kipling) .... Damrosch
Mr. Cartwright.

Folk Singers at Toy Theatre

Lovers of folk music will be interested to hear that the Misses Fuller are paying another visit to this country and are giving their first recital in this city at the Toy Theatre on three afternoons and evenings—Dec. 13, 15 and 16. They announce a programme of special interest, including as it does, some Christmas carols and many newly discovered English folk songs. These young ladies accompany their songs on an old Irish minstrels' harp, which is perfectly adapted for this purpose. Following their custom of last year the Misses Fuller appear in early Victorian costume. Such a recital given in the delightful and appropriate surroundings of the Toy Theatre will doubtless attract a large audience.

AMERICAN STRING QUARTET

The American String Quartet will give a concert at Steinert Hall, Dec. 16, in the evening, at 8:15. Their assisting artist is Mr. Huyman Buitikan, who has recently been heard here.

The American String Quartet has steadily made its way in the musical world under the tutelage of Charles Martin Loeffler. Three members of the quartet have been his pupils.

ADVERTISER,

DECEMBER 8, 1913

FRITZ KREISLER AT SYMPHONY HALL

IDEAL CONCERT BY THE FAMOUS VIOLINIST

Viennese Caprice, Composed by Artist Himself, a Beautiful Composition.

By Louis C. Elson.

Symphony Hall was crowded yesterday afternoon, seats, aisles and platform, when Fritz Kreisler gave one of his most interesting recitals.

It was another of the important concerts given on Sunday afternoons, which are taking rank with the best musical events in Boston. The programme presented a long list of the short pieces of the older violin school, but it began with a suite by Bach and ended with technical display in a work by Paganini, plus encores. In such a programme all the greatness of Fritz Kreisler is made manifest. He is wonderful in his technique, but he rarely vouchsafes a display of it as in the last group, three Caprices by Paganini, on this occasion.

He is less a creature of moods than many great violin virtuosi, and the surety of his intonation, his artistic phrasing, his broad bowing, are well-known to the general public. Nevertheless it is an especial delight to hear him in a programme chiefly devoted to the violin-playing of that serene time when double-stopping in harmonics, left-hand pizzicati, artificial harmonics, etc., were not in use, when the violin was employed chiefly as an instrument of expression.

Schumann's Romance was the most modern work in point of chronology, in this recital, and this was not a "display-piece" of the modern school, but leaned towards the purer and older style. The older works were all very brief, easily comprehended and readily enjoyed. Yet there was one work of the present placed beside the Paganini works, a Viennese Caprice by Kreisler himself, a beautiful composition, charmingly executed, and enthusiastically encored. After this came the Paganinian technical display which closed the concert. In this the artist displayed his wares in a most brilliant manner, and one was astonished that the German and the Franco-Belgian school should be so well united in a single artist.

Nevertheless the chief enjoyment to the present reviewer was in the purer and older school of work. We doubt whether Kreisler has a rival in this field. Daintiness, archness, broad legatos, were here placed in most effective contrast.

One of these old numbers deserves especial mention. L. Couperin's arrangement of a Chanson by Louis XIII was the "Amaryllis" composed by that monarch in praise of Madame D'Hauteville. There is another more widely-known "Amaryllis" parading as "composed by Louis XIII" and arranged by Ghys, of which Louis wrote not a single note, since it was composed by Baltazarini before the king was born, and was called "Le Clochette" and not "Amaryllis." It is one of the popular errors in music. This dignified song, followed by a stately Pavane, was very attractive and much applauded.

In the Bach suite the Gavotte seemed to find the greatest favor. There was some great G string work in the Pugnani Prelude and Allegro. Cartier's pretty little "La Chasse" was imperatively redemanded. It is a comparatively modern work (early in the 19th century) with some fine skipping bow passages, and it was superbly played, with just the right spiciness and delicacy. Mozart's Rondo presented some fine work in the high positions and

older, shorter works to make a good foil to them. In these the piquancy of some of the earlier numbers was replaced by a more earnest and romantic vein, which was admirably caught up by the artist.

Of the brilliancy of the last part of the concert it is unnecessary to speak. Mr. Kreisler is acknowledged as being in the first rank, and perhaps the very first, of living violinists. When one bears in mind that yesterday was anything but violin weather, that one almost always gets a "dead" tone in such a dampened atmosphere, it is the more remarkable that there was such an incisive quality of tone attained. Jupiter Pluvius was unable either to restrict the size of the audience, or the artistic effect of the violinist, or the enthusiasm either, for we have never seen so ebullient a public, nor was it a case of "encore-fiend" either, for when Mr. Kreisler showed his desire not to play further the audience respected his wish and did not attempt to force matters.

And a final word of praise must be added for the accompanist, Mr. Carl Lamson, who supported Mr. Kreisler with taste and artistic sympathy throughout. In every way this concert was ideal, and it is evident Paderewski does not stand alone as a public idol, but has a worthy artistic rival in Fritz Kreisler.

SUNDAY GLOBE—

DECEMBER 7, 1913

Kreisler This Afternoon at Symphony Hall

The feature of the program which Fritz Kreisler will play in Symphony Hall this afternoon will be the group of his favorite 17th and 18th century composers. It is unnecessary to inquire too closely into the tradition that Kreisler ran across most of his music in an old Benedictine monastery in Austria, it being sufficient to know that by reviving this delightful music he has made of violin recitals something well worth hearing, for these old composers were melodists in the full sense of the world.

The composers thus represented will be Friedmann Bach, the son of the great Johann Sebastian; the Frenchmen, Couperin and Cartier; and the Italians, Pugnani, Corelli and Tartini. The program begins with Bach's suite in E Major and includes also pieces by Gluck, Schumann, Mozart, Kreisler and Paganini.

Second Popular Concert at Opera House Tonight

The large audience present at the Opera House last Sunday night gave proof that a public awaits the popular type of program at popular prices which it is the policy of the management to present at these concerts—a program sung by principal and assisting singers of the company aided by the house orchestra. Mmes Scotney-White, D'Alvarez, Messrs Tanlongo and Ancona will be the soloists tonight. The program will be as follows:

Overture, The Barber of Seville Orchestra.	Rossini
Prologue from Pagliacci Mr Ancona.	Leoncavallo
Bell Song from Lakme Miss Scotney.	Delibes
Aria from Samson and Delilah Mme D'Alvarez.	Saint-Saens
Prelude from Lohengrin Orchestra.	Wagner
Aria from La Boheme, First Act Mr Tanlongo.	Puccini
Di Provenza from Traviata Mr Ancona.	Verdi
Habanera from Carmen Mme D'Alvarez.	Bizet
Quartet from Rigoletto Mmes Scotney and Leveroni, Messrs Tanlongo and Ancona.	Verdi

Mr Gebhard's Recital Tomorrow Afternoon

Tomorrow afternoon brings the recital of Heinrich Gebhard, the brilliant local pianist, in Jordan Hall. The program will begin with Bach's Italian Concerto, which is seldom heard now on the concert platform, and this will be followed by d'Indy's Poeme des Montagnes, op. 15. The program which features compositions by three Boston composers—Mme Helen Hopekirk and Richard Platt, both pianists, and Carl Engel, whose songs Maggie Teyte has sung with success in London, is as follows:

Italian Concerto	Bach
Poeme des Montagnes, Op 15	D'Indy
Grillen	Schumann
Troumeswirren	Schumann
Impromptu in F sharp	Chopin
Ballade No 3, in A flat	Chopin
The Gulls	Richard Platt
Wandering (from Iona Memories)	Helen Hopekirk
Peau d'Espagne (Tango)	Carl Engel
Blue Danube Waltzes (Strauss)	Schulz-Evler

Josef Hofmann Soloist at Symphony Concerts

Joseph Hofmann will be the soloist at the eighth Symphony rehearsal and concert to be given next Friday afternoon and Saturday evening, respectively. He will play the Schumann Concerto. Hofmann's playing of Schumann is famous and the opportunity to hear this beautiful concerto played by him will be warmly welcomed by all lovers of the piano.

Dr Muck has put on the program two novelties, so far as the Symphony concerts are concerned, one of which has never been heard in Boston. These are Felix Weingartner's Lustpiel Overture and Richard Strauss' latest work, Festival Prelude. Under the composer's direction the Lustpiel Overture was played at a concert in the Boston Opera House last year.

Richard Strauss' "Festliches Praeludium" was written for the dedication of the new concert hall in Vienna which was opened in October. It calls for a large orchestra and a great organ. It has been played in America several times, the first performance having been in Minneapolis by the Minneapolis Orchestra, under Mr Oberhoffer. The program in full is as follows: Beethoven, Symphony in C Major, No. 1; Weingartner, Lustpiel Overture; Schumann, Concerto for pianoforte in A Minor; R. Strauss, Festliches Praeludium.

baritone; Emiliano Renaud, pianist, and John O'Shea, organist.
Organ overture, Tannhauser .... Wagner
Mr O'Shea.
Songs—
Stein Song .... Bullard
A Warrior Bold .... Adam
Mr Cartwright.
Aria, Flower Song, from Faust .... Gounod
Mme Morse.
Ballads—
Old Black Joe .... Foster
Drink to Me Only With Thine Eyes, ... Old English
The Pretty Creature .... Storace
Mr Cartwright.
Ballads—
Sally in Our Alley.
Ben Bolt.
Come Lads and Lasses.
Mme Morse.
Piano selections .... Mr Emiliano Renaud
Songs—
The Holy City (Mr O'Shea at organ) ... Adam
Morning Hymn .... Henschel
Mr Cartwright.
Song, The Lost Chord (Mr O'Shea at organ) .... Sullivan
Mme Morse.
Martial Songs—
Tenting on the Old Campground.
Dixie.
Battle Hymn of the Republic (words by Mrs Howe).
Mme Morse.
Songs—
A Perfect Day .... Carrie Jacobs-Bond
Morning .... Speaks
The Hanging of Danny Deever (words by Kipling) .... Damrosch
Mr Cartwright.

Mr Hubbard's Opera Talks For the Week In and Out of Boston

Havrah W. L. Hubbard of the Boston Opera House will deliver eight of his popular opera talks during the course of the coming week. Floyd M. Baxter will assist him at the piano.

"Monna Vanna" will be the subject of three talks, to be given on Tuesday afternoon, before the Heptorean and Somerville Women's Clubs, in Somerville; on Thursday evening, before the Roxburghe Club, Roxbury, and again on Friday afternoon, before the Middlesex Women's Club of Lowell.

"Tales of Hoffmann" will be given Tuesday evening before the Somerville Teachers' Club in Somerville, and again, in connection with "The Secret of Suzanne," before the Pepperell Woman's Club in Pepperell.

"The Jewels of the Madonna" will be given Wednesday afternoon before the Woman's Club of Fitchburg; "Mme Butterfly" on Monday afternoon before the Woman's Club of Littleton, and "Hansel and Gretel," together with "The Secret of Suzanne," on Thursday morning before the West Roxbury Women's Club, in Highland.

Cambridge Symphony Concerts.

Fritz Kreisler was announced as soloist at the Symphony concert in Sanders Theatre next Thursday evening, but it has been necessary to change this and his appearance in Cambridge has been postponed until late in the season. The concert will, therefore, be purely orchestral.

The first part will comprise Mozart's symphony in E flat Major, Handel's concerto for two wind choirs and strings and Cherubini's overture, "Anacreon." The second part will be devoted to Florent Schmitt's "La Tragedie de Salome."

Rappold and Gogorza.

The appearance here of Emilio de Gogorza after an absence of several years will be warmly welcomed by his many friends. Mr Gogorza is one of the most popular singers that come to Boston and associated with that attractive soprano, Mme Marie Rappold of the Metropolitan Opera House, he will appear in Symphony Hall next Sunday afternoon, Dec 14. For the last two or three years Mr de Gogorza has been living abroad and has given up almost entirely his concert work, but this Winter he is again in America. Mme Rappold has not been heard here since she appeared with the Symphony Orchestra last season. She is one of the best of present-day dramatic sopranos. The program will be announced shortly.

ADVERTISER,

DECEMBER 13.

HOFMANN AT SYMPHONY HALL

SOLOIST IN CURRENT CONCERT PROGRAMME

Classical and Romantic Schools of Music Finely Balanced in This Week's Offering.

By Louis C. Elson.

PROGRAMME.

Beethoven—First Symphony, C major.
Weingartner—Lustige Overture, Op. 53.
Schumann—Piano Concerto, A minor.
Strauss—Festliches Praeludium, Orchestra and Organ.
Pianist, Mr. Josef Hofmann.

Our chief text for today, dearly beloved brethren, will be found in the first book of Beethoven, chapter one. There was a finely varied programme, presenting some of the classical and romantic school, and also specimens of the more comprehensible numbers of the most recent type. The Beethoven symphony is perhaps the lightest of the nine, and gives clear evidence of the influence of Haydn, but it is stronger than Haydn in many respects. Its Minuet is far freer than any Minuet that Haydn ever composed, and plainly foreshadows the Scherzo, with which Beethoven replaced the Minuet in his second symphony. Its finale is Haydn to the life, and even its slow movement gives the suave and melodic counterpoint of the teacher of Beethoven.

It is, of course, impossible to read anything new into this somewhat formal work, but it was refreshing to hear the crisp clearness and excellent shading with which it was interpreted, and it is a very good idea to impress some of this sane and healthy music upon the public mind in these days of turgid over-swollen, and sometimes incomprehensible music.

friends and most loved companions. Kreisler's fiddle sang eloquently and Dr. Muck's band followed faithfully and with restraint. Btu of course there was nothing revolutionary about any of it.

The third and last number—there certainly would have been time for more—was Dvorak's sparkling "Husitska" overture, its melodies characteristic of the composer's native Bohemia. Throughout the brief programme the orchestra excelled its greatest past efforts in the production of tones. The Bostonians extracted from the tone-picture a profusion of rich coloring that caused one to marvel at its effectiveness even while one's eardrums were being so rudely treated. In the concerto, with smaller numbers, the orchestra furnished a mellow, softened background to enhance the beauties of Kreisler's art. The little overture, itself quite an attempt at the depicting of varying moods, was given a splendid reading. Not the most pleasing—or the most musically—programme within memory, it was one of undoubted interest. It surely will not soon be forgotten.

SUNDAY POST,

DECEMBER 7,

EIGHTH SYMPHONY CONCERT

Josef Hofmann will be the soloist at the eighth Symphony rehearsal and concert to be given next Friday afternoon and Saturday evening respectively. He will play the Schumann Concerto.

Dr. Muck has put on the programme two novelties, so far as the Symphony concerts are concerned, one of which has never been heard in Boston. These are Felix Weingartner's Lustpiel Overture and Richard Strauss's latest work —Festival Prelude. Under the composer's direction the Lustpiel Overture was played at a concert in the Boston Opera House last year.

Richard Strauss's "Festliches Praeludium" was written for the dedication of the new Concert Hall in Vienna, which was opened in October. It calls for a large orchestra and a great organ. It has been played in America several times, the first performance having been in Minneapolis by the Minneapolis Orchestra under Mr. Oberhoffer. The programme in full is as follows:

Symphony in C major, No. 1....Beethoven
Lustpiel overture..............Weingartner
Concerto for pianoforte in A minor..Schuman
Festliches praeludium............R. Strauss

CAMBRIDGE SYMPHONY CONCERT

Fritz Kreisler was announced as soloist at the Symphony concert in Cambridge, which will be given in Sanders Theatre next Thursday evening. It has been necessary to change this and his appearance in Cambridge has been postponed until later in the season. The concert will, therefore, be purely orchestral. The programme will consist of Mozart's Symphony in E flat major with the familiar menuet, Handel's Concerto for two wind choirs and strings; Cherubini's Overture, "Anacreon," and Florent Schmitt's "La Tragedie de Salome," which created such a deep impression at the last Boston concerts. Undoubtedly many who heard it then will be glad of an opportunity to hear it again.

Bauer and Thibaud at Symphony

The series of Sunday afternoon concerts in Symphony Hall will be broken Dec. 21 when the Handel and Haydn Society gives its usual Christmas performance of "The Messiah" in the evening. The following Sunday brings one of the most interesting combinations of the year, Harold Bauer, the pianist, and Jacques Thibaud, the brilliant pianist, who will be heard in Boston for the first time in upwards of 10 years. There will be solo and ensemble numbers.

HEINRICH GEBHARD IN RECITAL

Tomorrow (Monday) afternoon brings the recital of Heinrich Gebhard in Jordan Hall. The programme in its entirety is as follows:

Italian concert..........................Bach
Poeme des Montagnes, Op. 15......D'Indy
Grillen, Traumeswirren..........Schumann
Impromptu in F sharp, Ballade, No. 3, in A flat.......................Chopin
The Gulls......................Richard Platt
Wandering (from "Iona Memories")..............Helen Hopekirk
Peau d'Espagne (Tango)..........Carl Engel
Blue Danube Waltzes (Strauss)..Schulz-Evler

Harold Henry will give a recital in Jordan Hall on Monday afternoon, Dec. 15, at 3 o'clock.

Beatrice Harrison, an English violincellist, who is making her first tour of America this season, will give a recital in Jordan Hall on Wednesday, Dec. 17.

Maggie Teyte will give a second song recital in Jordan Hall on the afternoon of Thursday, Dec. 18.

The first concert of the season by the Cecilia Society will be given in Symphony Hall Thursday evening, Dec. 18. The programme will comprise Florent Schmitt's "Psalm XLVI., sung in French, and Chadwick's "Noel."

The usual season of Handel and Haydn Society concerts opens at Symphony Hall with the two performances of "The Messiah" on Dec. 21 and 22. "Samson and Delilah" will be given on Sunday, Feb. 8 and the "Redemption" on Easter Sunday, April 12.

"A Warrior Bold"
Mr. Cartwright.
"Flower Song," from Faust..............Gounod
Mme. Morse.
"Old Black Joe"............................Foster
"Drink to Me Only With Thine Eyes"..............................Old English
"The Pretty Creature"....................Storace
Mr. Cartwright.
"Sally in Our Alley," "Ben Bolt," "Come Lads and Lasses."
Mme. Morse.
Piano selections.........Mr. Emiliano Renaud
"The Holy City" (Mr. O'Shea at organ)......................................Adam
"Morning Hymn"..........................Henschel
Mr. Cartwright.
"The Lost Chord" (Mr. O'Shea at organ)...................................Sullivan
"Tenting on the Old Camp Grounds," "Dixie," "Battle Hymn of the Republic"
Mme. Morse.
"A Perfect Day"..........Carrie Jacobs-Bond
"Morning"..................................Speaks
"The Hanging of Danny Deever" (Words by Kipling).....................Damrosch
Mr. Cartwright.

Folk Singers at Toy Theatre

Lovers of folk music will be interested to hear that the Misses Fuller are paying another visit to this country and are giving their first recital in this city at the Toy Theatre on three afternoons and evenings—Dec. 13, 15 and 16. They announce a programme of special interest, including as it does, some Christmas carols and many newly discovered English folk songs. These young ladies accompany their songs on an old Irish minstrels' harp, which is perfectly adapted for this purpose. Following their custom of last year the Misses Fuller appear in early Victorian costume. Such a recital given in the delightful and appropriate surroundings of the Toy Theatre will doubtless attract a large audience.

AMERICAN STRING QUARTET

The American String Quartet will give a concert at Steinert Hall, Dec. 16, in the evening, at 8:15. Their assisting artist is Mr. Huyman Buitikan, who has recently been heard here.

The American String Quartet has steadily made its way in the musical world under the tutelage of Charles Martin Loeffler. Three members of the quartet have been his pupils.

ADVERTISER,

DECEMBER 8, 191

FRITZ KREISLER AT SYMPHONY HALL

IDEAL CONCERT BY THE FAMOUS VIOLINIST

Viennese Caprice, Composed b Artist Himself, a Beautifu Composition.

By Louis C. Elson.

Symphony Hall was crowded yesterday afternoon, seats, aisles and platform, when Fritz Kreisler gave one of his most interesting recitals.

It was another of the important concerts given on Sunday afternoons, which are taking rank with the best musical events in Boston. The programme presented a long list of the short pieces of the older violin school, but it began with a suite by Bach and ended with technical display in a work by Paganini, plus encores. In such a programme all the greatness of Fritz Kreisler is made manifest. He is wonderful in his technique, but he rarely vouchsafes a display of it as in the last group, three Caprices by Paganini, on this occasion.

He is less a creature of moods than many great violin virtuosi, and the surety of his intonation, his artistic phrasing, his broad bowing, are well-known to the general public. Nevertheless it is an especial delight to hear him in a programme chiefly devoted to the violin-playing of that serene time when double-stopping in harmonics, left-hand pizzicati, artificial harmonics, etc., were not in use, when the violin was employed chiefly as an instrument of expression.

Schumann's Romance was the most modern work in point of chronology, in this recital, and this was not a "display-piece" of the modern school, but leaned towards the purer and older style. The older works were all very brief, easily comprehended and readily enjoyed. Yet there was one work of the present placed beside the Paganini works, a Viennese Caprice by Kreisler himself, a beautiful composition, charmingly executed, and enthusiastically encored. After this came the Paganinian technical display which closed the concert. In this the artist displayed his wares in a most brilliant manner, and one was astonished that the German and the Franco-Belgian school should be so well united in a single artist.

Nevertheless the chief enjoyment to the present reviewer was in the purer and [illegible] school of work. We doubt whether [illegible]er has a rival in this field. Dainti[illegible] [illegible]archness, broad legatos, were here [illegible] in most effective contrast.

[illegible] these old numbers deserves especial [at]tention. L. Couperin's arrangement [of a ch]anson by Louis XIII was the "Ama[ryllis," c]omposed by that monarch in praise [of Ma]me D'Hauteville. There is another [more w]idely-known "Amaryllis" parading [as "c]omposed by Louis XIII" and arranged by Ghys, of which Louis wrote not [a] single note, since it was composed by [Ghys and] Itazanini before the king was born, and [wa]s called "Le Clochette" and not "Amaryllis." [I]t is one of the popular errors in [mu]sic. This dignified song, followed by a [sta]tely pavane, was very attractive and [mu]ch applauded.

[In t]he Bach suite the Gavotte seemed to [win] the greatest favor. There was some [[illegible]] string work in the Pugnani Pre[lude and] Allegro. Cartier's pretty little [[illegible]]e" was imperatively redemanded. [[illegible]] a comparatively modern work [(of t]he 19th century) with some fine [[illegible]]w passages, and it was superb[ly [illegible]] with just the right spiciness [[illegible]]y. Mozart's Rondo presented [[illegible]] work in the high positions and

older, shorter [illegible] to make a good foil to them. In these the piquancy of some of the earlier numbers was replaced by a more earnest and romantic vein, which was admirably caught up by the artist.

Of the brilliancy of the last part of the concert it is unnecessary to speak. Mr. Kreisler is acknowledged as being in the first rank, and perhaps the very first, of living violinists. When one bears in mind that yesterday was anything but violin weather, that one almost always gets a "dead" tone in such a dampened atmosphere. it is the more remarkable that there was such an incisive quality of tone attained. Jupiter Pluvius was unable either to restrict the size of the audience, or the artistic effect of the violinist, or the enthusiasm either, for we have never seen so ebullient a public, nor was it a case of "encore-fiend" either, for when Mr. Kreisler showed his desire not to play further the audience respected his wish and did not attempt to force matters.

And a final word of praise must be added for the accompanist, Mr. Carl Lamson, who supported Mr. Kreisler with taste and artistic sympathy throughout. In every way this concert was ideal, and it is evident Paderewski does not stand alone as a public idol, but has a worthy artistic rival in Fritz Kreisler.

SUNDAY GLOBE—

DECEMBER 7, 1913

Kreisler This Afternoon at Symphony Hall

The feature of the program which Fritz Kreisler will play in Symphony Hall this afternoon will be the group of his favorite 17th and 18th century composers. It is unnecessary to inquire too closely into the tradition that Kreisler ran across most of his music in an old Benedictine monastery in Austria, it being sufficient to know that by reviving this delightful music he has made of violin recitals something well worth hearing, for these old composers were melodists in the full sense of the world.

The composers thus represented will be Friedmann Bach, the son of the great Johann Sebastian; the Frenchmen, Couperin and Cartier; and the Italians, Pugnani, Corelli and Tartini. The program begins with Bach's suite in E Major and includes also pieces by Gluck, Schumann, Mozart, Kreisler and Paganini.

Second Popular Concert at Opera House Tonight

The large audience present at the Opera House last Sunday night gave proof that a public awaits the popular type of program at popular prices which it is the policy of the management to present at these concerts—a program sung by principal and assisting singers of the company aided by the house orchestra. Mmes Scotney-White, D'Alvarez, Messrs Tanlongo and Ancona will be the soloists tonight. The program will be as follows:

Overture, The Barber of Seville........Rossini
Orchestra.
Prologue from Pagliacci...........Leoncavallo
Mr Ancona.
Bell Song from Lakme................Delibes
Miss Scotney.
Aria from Samson and Delilah.....Saint-Saens
Mme D'Alvarez.
Prelude from Lohengrin...............Wagner
Orchestra.
Aria from La Boheme, First Act.......Puccini
Mr Tanlongo.
Di Provenza from Traviata...............Verdi
Mr Ancona.
Habanera from Carmen..................Bizet
Mme D'Alvarez.
Quartet from Rigoletto..................Verdi
Mmes Scotney and Leveroni, Messrs Tanlongo and Ancona.

Mr Gebhard's Recital Tomorrow Afternoon

Tomorrow afternoon brings the recital of Heinrich Gebhard, the brilliant local pianist, in Jordan Hall. The program will begin with Bach's Italian Concerto, which is seldom heard now on the concert platform, and this will be followed by d'Indy's Poeme des Montagnes, op. 15. The program which features compositions by three Boston composers—Mme Helen Hopekirk and Richard Platt, both pianists, and Carl Engel, whose songs Maggie Teyte has sung with success in London, is as follows:

Italian Concerto............................Bach
Poeme des Montagnes, Op 15...........D'Indy
Grillen ....Schumann
Troumeswirren ....Schumann
Impromptu in F sharp....................Chopin
Ballade No 3, in A flat...................Chopin
The Gulls............................Richard Platt
Wandering (from Iona Memories)..........
Helen Hopekirk
Peau d'Espagne (Tango)............Carl Engel
Blue Danube Waltzes (Strauss)....Schulz-Evler

Josef Hofmann Soloist at Symphony Concerts

Joseph Hofmann will be the soloist at the eighth Symphony rehearsal and concert to be given next Friday afternoon and Saturday evening, respectively. He will play the Schumann Concerto. Hofmann's playing of Schumann is famous and the opportunity to hear this beautiful concerto played by him will be warmly welcomed by all lovers of the piano.

Dr Muck has put on the program two novelties, so far as the Symphony concerts are concerned, one of which has never been heard in Boston. These are Felix Weingartner's Lustpiel Overture and Richard Strauss' latest work, Festival Prelude. Under the composer's direction the Lustpiel Overture was played at a concert in the Boston Opera House last year.

Richard Strauss' "Festliches Praeludium" was written for the dedication of the new concert hall in Vienna which was opened in October. It calls for a large orchestra and a great organ. It has been played in America several times, the first performance having been in Minneapolis by the Minneapolis Orchestra, under Mr Oberhoffer. The program in full is as follows: Beethoven, Symphony in C Major, No. 1; Weingartner, Lustpiel Overture; Schumann, Concerto for pianoforte in A Minor; R. Strauss, Festliches Praeludium.

[79]

baritone; Emiliano Renaud, pianist, and John O'Shea, organist.

Organ overture, Tannhauser...........Wagner
Mr O'Shea.

Songs—
Stein Song ....Bullard
A Warrior Bold...............................Adam
Mr Cartwright.
Aria, Flower Song, from Faust.........Gounod
Mme Morse.

Ballads—
Old Black Joe...............................Foster
Drink to Me Only With Thine Eyes, Old English
The Pretty Creature.....................Storace
Mr Cartwright.

Ballads—
Sally in Our Alley.
Ben Bolt.
Come Lads and Lasses.
Mme Morse.
Piano selections..........Mr Emiliano Renaud
Songs—
The Holy City (Mr O'Shea at organ)...Adam
Morning Hymn ....Henschel
Mr Cartwright.
Song, The Lost Chord (Mr O'Shea at organ) Sullivan
Mme Morse.

Martial Songs—
Tenting on the Old Campground.
Dixie.
Battle Hymn of the Republic (words by Mrs Howe).
Mme Morse.

Songs—
A Perfect Day..........Carrie Jacobs-Bond
Morning ....Speaks
The Hanging of Danny Deever (words by Kipling) ....Damrosch
Mr Cartwright.

Mr Hubbard's Opera Talks For the Week In and Out of Boston

Havrah W. L. Hubbard of the Boston Opera House will deliver eight of his popular opera talks during the course of the coming week. Floyd M. Baxter will assist him at the piano.

"Monna Vanna" will be the subject of three talks, to be given on Tuesday afternoon before the Heptorean and Somerville Women's Clubs, in Somerville; on Thursday evening, before the Roxburghe Club, Roxbury, and again on Friday afternoon, before the Middlesex Women's Club of Lowell.

"Tales of Hoffmann" will be given Tuesday evening before the Somerville Teachers' Club in Somerville, and again, in connection with "The Secret of Suzanne," before the Pepperell Woman's Club in Pepperell.

"The Jewels of the Madonna" will be given Wednesday afternoon before the Woman's Club of Fitchburg; "Mme Butterfly" on Monday afternoon before the Woman's Club of Littleton, and "Hansel and Gretel," together with "The Secret of Suzanne," on Thursday morning before the West Roxbury Women's Club, in Highland.

Cambridge Symphony Concerts.

Fritz Kreisler was announced as soloist at the Symphony concert in Sanders Theatre next Thursday evening, but it has been necessary to change this and his appearance in Cambridge has been postponed until late in the season. The concert will, therefore, be purely orchestral.

The first part will comprise Mozart's symphony in E flat Major, Handel's concerto for two wind choirs and strings and Cherubini's overture, "Anacreon." The second part will be devoted to Florent Schmitt's "La Tragedie de Salome."

Rappold and Gogorza.

The appearance here of Emilio de Gogorza after an absence of several years will be warmly welcomed by his many friends. Mr Gogorza is one of the most popular singers that come to Boston and associated with that attractive soprano, Mme Marie Rappold of the Metropolitan Opera House, he will appear in Symphony Hall next Sunday afternoon, Dec 14. For the last two or three years Mr de Gogorza has been living abroad and has given up almost entirely his concert work, but this Winter he is again in America. Mme Rappold has not been heard here since she appeared with the Symphony Orchestra last season. She is one of the best of present-day dramatic sopranos. The program will be announced shortly.

ADVERTISER,

DECEMBER 13.

HOFMANN AT SYMPHONY HALL

SOLOIST IN CURRENT CONCERT PROGRAMME

Classical and Romantic Schools of Music Finely Balanced in This Week's Offering.

By Louis C. Elson.

PROGRAMME.

Beethoven—First Symphony, C major.
Weingartner—Lustige Overture, Op. 53.
Schumann—Piano Concerto, A minor.
Strauss—Festliches Praeludium, Orchestra and Organ.
Pianist, Mr. Josef Hofmann.

Our chief text for today, dearly beloved brethren, will be found in the first book of Beethoven, chapter one. There was a finely varied programme, presenting some of the classical and romantic school, and also specimens of the more comprehensible numbers of the most recent type. The Beethoven symphony is perhaps the lightest of the nine, and gives clear evidence of the influence of Haydn, but it is stronger than Haydn in many respects. Its Minuet is far freer than any Minuet that Haydn ever composed, and plainly foreshadows the Scherzo, with which Beethoven replaced the Minuet in his second symphony. Its finale is Haydn to the life, and even its slow movement gives the suave and melodic counterpoint of the teacher of Beethoven.

It is, of course, impossible to read anything new into this somewhat formal work, but it was refreshing to hear the crisp clearness and excellent shading with which it was interpreted, and it is a very good idea to impress some of this sane and healthy music upon the public mind in these days of turgid, over-swollen, and sometimes incomprehensible music.

set all the [illegible] a time: [illegible] phony in C with a [illegible] Sym- thing unheard of! But we heard many things bolder than this before the concert was over. Dr. Muck did not cut a single repeat, and then the symphony was only half-an-hour long. It was read in so direct and sensible a fashion that the whole audience enjoyed every part of it and it is a significant point that this work which some would think too simple for the 20th century, was enthusiastically applauded, and the orchestra forced to rise in acknowledgment.

The Schumann Concerto was another reminder of the time when melody, romance and harmonic effect had not been replaced by complexity and overwhelming tone-colors. In point of orchestral coloring this work was like a student's exercise in instrumentation compared with what came after. Our most radical composers give us almost everything in music, except musical ideas, and Schumann's concerto is brimful of these.

And Josef Hofmann is just the interpreter for such impressive music. He is a much safer guide for the musical student than Paderewski, and, judging by the result of his work yesterday afternoon, in Symphony Hall, a great favorite with the general public as well. He never allows his great technique to run away with him, and he never plays at the gallery. There is something solid and sterling in his work which musician and non-musician unite in appreciating.

Hofmann's playing is sometimes as leonine as that of Eugen D'Albert used to be. Yet he does not pound, and his delicacy is also wonderful, as the glorious tenderness of the Andantino Grazioso abundantly proved.

Through the whole concerto there was a sense of surety that bred serenity in the breast of the auditor, who could think of the music only, rather than of the great artist who was interpreting it.

The performance was something to remember, something to rhapsodize over, and at the end there was another great and spontaneous outburst of enthusiasm, which would not be stilled until Mr. Hofmann had come back to the platform many times.

The remainder of the programme was of the better class of modern music, and, while it did not obliterate the simplicity of the earlier Beethoven, or the melodious romance of the poetic Schumann, was yet of intrinsic worth in its own style. Both pieces were festive and bright (or majestic) and there was no crabbed asceticism in either composition.

We were very glad, in the Strauss work, to hear the organ in combination with the orchestra. The instrument sounds exceptionally well in Symphony Hall, and the union of the two forces made us yearn for a good organ concerto again; it is long since we have had one in Boston. And we were glad to have the important organ part in the hands of such a competent artist as Wallace Goodrich, who played with surety and a well-chosen registration that gave a fine ensemble.

Richard Strauss seems to be receding from the extremely dissonant and untuneful effects that he has used in his "Salome" and "Elektra" vein.

But, of course, Richard Strauss would not write a festival prelude (for the opening of a great concert-hall) at retail. He goes in for wholesale scoring almost from first to last (especially last), and the wood wind is more than doubled, while such unusual instruments as the heckelphone, E-flat clarinette, C clarinettes, extra kettle drums, extra trumpets, as well as organ, appear, and the use of a patent air-pump called the Aerophor is recommended to the bassoonists. Naturally not all of these demands could be met. The score is as exorbitant in its demands as the "Dies Irae" in Berlioz's Requiem, in which conductors are always ready to make a good discount. But there were enough instruments in our great orchestra to avoid the slightest sense of deficiency, and the composer's ideas were brilliantly and noisily carried out.

There is some skilful counterpoint in this new work, and there is some majestic work for the organ, but the main thing is terrific noise! The "1812" overture, which hitherto held the palm for tumult, is a spring zephyr beside it. There are not "Fs" enough in the type font to give an idea of how loud this work is. We almost expected Symphony Hall to follow the example of the walls of Jericho, but it stood firm. How grateful the ear-doctors ought to be to Richard Strauss!

Nevertheless it is difficult to score this kind of a noise, and the work was interesting, though not inspired, and there was much applause at the end.

Weingartner's Comic Overture, or Jolly Overture, was neither comic nor jolly. It is a question whether instrumental music, per se, can be comic. "L'Apprenti Sorcier" and "Till Eulenspiegel" have programme definitions attached. The work was full of brusque contrasts, sudden interruptions and changes, and startling explosions. It had an impressive march theme, and was skilfully scored, but it had less "raison d'etre" than Strauss's musical earthquake.

Altogether this concert was of the right length (it might have been a wee bit shorter) and was interesting all through. It came in like a lamb, and it went out like a whole menagerie!

BOSTON POST,

DECEMBER 13,

SYMPHONY PLAYS BIG NOISE FEST

Strauss Prelude Given —Hofmann Feature

MONDAY MORNING.

BY OLIN DOWNES

Richard Strauss' "Festival Prelude" for orchestra and organ, op. 61, was played for the first time in Boston at the Symphony rehearsal of yesterday afternoon; Weingartner's Merry Overture, op. 53, was played for the first time at these concerts; Josef Hofmann, soloist of the occasion, played Schumann's A minor piano concerto, and it is probable that no such poetic and masterly performance of this concerto has been recorded since Symphony Hall first opened its doors; Beethoven's early First Symphony, the music of the earlier Beethoven, as yet scarce delivered from the teachings of Haydn, was performed so well that the orchestra rose to its feet, with Dr. Muck, to acknowledge the prolonged applause.

It seems absurd to deny traces, hints of the later Beethoven, in this symphony. On the other hand, this early orchestral work has little interest for the concertgoer of today, and its place could far better have been filled by music of the later Beethoven or—later music.

FOR 142 PLAYERS

It is said that Strauss was long in consenting to write a festival prelude for the Gesellschaft der Musikfreunde of Vienna, a work intended for the opening of the society's new Konzerthaus. The prelude is scored for piccolo, four flutes, four oboes, heckelphone—this instrument is not employed—one E-flat clarinet, two C clarinets, two A clarinets, four bassoons, double-bassoon, eight horns, four trumpets, six trumpets stationed above the orchestra or on two slides of it, four trombones, bass tuba, eight kettle-drums, played by two drummers, who worked hard yesterday; 20 first and 20 second violins, 12 first violas, 12 second violas, 10 first 'cellos, 10 second 'cellos, 12 double-basses. That the players of certain wind instruments, such as the bassoons, shall sustain tones without a break in the breathing, Strauss recommends the use of Samuel's aerophor, a kind of pump, a bellows worked by the foot of the player and connected with the instrument by a length of rubber tube.

It may be said that this Prelude makes a brave noise, that no composer could hope to get much more tone from a body of such instruments as are furnished in this day, that a passage here and there has the harmonic bite and the contrapuntal solidity and brilliancy of Strauss' characteristic style, and that the work as a whole, though well made, contains little that is original or worthy of the reputation of the composer.

Weingartner's Comic Overture

Weingartner's comic overture is interesting by reason of its orchestration, which is very skilful. It has well-defined themes, treated with considerable scholarship, and the coda is cheaply effective. We like this music little more than other orchestral music by Weingartner heard in Boston, although the scoring is far lighter and more artistic than the scoring of the horrible symphony heard two seasons ago. The form is clear; the composer displays an annoying fluency; the music is empty. It is made music, glibly, ingeniously put together and of poor quality.

The feature of this concert was Mr. Hofmann's playing of Schumann's poetic concerto. In the modern literature of the piano there is no other piece of such intimate character for piano and orchestra, and there are no more beautiful and simple passages of orchestration than the instrumental commentary or accompaniment of the piano part. Many pianists play this concerto as if it were a great and pretentious thing. Not so Mr. Hofmann. It was as though he improvised, dreaming at his keyboard, and yet, despite this imaginative treatment, and the exquisite tonal coloring, nothing could have been more admirable than the finish of his performance, and the certainty of what he was going to do. It must be an unusual pleasure for orchestral players to perform with such a soloist. Each detail was wisely and carefully planned so that a most gratifying security and inevitability characterized the interpretation, and yet all was as a play of fancy, a succession of intimate moods, the piano at times commanding, at times soliloquizing, or holding impetuous dialogue with the other instruments.

Something to Cherish

The playing of the intermezzo was something to cherish in the memory, a thing to be heard only once, as a thought to be held dear. Nor, with all its fleetness and excitement, did the performance of the finale take the music from its frame. Such a performance is only brought about by exceptional talent, the most intelligent industry, and time. A process not to be accomplished in a day or a year; yet thousands who would have flocked to hear the little Josef Hofmann play the Beethoven's C major concerto as a boy of 10, would have shown little or no curiosity to listen to the artist, who had no peer yesterday afternoon. The public is not sufficiently appreciative of such art, but the reward of the artist, happily, is not in ratio to the appreciation of the public.

BOSTON [illegible]

DECEMBER [illegible]

SYMPHONY'S 8TH REHEARSAL

Weingartner's "Merry Overture" a Tricksy, Cheery, Pleasant Piece, Played.

STRAUSS FESTIVAL PRELUDE

All That Is to Be Said of This Is Exceedingly Noisy—Hofmann Is Soloist.

By PHILIP HALE.

The eighth public rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. Josef Hofmann was the pianist. The program was as follows:

Symphony No. 1, C major......Beethoven
Merry Overture op. 53........Weingartner
Concerto in A minor for piano...Schumann
Festival Prelude for orchestra and organ op. 61....................R. Strauss

Mr. Weingartner conducted his overture at a concert of the Boston Opera House Orchestra last February. Strauss's Prelude was played for the first time in the city.

The overture is joyous and frankly tuneful. Its themes are of an operetta nature, but they are dexterously developed and combined, and there is tricksy instrumentation. The overture includes even a waltz in 6-4 time. It is pleasant, cheery music for a holiday season, music that is not pretentious, but they that clamor for symphonic poems of a "literary" nature, music that depicts struggles of the soul, or yearnings after the infinite, music that is the voice of a symbolist or an impressionist, will no doubt find the overture light and flippant and shake their heads.

Strauss's prelude was composed for the dedication of a new concert house in Vienna and at the request of the Society of Friends of Music in that city. The first performance was on the 19th of last October. The prelude is scored for organ and a huge orchestra. The composer asks for 40 violins, 24 violas, 20 'cellos and 12 double basses; at least 10 trumpets and he would prefer 16. He recommends to the players of certain wind instruments an aerophor, or bellows pump, so that they can sustain long passages without "windy suspiration of forced breath." Strauss evidently thought that this dedication required "a great and thundering speech," otherwise as Mycetes in Marlowe's tragedy, he could not express himself. And what is to be said of this Prelude? Nothing, except that it is exceedingly noisy. There is little majesty or nobility in the conception, the themes are without commanding pomp; and any effect made on the hearer is a purely nervous one. The extra trumpeters, pupils of trumpeters in the orchestra, swelled the din and evidently enjoyed themselves. It is a pity that Strauss did not introduce the noise-creating instruments employed at a Futurist concert in Milan, buzzers, bursters, rustlers, gurglers, students, snorters, smashers, thunderers. A stone-crushing machine might have helped in the final climax.

The orchestra gave a beautiful performance of Beethoven's Symphony. Why debate whether the music is wholly Mozartian; whether there are traces of the "greater" Beethoven? Let the music be taken for what it is, music of the end of the 18th century. At the same time let us recall the fact that when this symphony was played in Paris 103 years ago two or three critics protested against the "astonishing success" of Beethoven's works as "a danger to musical art." "It is believed," said one, "that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart." And so in 2016 this Festival Prelude of Strauss may seem to the sitter in the seat of the scornful gently lyrical and absurdly simple.

Mr. Hofmann played Schumann's concerto in a rarely poetic manner and the orchestra was in full sympathy with him. In the great hall Mr. Hofmann succeeded in establishing at once the peculiar intimacy that should exist between hearer and pianist when this concerto is played. There was a refreshing absence of undue force, but the delicacy of the pianist's touch showed true strength. His tone always had exquisite quality; clearness was never mechanical; there was the suggestion of the composer musing, weaving his fancies, and then confiding them to one that would understand him. Seldom if ever has there been here a more Schumannesque performance.

The program of next week will be as follows: Rachmaninoff, Symphony in E minor, No. 2; Mozart, concerto for flute and harp (Messrs. Maquarre and Holy); Mendelssohn, overture, "Sea Calm and Prosperous Voyage."

BOSTON GLOBE

DECEMBER 12

JOSEF HOFMANN IN SCHUMANN CONCERTO

Plays With Consummate Poetry.

Strauss Prelude Is Swollen and Perfunctory.

The program of the eighth Symphony rehearsal was as follows. Josef Hofmann was soloist; Dr Muck conducted.

Beethoven, Symphony No. 1; Weingartner, Lustige overture; Schumann, concerto in A minor for piano and orchestra; Strauss, Festival Prelude, op 61, first time in Boston.

The feature of the afternoon was Mr Hofmann's playing of the Schumann concerto. It was a rare and beautiful exposition of the finest qualities of technical and interpretative pianism, and of the spirit of the composer as this music has caught and communicated it.

Mr Hofmann was content to let the piano remain as an instrument, resourceful, but withal limited in volume of tone, rather than to place upon it the responsibilities of an orchestra. The result was one of those artistic achievements that are born in propitious moments—a great pianist who is an inspired poet, song music with an improvisational spontaneity; a great conductor who sensed and aided his purposes, and a great orchestra as an appropriate frame.

This concerto sprang from a fertile and inspired period of Schumann's life; the first movement, which he originally intended as a separate fantasy, marking the year after his long-deferred marriage with Clara Wieck; the other the movements following four years later, after he had devoted himself to chamber music, the song and the symphony.

The intermezzo of this concerto is a clear example of Schumann's sense of lyric beauty in the piano, of its powers to sing with that simplicity of emotional speech that lays bare the secrets of heart and whispers the confidences of Nature. It is essentially music of a precious and exquisite intimacy of understanding; it is as though the composer were revealing to his closest friend his inmost, his most treasured thoughts, reflections and feelings, that would be profaned by proclamation to an irrelevant world.

To what an extraordinary degree did Mr Hofmann—by passionate restraint, rather than by the excess of romantic ardor, which some mistake for it—suggest this sensibility, this listening for interior voices, for their leading, their resolution and their messages, suggest the recreated, vernal impulse as the heart of life that sings through these adorable phrases of melody—to what an extraordinary degree did he accomplish these things by the magic of his touch, that the piano gave the illusion of song, such as only voices or strings can create in reality.

It was a performance of the highest poetic beauty, a perfection that watched the art of bel canto with true limpidity in the florid pages that follow in the last movement; not as demonstrations of the technical prowess of a virtuoso, but as the wings of rhapsody.

By the aid of 150 men, the Strauss prelude was first performed in Vienna last October at the dedication of the new concert hall in that city. The work was written at the request of the Society of the Friends of Music. With the cooperation of all the available brasses in the orchestra and of a battery of trumpets ensconced behind the string basses the piece was performed here yesterday for the first time in this city. Dr Strauss' most commendable attainment in it is the fact that he has furnished employment for a considerable number of extra men.

His reputation will derive no great benefit from his musical bombardment. A more bombastic, pompous and vacuous proclamation of musical festivity has not found its way to these shores from the workshop of any German Kappelmeister. Dr Strauss has confessed to a desire to make the work resemble the overture to "The Mastersingers." His contrasting theme is a weak reminiscence. The organ effectively played yesterday by Mr Goodrich furnishes imposing interludes of the nature of chorals, and holds down the swelling chords on a pedal point. There are no arresting musical ideas, nor is there more than a conventional cleverness in orchestral dress. Bold modulations in the concluding measures suggest the composer with a sinister smile for the acoustics of a hall that are stormed into submission by such a fusilade. Bells, cannon and brewery whistles are omitted from the score, although a device is recommended to pump wind faster into the wind instrument players.

Mr Weingartner's overture, heard for the first time at these concerts, has the prevailing symbols of agitation, at times of gladness. There is an abundance of dramatic punctuation. Ideas follow each other in short and declamatory fashion. They also possess variety in character. Their appearance exceeds their structure in worth. The new work was given a spirited performance.

Dr Muck and his men played the symphony with surpassing beauty. Its thoughts have freshness and spontaneity if not the intensity and range of feeling of those that follow with the Eroica. The audience was demonstrative in applause for the symphony and Mr Hofmann.

[80]

BOSTON POST,

DECEMBER 10,

COLOR LINE IGNORED BY SYMPHONY

Major Higginson Denies Washington Report

Major Henry L. Higginson emphatically denied yesterday that any attempt was being made to bar colored persons from the Washington concerts given by the visiting Boston Symphony Orchestra.

Major Higginson declares the report emanating from Washington is absolutely untrue.

"The story is not true. I am the guarantee fund, and the subscribers' lists are open to all persons without discrimination," said Major Higginson yesterday.

SOLD OUT ANYWAY

The report causes widespread comment everywhere, it being asserted that the concerts had fallen in line with the alleged discrimination said to exist at the capital.

Boston, the birthplace of the abolitionist movement, and the "cradle of liberty," was supposed to be free from prejudice, and it came as a great surprise when it was declared that the subscribers, forming a guarantee fund, were closing their lists against negroes. Major Higginson declares that he has supplied the "guarantee fund," and that the statement is wholly untrue.

As a matter of fact the capacities of the halls in New York, Brooklyn, Philadelphia, Baltimore and Washington where the Boston Symphony Orchestra plays are sold out a year in advance, so the only approach to discrimination would be the inability to sell a single seat to any applicant, white or colored, on the day of the concerts.

ADVERTISER.

DECEMBER 10.

LETTERS TO THE EDITOR.

No Discrimination.

To the Editor of The Advertiser:—

The management of the Boston Symphony Orchestra begs to call the attention of The Advertiser to several errors contained in its despatch from Washington this morning to the effect that negroes are excluded from its concerts in that city by the guarantors of the orchestra. The Boston Symphony Orchestra has neither guarantors nor guarantee fund in Washington. It rents the New National Theatre for its series of five concerts, and as the tenant of the theatre complies with its rules, whatever they may be. As the house is nearly sold out for the season by subscription very few tickets for single concerts are for sale, and in the disposal of these the management of the Boston Symphony Orchestra is not aware that any discrimination is used.

BOSTON JOURNAL—

DECEMBER 13,

SYMPHONY PRODIGIOUS NOISE

Once in a dog's age or so the Symphony Orchestra does something sensation, flamboyant, circus-like—the orchestral equivalent of looping the loop or executing a triple somersault.

It offered one of these sensations yesterday when it performed for the first time the "Festliches Praeludium" that Richard Strauss wrote this very year for the dedication of the new Konzerthaus in Vienna.

The performance yesterday was by an augmented orchestra. Strauss asked for 130 musicians. Dr. Muck found room on the Symphony Hall stage for 110, which is about ten more than the orchestra can ordinarily boast of. The [illegible] by Wallace Goodrich, and there were extra wind players scattered through the body of the orchestra and grouped high up in a corner of the platform. Strauss also suggested buying patent foot bellows to keep the tone of the wood wind sustained, but this suggestion was rejected.

The chief result of this record-breaking array of regular and extra members of the orchestra was the most blatant, bombastic, hurrah-boys-hurrah sort of music ever heard in Symphony Hall. The Mahlerites who were grieved a few weeks ago by sundry remarks concerning their favorite "Giant Symphony" can now have their revenge. Strauss has won the blue ribbon for holiday noise. That was the only striking attribute of the composition—noise, plain noise. What little melody occurred from time to time was borrowed from other composers, notably Wagner and Weber.

Weingartner's "Lustige Overture" was also played yesterday for the first time at Symphony Hall. It suggests Richard Strauss at his best, and furnished a contrast to Strauss at his worst. It is modern in style, yet rather rich in melodies. The performance was thoroughly enjoyed. The hints of Viennese dances will help to make the piece popular.

Beethoven's first symphony, which was berated a century ago as too radical altogether, seemed amiable and ingenuous, compared with these twentieth century works, but either the third or fourth movement of it offered more inspiration and more genuine musical refreshment than may be found in a cargo of works by the new "masters." Weingartner, like Mahler, excels in songs; Strauss also in songs and in his famous tone poems and his new opera "Rosenkavalier."

The performance of the Beethoven number aroused great applause. Dr. Muck himself recognized the beautiful playing of the orchestra by bidding the men stand up to receive the plaudits of the very large audience.

Another artistic feature of the concert was the performance of the Schumann piano concerto in A minor, with Josef Hofmann as the soloist. The excellence of Mr. Hofmann's performance has not been approached here in recent years, so far as this particular concerto is concerned, except by the one given by Harold Bauer.

The same program will be repeated tonight.

HERALD,

DECEMBER 14, 1913.

MAGGIE TEYTE

Miss Maggie Ttyte will follow out a new idea at her song recital in Jordan Hall next Thursday at 3 o'clock, when she will devote the entire program to ultra modern songs, most of which have been written in the last three years. Her first group will be French songs by Debussy, Hue and Chabrier. The Villanelle of the Little Ducks," by Chabrier, is a specimen of caricature in music. The second group includes tw pieces by Zandonai, John Carpenter "Silhouettes" and Schindler's song "Marion," written to a poem by Georg Meredith. The third group begins wit a Chinese ode to words of Confuciu with music by Albert Roussel of France whose work is tinged with orienta color through his service in th navy of French China. Ignor Sta vinsky, the most talked about composer of last spring in Paris, where hi ballet "La Sacre du Printemps" me with catcalls and enthusiasm, will contribute a mystic song of the ancien Russian Flagellants, "The Sacred Dew, which in subject and musical structur is a sketch of the above mentione ballet. Moussorgsky is represented by humorous genre-picture, "The Chattering Magpie." The last group, whic Miss Teyte will sing in German, open with two seldom heard songs by Hug Wolf and finishes with "The Jolly Hermit" by Karol Szymanowsky and a la by the Russian Bleichman. Eight o the songs will be sung here for the firs time.

BEATRICE HARRISON

Miss Beatrice Harrison, the extraordinarily gifted English 'cellist, who i making her first tour of America this season, will give a recital in Jordan Hall next Wednesday afternoon, Dec. 17, at 3 o'clock. Born of English-speaking parents in India she early showed signs of musical genius, and at the age of 10 won the gold medal offered by the Associated Board of the Royal Academy and Royal College of Music in London. About 4000 persons tried for the honor. After studying at the Royal College under Whitehouse, her parents sent her to Germany to study with Hugo Becker. She studied with him and then astonished the musical world by capturing the Mendelssohn prize, the first time this prize had been won by a 'cellist and the first time it had been won by so young a student. Miss Harrison at the time was only 17, and she is but four years older now. She recently met with extraordinary success in New York. Her program includes a sonata by Strauss, Bach's Suite in G major, Boccherini's Sonate in A major, Elegie by Faure and Papillons by Hamilton Harty.

SYMPHONY PROGRAM

The feature of the Symphony program to be played next Friday afternoon and Saturday evening will be Mozart's concerto for harp and flute. This has not been played at a Symphony concert for many years. The last performance was by Heinrich Schuecker and Charles Mole. It will serve to introduce as soloist to the Symphony patrons Alfred Holy, the new harpist of the orchestra, and Andre Maquarre.

The symphony will be Rachmaninoff's in [illegible] minor No. 2, played here thrice under Mr. Fiedler. The Rachmaninoff symphony will begin the program. The final number will be Mendelssohn's overture, "Sea-Calm and Prosperous Voyage." The feature of the Christmas program for Dec. 26 and 27 will be the first performance by this orchestra of Ravel's little suite, "Mother Goose."

HANDEL AND HADYN.

Two performances of the "Messiah" by the Handel and Haydn Society will be given in Symphony Hall Sunday evening, Dec. 21, at 7:30, and Monday evening, Dec. 22, at 7:45 o'clock. This work has been given by the Handel and Haydn 127 times, but it is still a great delight to the musical public, and Christmas would not seem complete to many without its inspiration. The soloists for the Sunday performance are Miss Grace Kerns, Miss Adelaide Griggs, William W. Hicks and George H. Downing. For the Monday performance the solosts are Mme. Wilhelmina Wright Calvert, Miss Christine Miller, William H. Pagdin and William Hinshaw.

The sale of single tickets will open at Symphony Hall tomorrow morning at 8:30.

TREMONT TEMPLE CONCERT

Fine old songs and ballads will compose the bulk of the program at the third concert of the Tremont Temple course next Thursday evening. The singers will be Mme. Jeska Swartz-Morse of the Boston Opera Company, who has taken important roles as Haensel, Siebel and Suzuki, and Earl Cartwright, baritone, who has sung here with the Handel and Haydn and Cecilia. Emiliano Renaud, pianist, and John A. O'Shea, organist and accompanist, are well known locally. Mr. Renaud has just returned from a concert tour. Last season he toured the continent with Calve. One of the features of the concert will be Mr. Cartwright's singing of "Danny Deever." He will also sing "The Holy City" and Bullard's Stein song. Mme. Morse will sing "Dixie," "Sally in Our Alley" and "Ben Bolt," also Sullivan's "Lost Chord," with organ accompaniment, and the "Flower" song from "Faust."

RAPPOLD AND SPENCER

The illness of Mr. de Gogorza has made necessary a radical change in the program of the concert to be given in Symphony Hall this afternoon at 3:30. Miss Eleanor Spencer, pianist, is to take his place. She will then make her debut in Boston. A native of Chicago, a pupil of William Mason, Leschititsky and Bauer, she has played with much success both in Europe and in New York city. The revised program is as follows:

Arabesque Novelette	Schumann
Miss Spencer.	
Claerchen's Lied	Schubert
Es blinkt der Thau	Rubinstein
Waldeinsamkeit	Reger
Zueignung	Strauss
Mme. Rappold.	
Variations Serieuses	Mendelssohn
Miss Spencer.	
Jean	Spross
Two Roses	Gilberte
Early Morning	Graham Peel
Oft have I seen the Swift Swallows	Dell'Acqua
Mme. Rappold.	
Waldesrauschen	Liszt
Seiree de Vienne	Schubert-Liszt
Miss Spencer.	
Chere Nuit	Bachelet
Als die alte Mutter	Dvorak
In quelle trine morbide	Puccini
Vissi d' arte	Puccini
Mme. Rappold.	

JOURNAL—

DECEMBER 15,

RAPPOLD AND MISS SPENCER IN CONCERT

Mme. Marie Rappold and Miss Eleanor Spencer gave a pleasing concert at Symphony Hall yesterday, but the size of the audience showed evidences of the disappointment caused by the unavoidable absence of De Gogorza, who is a Boston favorite and who has been away several years.

Miss Spencer, a newcomer, proved herself a pianist well worth hearing. Her technical power is well developed and consequently her performance of the brilliant Liszt numbers was as satisfactory to the audience as that of the less taxing Schumann and Mendelssohn selections.

Mme. Rappold, whose ability as a dramatic soprano is well known in Boston, sang songs in various languages agreeably.

MONITOR,

DECEMBER 13,

Composer Found to Have Developed Device of Contrasting Large Volumes of Tone in Festival Piece for Orchestra

MR. HOFMANN PLAYS

Giving the first Boston performance of the "Festival Prelude" of Richard Strauss and presenting Josef Hofmann as soloist, the Boston Symphony orchestra, Karl Muck, conductor, rehearsed its eighth program in Symphony hall Friday afternoon to warm applause. The works played were: Beethoven, first symphony in C major; Weingartner, "Merry Overture"; Schumann, piano concerto in A minor; Strauss, "Festival Prelude" for orchestra and organ.

With such resources as he had at his command, Dr. Muck could only make the "Festival Prelude" a duet of the brasses and the organ. If the quartet of tone departments could have been completed by reinforced string and wood choirs the effect would have had a splendor beyond anything yet accomplished in orchestral performance in Boston. As it was, the piece was a magnificent expression of the resistless onward social march of the times. Nobody who believes in the accomplishments and immediate promise of the twentieth century could hear this work and not rejoice.

The "Prelude" is not only a song of triumph. It is a presentation of a new style of instrumental technique. It opens the way for the development of the orchestra in a manner of writing that is frankly away from the old thematic and harmonic methods. Its melody is not that of "first subject" and "second subject," its harmony not that of four melodies corresponding in general idea to the four ranges of the human voice. The vocal restriction, which has fastened itself on symphonic music for a century and a quarter, is slipped off. The orchestra is no longer a greater string quartet, as the string quartet before it was only a wide-ranging group of soprano, contralto, tenor and bass voices; it is a quartet of tone departments, with organ at the foundation, with brass at the outer extreme and with strings and wood taking the inside positions.

The relation of one department to the other, however, is not, as in the old order, from the bottom to the top. The idea of various voice levels is replaced by that of voice assemblages all on the same level. Composers have been working toward such a scheme for a long time, but Strauss here has brought it for the first time fully to realization. He causes the listener to forget harmonized tone ranges altogether and think only of harmonized tone classes. Thus he makes orchestral music a counterpart of the modern social system, with vast groups working independently for the lesser affairs of life and working coordinately for the greater.

Mr. Hofmann, appearing for the third time in Boston this season, was the pianist of light touch and subdued tone that he knows how to be when he is out of the epoch of the earlier nineteenth century romanticists and in that of the later. He gave an interpretation of the Schumann concerto that was admirably in agreement with the style and sentiment of the composer. Mr. Hofmann is the stoutest self-disciplinarian on the concert stage. He will not play all works alike. He will not let today's performance tell you what tomorrow's will be. He will not submit to classification. He is a man of progress. He may bring us a stormy Schumann the next time he comes. Or he may bring us a gentle Beethoven. Whatever he does, he will make us listen and he will broaden our view of the classic field of composition.

Beethoven's first symphony was played with as delicate a bowing on the part of the violinists as if they had never done anything in their lives but work in the old repertory. Dr. Muck's baton had no motion in it that told of big Straussian rehearsals the past week.

The Weingartner overture had sympathetic presentation. The music is indeed merry in style, whether it is in inspiration or not. Many humorous effects of orchestration have new and effective application, perhaps studied, but undeniably interesting and to the point.

* * *

Alfred Holy, harpist, and Andre Maquarre, flutist, will present Mozart's concerto for harp and flute as a solo number at the Boston Symphony orchestra concerts of Dec. 19 and 20. Rachman hich Max Fiedler introduced to the rep- tory during his conductorship, is on the rogram, also Mendelssohn's overture, Calm Sea and Prosperous Voyage."

At the Symphony concerts of Dec. 26 nd 27, Ravel's suite, "Mother Goose," ill be played.

Otto Urack, the assistant conductor f the orchestra, is to seek the applause f the public as a composer in January

en his symphony in E major is to ve its Boston production.

TRANSCRIPT.

DECEMBER 13,

Dr. Muck in Rachmaninoff's Eloquent Symphony—The Cecilia and Schmitt's Mighty Psalm—A New and Remarkable 'Cellist—Miss Teyte and Her Novel Songs—The Sunday Concert—The Fullers Again—Minor Recitals

Symphony Hall—Symphony Concerts

DR. MUCK delves diligently into the library of the Symphony Orchestra. There he discovered not long ago a Nocturne by Mozart for four little orchestras that he promptly put on one of his programmes. Now he has made another discovery, also from Mozart—a concerto for harp and flute, which will be played at the concerts of next Friday afternoon and Saturday evening, with Mr. Holy, the new harpist for one of the virtuosi and Mr. Maquarre, the justly admired first flutist, for the other. The symphony, to begin the concert, is Rachmaninoff's in E minor, that has pleased the average hearer of such music beyond any other contemporary symphony except Dvorak's "From the New World." Six times Mr. Fiedler led it before audiences that answered to the eloquence of its melodies and of their interplay, to the dramatic quality of the piece and to its harmonic and instrumental richness. Deservedly Dr. Muck will revive it once more. The overture, to end the concert, is Mendelssohn's familiar and amiable "Calm Sea and Prosperous Voyage."

Symphony Hall—The Cecilia

Seemingly Florent Schmitt is the discovered composer of the musical year in Boston. Two weeks ago, Dr. Muck and the Symphony Orchestra made known his tone-poem, "The Tragedy of Salome"; before the winter is done, the Hoffmann Quartet will play his quintet for piano and strings; and next Thursday evening, the Cecilia will sing his setting of the Forty-Seventh Psalm—a masterpiece of contemperary choral music, a great song of praise to Jehovah as the omnipotent deity of a victorious Hebrew host, barbarically exultant, driving orchestra and chorus to the utmost of their power, glowing with color of many kinds, sweeping forward in magnificently rising flood. Whatever else it may be, it is music of fiery imagination and unquenchable and undaunted vigor: The Cecilia does well to perform it for the first time in America and to put the choir to the tests that it exacts. The regenerated Cecilia will sing the piece restored by Dr. Mees to its old virtues and with new added to them. It was good to hear last year and appreciative audiences encouraged it, by both which tokens it should now increase in good works. For foil to Schmitt's mighty psalm and for its own pleasant qualities stands Mr. Chadwick's cantata, "Noël" hitherto unheard in Boston. The Symphony Orchestra will be the orchestra of the concert and the solo singers are Mmes, Sundelius and Child and Messrs. Wheeler and Werrenrath.

Jordan Hall—Miss Harrison

Miss Beatrice Harrison, a young and comely woman, English by birth, German by training and—what is more important—one of the most distinguished of living violoncellists, will play for the first time in Boston at a recital of her own on Wednesday afternoon. Miss Harrison was the born 'cellist, with the instinct of a virtuoso and musician for the instrument. Training quickly ripened her and now young as she is, she ranks in Europe next to Mr. Casals, the present genius of the violoncello. What will more commend her to a part of her potential public in America, she is an interesting "personality" as well as an eminent virtuoso. Her programme proves her a "serious artist." It comprises a sonata by Strauss, another by Boccherini, a suite by Bach and two lighter "display" pieces.

Jordan Hall—Miss Teyte

Maggie Teyte courts daring ventures and being now an established singer in America with a dependable public, she usually reaps the excellent reward that her courage deserves. Strange as it may seem in a singer who can count upon an audience for herself, Miss Teyte keeps her eagerness for novel music and yet more incredibly seeks it not among overlooked classics, but in the songs that the youngest generation of composers write. More: having made her discoveries and chosen among them, she dares to fill a whole programme with her choice. Accordingly, when she sings next Thursday afternoon, her audience will hear novel songs by Debussy, Hüe, Chabrier and Roussel for French composers; by Stravinsky, Bleichmann and Moussorgsky for Russian; by Carpenter and Schindler for American; by Wolf for a German and only Szymanowsky for a Pole. Here is enough to whet many sorts of interest.

Symphony Hall—Sunday Concert

A familiar and agreeable singer, Mme. Rappold, who appears occasionally at the Metropolitan Opera House and who goes up and down the country for many concerts, and a new pianist, Miss Spencer, who was well received in New York the other day, will be heard tomorrow afternoon in Symphony Hall. Mme. Rappold's

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SUNDAY GLOBE

DECEMBER 14,

Rappold and Spencer Today at Symphony Hall

The illness of Mr de Gogorza has made necessary a radical change in the program of the concert to be given in Symphony Hall this afternoon. The management has secured the services of Miss Eleanor Spencer, pianist, to take Mr de Gogorza's place. Miss Spencer, who will make her debut in Boston at this concert, is preceded by a reputation which promises much for her. A native of Chicago, a pupil of William Mason, Leschititsky and Harold Butler, she has played with much success both in Europe and in New York city.

Mme Marie Rappold of the Metropolitan Opera House will sing the selections originally announced. The program is as follows:

Arabesque	Schumann
Novelette	Schumann
Miss Eleanor Spencer.	
Clarchen's Lied	Schubert
Es blinkt der Thau	Rubinstein
Waldeinsamkeit	Reger
Zueignung	Strauss
Mme Marie Rappold.	
Variations Serieuses	Mendelssohn
Miss Eleanor Spencer.	
Jean	Spross
Two Roses	Gilberte
Early Morning	Graham Peel
Oft Have I Seen the Swift Swallows,	Dell' Acqua
Mme Marie Rappold.	
Waldesrauschen	Liszt
Soiree de Vienne	Schubert-Liszt
Miss Eleanor Spencer.	
Chere Nuit	Bachelet
Als die alte Mutter	Dvorak
In quelle trine morbide	Puccini
Vissi d'arte	Puccini
Mme Marie Rappold.	

Mary Garden Tonight at Opera House Concert

Miss Garden will appear tonight as the principal attraction at the Opera House concert. She will sing an aria from Boito's "Mefistofele" and two groups of songs. Miss Garden will be assisted by Mme Cora Sapin, contralto; Jacques Jou-Jerville, tenor, and Alban Grand, baritone. The program in full will be as follows:

Overture, Oberon	von Weber
Orchestra	
Melodie, A Toi	Bemberg
Mr Jou-Jerville	
Aria from La Gioconda	Ponchielli
Miss Sapin	
Stances from Lakme	Delibes
Mr Grand	
Aria from Mefistofele	Boito
Miss Garden	
Marche Hongroise from Damnation or Faust	Berlioz
Orchestra	
Group of Songs	Various composers
Miss Garden	
Aria from Manon	Massenet
Mr Jou-Jerville	
Duet from Samson et Dalila	Saint-Saens
Miss Sapin-Mr Grand	
Aria from Carmen	Bizet
Miss Garden	

Miss Nielsen, who will return to Boston this week after a tour will be the feature at the concert next Sunday night. Her numbers will be operatic arias from "Mme Butterfly," "Rigoletto" and ballads. Mr Mordones and Mr Fornari will assist her.

Harold Henry's Recital Tomorrow in Jordan Hall

The young pianist, Harold Henry, will give a recital tomorrow afternoon at 3 o'clock, in Jordan Hall, offering several selections that do not appear in the usual concert programs. Being an American, Mr Henry delights in music by Edward MacDowell, and he has placed his "Keltic" sonata in the third part of bill.

The other numbers include the Bach-Busoni prelude and fugue in D minor; "Rigaudon," by Rameau-Godowsky; concert-allegro, Scarlatti-Godowsky; intermezzos op. 118, No. 1, and op. 116, No. 4, Brahms; a barcarole and scherzo, Chopin; "La Vallee des Cloches," Ravel, and numbers by Cyril Scott, Alkan, Liszt and Isolde's "Liebestod," Wagner-Liszt.

Cecilia Society with Novelty at Season's First Concert

The Cecilia Society, Arthur Mees conductor, will give its first concert of the season Thursday evening at Symphony Hall. At this time Florent Schmitt's 46th Psalm will be sung for the first time in America. Mr Chadwick's Christmas cantata, "Noel," will complete the program. Schmitt's Psalm created a demonstration when sung at two Sunday Calonne concerts in Paris season before last.

The soloists at the concert will be Mrs Marie Sundelius, Mrs Bertha Cushing Child, William Wheeler and Reinald Werrenrath. John Marshall will be the organist, and there will be an orchestra. The Psalm is for orchestra chorus and soprano solo. "Noel" requires a quartet of singers with chorus and orchestra.

Beatrice Harrison, English 'Cellist, First Time Here

Miss Beatrice Harrison, the gifted young English 'cellist, who is making her first tour of America this season, is to give a recital in Jordan Hall next Wednesday afternoon at 3.

Born of English-speaking parents in India she early showed signs of musical genius and at the age of 10 she won the gold medal offered by the Associated Board of the Royal Academy and Royal College of Music in London; about 4000 persons trying for the honor.

After studying at the Royal College under Whitehouse, the parents of the greatly gifted girl decided to send her to Germany, where she became the pupil of Hugo Becker, with whom she studied for a number of years and then astonished the entire musical world of Germany by capturing the Mendelssohn prize.

This was a great distinction for it was the first time this prize had been won by a 'cellist and it also was the first time it had been won by so young a student. Miss Harrison at the time was only 17. She is now 21.

Her program next Wednesday will begin with a sonata by Strauss; then will come Bach's suite, in G major; Boccherini's sonata, in A major, and the last number will be an "Elegie," by Faure, and "Papillons," by Hamilton Harty.

Maggie Teyte's Unusual Recital of Modern Songs

Miss Maggie Teyte will follow out a new idea at her song recital in Jordan Hall Thursday, Dec 18, at 3 o'clock, when she will devote the entire program to an exhibition of the latest creations in song, most of them which have been written in the last three years. Her first group will be French songs by Debussy, Hue and Chabrier. The "Villanelle of the Little Ducks" by Chabrier is one of the few specimens of real caricature in music.

[illegible] two pieces by [illegible]ndonal, [illegible]rpenter's "Silhouettes" and Schindler's song "Marian," written to a poem by George Meredith.

An Oriental atmosphere prevails through the third group which begins with a Chinese ode to words of Confucius, set to dainty music by Albert Roussel, a rising composer of France whose work is tinged with Oriental color through his long service in the Navy of French China.

Ignor Stravinsky, the most talked about composer of last Spring in Paris, where his ballet "La Sacre du Printemps" met with catcalls and enthusiasm equally divided will contribute a mystic song of the ancient Russian Flagellants called "The Sacred Dew," which both in subject and musical structure is a sketch of the above mentioned ballet. Finally Moussorgsky, the composer of Boris Gorounow, is represented by a humorous genre-picture "The Chattering Magpie" to words of Pushkin.

The last group which Miss Teyte will sing in German opens with two seldom heard numbers of Hugo Wolf and finishes with "The Jolly Hermit" by a young Polish composer, Karol Szymanowsky and a zephyr-lay by the Russian Bleichman.

Eight of the songs on the program will be sung in Boston for the first time.

Christmas "Messiah."

The Handel and Haydn Society will give its usual two performances of "The Messiah" Sunday evening, Dec 21, at 7:30 and Monday evening, Dec 22, at 7:45. The soloists for Sunday evening will be Miss Grace Kerns, Miss Adelaide Griggs, William W. Hicks and George H. Downing; those for the following performance, Mme Wilhelmina Wright Calvert, Miss Christine Miller, Wm. H. Pagdin and William Hinshaw.

HERALD.

DECEMBER 15. 1913.

BOSTON HEARS NEW PIANIST

Miss Eleanor Spencer in Sunday Concert with Mme. Rappold, Soprano.

MAKES GOOD IMPRESSION

Mme. Rappold Gives Spirited Performance and Pleases Fair-Sized Audience.

SYMPHONY HALL—Mme. Marie Rappold, soprano; Miss Eleanor Spencer, pianist; William Jananshek, accompanist. Program:

I.	
Arabesque	Schumann
Novelette	Schumann
Miss Spencer.	
II.	
Clarchen's Lied	Schubert
Es blinkt der Thau	Rubinstein
Waldeinsamkeit	Reger
Zueignung	Strauss
Mme. Rappold.	
III.	
Variations Serieuses	Mendelssohn
Miss Spencer.	
IV.	
Chere Nuit	Bachelet
Als die alte Mutter	Dvorak
In quelle trine morbide	Puccini
Vissi d' arte	Puccini
Mme. Rappold.	
V.	
Waldesrauschen	Liszt
Soiree de Vienne	Schubert-Liszt
Miss Spencer.	
VI.	
Jean	Spross
Two Roses	Gilberte
Early Morning	Graham Peel
Oft have I seen the Swift Swallows	Dell' Acqua
Mme. Rappold.	

Miss Spencer took the place originally allotted to Emilio De Gogorza, baritone. The illness of Mr. De Gogorza had made the change necessary. It was Miss Spencer's first appearance in Boston. A native of Chicago, a pupil of William Mason, Leschititsky and Bauer, she was said to have played with great success in Europe and in New York city.

This is easily believed. Yesterday she made a very favorable impression upon an audience that was disposed to be critical. The two Schumann pieces, with which she opened the program, were sharply contrasted. The "Arabesque" was given with appropriate lightness and delicacy of touch. The "Novelette" was played with vigor, but without violence. The "Variations Serieuses" were effectively played; but Miss Spencer's greatest triumph came in her closing numbers, after playing which she was favored with two recalls. She is young and decidedly attractive.

Mme. Rappold is rightly described as a dramatic soprano. Dramatic power can be used with effect in concert as well as in opera. Mme. Rappold's style is strikingly different from that of Mme. Gadski, who sang here recently.

One can easily picture her in parts calling for the exhibition of strong emotion, anger or indignation. Her performance of yesterday was spirited. Of the technical excellence of her work it is unnecessary to speak, but, listening to her, one felt the pleasure and satisfaction that any piece of good workmanship will give. The English songs, as usual, stirred most applause. The last piece on the program, "Oft Have I Seen the Swift Swallows," was sung with extraordinary brilliancy, and a recall number was listened to with keen delight. There was a fair-sized audience.

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LD. SATU

DECEMBER 20,

REHEARSAL IN SYMPHONY HALL

Orchestra Performs Pieces by Rachmaninoff, Mozart and Mendelssohn.

DR. MUCK AS CONDUCTOR

Skilful Execution of Concerto for Flute and Harp One Feature.

By PHILIP HALE.

The ninth public rehearsal of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted. The program was as follows:

Symphony in E minor, No. 2	Rachmaninoff
Concerto for flute and harp	Mozart
Overture "Sea Calm and Prosperous Voyage"	Mendelssohn

Rachmaninoff's Symphony was played for the fourth time within three years and a half, and it thus has had better fortune than the majority of modern works played at these concerts once and then put aside, or brought out only after a long interval. When this symphony was first heard it made an immediate impression, and one so favorable that the composer might have been disturbed. The music was then performed in a flamboyant manner, and the display of speed and force in the performance excited the nerves of the audience.

With each repetition the diffuseness is more and more apparent and the over-elaboration in treatment does harm to the musical thought. To dismiss a work as too long is not searching criticism, but a work may be so fascinating by charm of material and ingenuity of workmanship that the length is not observed.

Rachmaninoff thought leisurely and wrote with exasperating attention to detail. What is the line in "Measeure for Measure"? "This will last out a night in Russia, when nights are longest there." The introduction does not give the hearer the idea that it is an introduction; he begins to regard it as a movement in itself. The chief themes in the four movements do not have great distinction, broad and sweeping as they are. When they are most effective they remind one of Tschaikowsky, and there are mannerisms of that composer in the detail, in the orchestral dress of certain harmonic progressions, in the unwillingness to dismiss a phrase and the giving it to one group of instruments after another. Much of this music is purely decorative, music that Glazounoff might make—since he is now a creature of routine—music that has pomp and glitter, but no true vitality.

When this symphony is played today the Scherzo seems the most spontaneous movement. This does not speak well of a symphony as a work of art. The Adagio has fine moments, but it is intolerably spun out. The performance yesterday brought out in clearest light all that is best in the music, and there was greater admiration aroused for leader and orchestra than for the symphony itself.

Mozart wrote his concerto for flute and harp, two instruments that he held in abomination, for the Duke de Guines and his daughter. The father was a famous flute player; the daughter, according to Mozart's description, was a "magnificent" harpist. She took lessons of Mozart in composition. He soon found her stupid and lazy, but he was in bad humor that spring, and hardly anything pleased him in Paris. The duke was shabby in paying for lessons, and when the autumn came he had not paid for the concerto. Mozart's letters to his father about his relations with this noble family are more entertaining than the concerto, which has been played here at Symphony concerts and with piano instead of orchestra in chamber concerts. Two movements are sometimes performed, and two are enough. Even when the flutist and the harpist are as skilled virtuosos as Mr. Marquarre and Mr. Holy. For a few minutes the combination of instruments is charming and soothing, and there is a delightful old-world flavor; but such pleasure quickly palls.

When we hear the overtures to "Sea Calm and Prosperous Voyage," "Midsummer Night's Dream" and "Fingal's Cave" and portions of the "First Walpurgis Night," we then know how narrowly Mendelssohn escaped being a great composer. If he had not been so carefully reared, flattered from his youth up! If he had not developed into a prig! If he had not been uniformly prosperous!

The program next week will be as follows: Ravel, "Ma Mere l'Oye"; Juon, "Waechter-Weise"; Mendelssohn, concerto for violin (Mr. Noack); Berlioz, overture, "Rob Roy." The compositions by Ravel and Juon will be played here for the first time.

ADVERTISER.

DECEMBER 20,

DOUBLE CONCERTO AT THE SYMPHONY

NUMBER WAS PLAYED WITH RARE BRILLIANCY

But Even Then Artistic Resources of Messrs. Maquarre and Holy Were Not Fully Displayed.

By Louis C. Elson.

PROGRAMME.

Rachmaninoff—Symphony in E minor, No. 2.
Mozart—Concerto for Harp and Flute.
Soloists, Messrs. Holy and Maquarre.
Mendelssohn—Overture. "Sea-Calm and Prosperous Voyage."

Rachmaninoff like a poultice came to heal the wounds of Strauss. After all the [illegible] tumult of Strauss's Festal Prelude of the week before, there seemed to be no dead or wounded left upon the field of battle, and many returned to music with new zest. Yet there was a time when Rachmaninoff was deemed very modern, but after what we have been through he seemed melodic and gentle.

Yet the Rachmaninoff E minor symphony is written for a large orchestra, and is not greatly addicted to tunes. It is not quite so impressive a work as the "Isle of the Dead" by the same composer. All the modern mystery is there, however, and one is expected to unravel the meaning of sighs and explosions, of tip-toeings and mutterings. But no inkling is given as to what these things mean. It has become the fashion for some recent composers (Mahler, for example) to tell a story in tones and leave the hearers to guess what it is all about.

Your true modern never finishes his long tale without presenting his contrapuntal credentials. Strauss, Mahler, Rachmaninoff, and many others, will always interrupt their tonal troubles long enough to give the auditor a fugue. The fugue in the Scherzo of this symphony is ascetic enough to be heard as penance during Lent, rather than at the Christmas season. But it has a most original subject, which is remarkable in these days when new fugal subjects are deemed impossible. There is a certain continuity attained in this work by thematic transferences from one movement to another. Like the finale of Brahms' C minor symphony, the finale of this Russian work is full of reminiscences of the earlier portions of the composition, but it is by no means such a masterpiece as the Brahms finale; the first movement is, on the whole, the most impressive and masterly. There are many thrills for the auditor in the first movement, from pianissimo shivers to fierce kettle-drum explosions. And, in parenthesis, we ought to say here that our kettle-drummer is an exceptional artist on this humble instrument. We wish that some time he might be rewarded by being allowed to play Tausch's Kettle-drum concerto, in which the kettle-drummer for once (with five kettle-drums), becomes the soloist of the orchestra. It would be more enjoyable than some modern works, and would be a curiosity in addition.

The Scherzo is, as already intimated, not a Scherzo, although a few dance-rhythms do bubble up in it. But the Adagio is very noble and carried up to an effective climax. This and especially the first movement, seem to us the best portions of the work. Of course it deals in woe and grief, or it would not be Russian, but it is a more dignified style of lamentation than we sometimes find in Rachmaninoff's teacher and model, Tschaikowsky. Undoubtedly this symphony is entitled to a high rank in modern music. One is by no means bored by hearing it again and again, and each successive time brings new beauties to light. Only the Finale seems fragmentary, and full of suggestions rather than of revelations, or of fulfilment. The performance was most dignified and lofty. Happy is the modern composer who has Dr. Muck and his orchestra as his interpreters. There was no intense enthusiasm over the work (although considerable applause), and we fear that this earnest and at times great composition will remain "Caviare to the general" for some time to come.

The Mozart Concerto seemed rather thin and diluted after such a broadly scored work, like a five o'clock tea after a wild Russian banquet, but it excited curiosity. It is a well-known fact that Mozart did not love the flute, and this concerto was put forth as a business proposition, musical notes searching for bank-notes. The story of the causes which led to the work were properly given by Mr. Hale in his interesting programme-book.

But we must remember also that both of the solo instruments of this concerto were in a more primitive state than they are now when the composition was written. The double-action pedal harp had not been even dreamed of at that time, and the single-action instrument was semi-diatonic in character. The flute also was confined to fewer keys than at present and became unmanageable if one modulated very much or went far away from the key of D. The Boehm flute came about a half-century later. If Mouquet, who wrote the excellent "Pipe of Pan" for the flute, would only go further in the orchestral direction we might begin to comprehend the possibilities of the under-rated instrument.

The resources of Mr. Holy's concert harp, and of Mr. Maquarre's Boehm flute, were therefore not fully displayed by any means, but the suavity of the music and its melodic grace was none the less charming. It was, however, too continuously sweet and it demanded a much smaller hall for its best effect. The cadenzas seemed comparatively modern, but the work is scarcely suited to the modern programmes. It is needless to state how perfectly Mr. Maquarre played. Every concert-goer knows what a true artist he is; [illegible] Mr. Holy, also showed [illegible]

In these days of constant programme-music the Mendelssohn overture may teach a lesson as to the limitations of picture-painting in instrumental music. The introduction pictures utter flatness upon the sea, such as Coleridge suggests when he wrote the lines:

"As idle as a painted ship,
Upon a painted ocean."

Goethe's poem is more majestic in its picture of utter stillness at sea (it inspired Beethoven and Schubert as well as Mendelssohn), but is often mistranslated as "Calm Sea and Happy Voyage," whereupon the auditor who has no programme-book at once imagines a smiling sea and a ship crossing it. What kind of a fancy he wreathes around the long, long A of the strings we cannot imagine, but that many have utterly misinterpreted the composer's picture is undoubted and is a strong proof of the limitations of instrumental music in portraying definite things.

The performance of the work was eloquent. The heavy dulness of the torpid sea, the sudden puff of wind after a dead calm, the bos'n's whistle on the piccolo, the ship then moving on triumphantly to its happy port, the joy at the German equivalent for "Land Ho!" ("Schon seh' ich das Land") were all dramatically portrayed by Dr. Muck's reading. It is not so great a sea-scape as Mendelssohn's "Hebrides," nor so tuneful a one as his "Fair Melusina," but it is much superior to some of the sea-sick spells which some of the ultra-radicals have brought into music recently, and the trumpets blew their final blasts and the kettle-drummer banged with right good will as the wind-jammer came flying into port and tied up at the wharf, and the piece and the concert ended.

BOSTON POST,

DECEMBER 20.

MUCK DOES JUSTICE TO SYMPHONY

Makes Rachmaninoff Interesting—Paderewski a Listener

BY OLIN DOWNES

Rachmaninoff's Second Symphony, a concerto for harp and flute, in the performance of which the solo parts were taken by Messers. Holy, harpist, and Maquarre, flutist, of the orchestra, and finally, Mendelssohn's overture, "Calm Sea and Prosperous Voyage," made the programme of the 9th public rehearsal of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall.

MADE DEEP IMPRESSION

Rachmaninoff's symphony, introduced here by Mr. Fiedler in 1910, made a deep impression on Symphony audiences. It is, at least, a first rate second class work. Some of us did not take the pains to stay for Mendelssohn's mellifluous overture yesterday. May not the day come when this admirable symphony of Rachmaninoff will have as platitudinous a character as Mendelssohn's negligible overture? And what will be the relative valuation of the "Scotch" symphony and Rachmaninoff's music 50 years hence? The "Scotch" symphony, too, is a piece of admirable writing. It, too, is classic in form and romantic in feeling.

The singular thing about this symphony of Rachmaninoff's is its extreme conservatism. This work could have been written at least 30 years ago. There are pages of Tschaikowsky which are ultra-modern by the side of it, and in these days, when things are moving so fast for better or worse, Tschaikowsky has been dead for 20 years and Rachmaninoff is still a young man.

A Continuous Breath

But it is a good symphony. Above all, there is real development of a germinal idea. There is a long and continuous breath. There is nobility of proportion, a fine arrangement of climax, and an equally admirable and natural recurrence of moments of repose. Again, like Mendelssohn, the instrumentation is a constant delight to the ear, by reason of its clearness, richness and brilliancy. The ink has not sputtered. It has flowed from Rachmaninoff's pen. He had so many excellent ideas that his first movement, especially, is overloaded with detail. But perhaps this is hypercritical. Perhaps this is looking too far ahead. Let it be sufficient for the day that a modern composer shows the rarest mastery of the classical form, without, however, while adhering to classic formulas, so far forgetting his original intentions as to lose an iota of the sincerity and authenticity of his inspiration.

Learned From Germans

Rachmaninoff has learned from the Germans as well as from Tschaikowsky, his countryman—yet in this work he is specifically Russian—not bearishly so, not in the Tartar manner of more violent pages of Tschaikowsky, or with the extreme orientalism of the Caucasus, but in the curve of his melody, in his rhythms, in his harmonic dress, unmistakably a Russian, though [illegible]

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so civilized that an audience in the very middle of Germany could listen to this plausible and picturesque piece of music with pleasure and without misgivings.

Dr. Muck led an admirable performance. He made places where the music becomes thin or mediocre in its quality interesting and of a higher artistic value than could have been supposed, and he did complete justice to the very romantic mood of the music.

Paderewski a Listener

The audience listened with eager attention and applauded until the conductor called his men to their feet with him. To this symphony Mr. Ignace Paderewski was listening attentively, and appreciatively, back of the stage.

Mr. Maquarre displayed his art to the utmost advantage in Mozart's delightful concerto, and Mr. Holy played with marked musicianship and—to one wholly ignorant of the harp and its mechanism—with technical sureness and adequacy. The concerto is better than might have been supposed. The solo passages are usually idiomatic, for the instruments, in spite of the very elementary character of the harp of Mozart's time; the concerto is graceful and lively, and the slow movement has much very beautiful music. The soloists were recalled, and the conclusion of the concert was a festive one.

JOURNAL—

DECEMBER 20,

HARPIST MAKES SYMPHONY DEBUT

Europe's Celebrated Artist, Alfred Holy, Appears as Soloist.

Europe's most celebrated harpist, Alfred Holy, made his formal debut here yesterday as a member of the Symphony Orchestra. With Andre Maquarre, the leading flute player of the orchestra, he appeared as soloist in the performance of the Mozart concerto for flute and harp in C major, which has not been heard at these concerts for more than twenty years.

The music is gay and blithesome, after the manner that Mozart cultivated more successfully than any other composer has done, yet it suffers somewhat for the reason that the flute and the harp are not popular instruments, like the violin or the piano. A little of them is generally enough. Mozart himself cared little for either one of them, yet his music is always graceful and glowing with spontaneity.

The concerto proved exceptionally entertaining yesterday as a revelation of Mozart's melodic genius and of the brilliant virtuosity of the soloists. The most captious critic would not ask for a finer performance. The audience applauded Mr. Holy and Mr. Maquarre enthusiastically.

The orchestra received an ovation after its performance of Rachmaninoff's second symphony, which leads this week's program. The work itself is essentially lyrical and therefore popular. It is too long drawn out, but this defect was more than balanced yesterday by the beautiful playing of the orchestra.

Mendelssohn's tone poems, "Sea-Calm and Prosperous Voyage," make up the final number on this melodious program.

GLOBE—SATURDAY.

DECEMBER 20,

RACHMANINOFF'S SYMPHONY REPEATED

Noble Work Given Superb Performance.

Mozart Concerto Played in the Vein by Messrs Maquarre and Holy.

Dr Muck and the orchestra gave Rachmaninoff's symphony in E minor a performance yesterday afternoon that will live in the memory as one of surpassing emotional strength and beauty. The work was twice played here by Mr Fiedler. It lasts over an hour, and the natural conclusion is that it is too long. There are passages which might be eliminated or curtailed, but the composer's thought never seemed of more continuous vitality, more significant and compelling. Nor did the last movement—in which the wings of the composer or the zest of the hearer both often falter or decline—seem the one from which excisions should be made.

When Rachmaninoff visited this city, and at a Symphony concert appeared as a pianist in his own concerto and as a conductor of his "Isle of the Dead," it will be remembered how an artistic restraint, a repression, marked all his methods and stamped his personality. It was the interior, the hidden, the psychic beauty that moved him. Perhaps his own hand scarcely could have made his purposes and his thoughts [illegible] than they became yesterday [illegible]

The opening theme, as it was heard yesterday with its troubled harmony as a vaguely disturbing subconscious thought, might have been music from another world, strange, tireless in its restive searching, always seeking the answer, the fulfilment that never comes. Music of sombre, brooding seriousness, yet not weakly repining, not morbid, not pathological or banal as some pages of Tschaikowsky, although fleeting

parallel formulas and colors are heard, even as there are allusions to Puccini. But the individuality of the work is unquestioned. Who else of the present-day writers of music invites men to the contemplation of the labyrinths, the unexplored wildernesses, the deserts and the gardens of the soul with such tranquility, with a calmness as near impersonal?

His thoughts are not above those who know drudgery and they are never sordid. They are expressed in no arbitrary or fixed relation to life, yet they are vital and stimulating to mind and emotion, with that elasticity and universality that determines the worth of all great art. Nor were these pages unduly illusive yesterday through the magic of a rendition that gave the semblance of merit where it did not inherently exist.

Had he been present, the composer must have recognized with gratitude the penetrating mind and spirit of his work, one which in the presence of the great unknown loves philosophy, but without sophistry or vagueness, humor and humanity, without flippancy or the commonplace, compassion, but without weakness or self-commiseration.

Mozart's concerto for flute and harp was played with a nice sense of its graces, its airy lightness and its clarity and elegance of form by Mr Maquarre, the first flute, and Mr Holy, the harpist of the orchestra. Mr Marquarre's tone and style, as always, were models of purity and taste, and Mr Holy won admiration by the fluency with which he played melodies of running passages. The cadenzas by the two instruments were as the discourse of two well-beloved companions. Mendelssohn's overture, "Sea-calm and Prosperous Voyage" closed the program.

MONITOR, BOSTON,

Y, DECEMBER 20,

Work First Presented Under Max Fiedler Wins Praise of House With Karl Muck Interpreting —Harp, Flute in Solo Piece

MENDELSSOHN HEARD

Presenting Rachmaninoff's symphony No. 2 in E minor, Mozart's concerto for flute and harp and Mendelssohn's overture, "Calm Sea and Prosperous Voyage," the Boston Symphony orchestra gave its ninth public rehearsal Friday afternoon. The soloists were Mr. Maquarre, the flutist and Mr. Holy, the harpist of the orchestra.

The interest of audiences in musical programs in the holiday season is lukewarm. There may be a large attendance at a concert as there was at Symphony hall when the Rachmaninoff symphony was revived and yet there will not be the same enthusiasm for the performance as earlier and later in the season. The house at this time of the year takes the orchestra as it would take an entertainer. It does not give that impartial and critical heed which is usual with it.

It is the public that reads a symphony, not the conductor. And the credit of all musical performance finally belongs to the world that listens rather than to the men who manipulate the baton and the fiddlesticks. But the custom of musical folks is to give the director of an orchestra all the praise and all the blame for results. It is the custom of that folk also to compare one conductor with another and to give preference to this or that man's readings, just as though he was really responsible for them.

Any conductor who is asked whether he or the public is the interpreter will promptly respond that he is. He is sure of it. He proves it by explaining how he makes his men play a piece according to his individual study of it; by declaring that he would never let the people who sit in the auditorium influence him in the slightest. He avers that only inferior artists ever consult the preferences of their listeners.

Thus he get the whole question out of focus. The subtle thing we all know as the expression of the sentiment of a community through music could never be what this or that influential person or group of persons want said. It could not even be what a whole audience, even a regular subscription audience, like that of the Friday rehearsals want said. The rehearsal audience has the responsibility of reporting back to the community how public artistic feeling gets stated at the concerts. Its individual influence is not what guides interpretation any more than the conductor's is. And its indifferent holiday mood can have no substantial effect on the situation.

To fall in with the convenient formula of criticism and to discuss the perform-

[illegible]ance of the Rachmaninoff symphony as a product of the conductor's own thinking, listeners must confess that they find the Karl Muck year 1913 behind the Max Fiedler year 1910. The new technical methods of the orchestra do not favor understanding of the Russian composer. In 1910 the symphony in E minor was a vital picture of manners, a novel depicting the life of the men and women of modern days. It was a glowing document of the times. In 1913 it is a study in musical mechanics.

Expert mechanical engineers say that they can go into an industrial plant when the power is on and can tell by the vibration of the floors whether the engines are running with perfect smoothness and whether the machines are giving an efficient account of all the steam or electrical energy that is being expended on them. A musical engineer entering Symphony hall on Friday afternoon could tell that every department of tone in the orchestra was working without waste and precisely according to the layout of the notes on the pages of the book.

Is it musical interpretation, getting things in such systematic running order? Is it orchestral effect, having every bar of the music measured out correct to the millimeter? Perhaps so. Mechanical energy perfectly organized is an ideal of the period. Musical energy organized perfectly to the demands of time and tune well parallels the industrial ideal. This, too, may be defended as a document, though perhaps its name is ledger or earning sheet, instead of novel or essay.

HERALD, BOSTON,

DECEMBER 21, 1913.

CHRISTMAS SYMPHONY

Dr. Muck in making his program for the Christmas concerts of the Symphony Orchestra has followed the tradition established long ago by Mr. Gericke of putting on at least one work of popular nature. The work for next Friday afternoon and Saturday evening will be Ravel's Children's Suite, "Mother Goose." This will be its first performance by the Symphony Orchestra.

Another novelty will be "Watcherweise" by Paul Juon. Paul Juon is a Russian by birth, but for many years has been a resident of Berlin. He is known here chiefly by his chamber music. His symphonic poem "Waechterweise" is built on Danish folk songs. The other orchestral number will be the "Rob Roy" overture of Berlioz.

Mr. Sylvain Noack, the second concert-master of the orchestra, will play Mendelssohn's Concerto.

TITTA RUFFO

Titta Ruffo, the most sensational baritone of our time, will make his debut in Boston in Symphony Hall on Sunday afternoon, Jan. 11, at 3:30 o'clock. Ruffo is the exception of the long accepted rule that a baritone may never hope to achieve the popular favor and the financial rewards which go to great tenors. There are only two singers before the public that receive larger fees than Ruffo—Caruso and Melba—for Ruffo's contract calls for payment of $2000 for every appearance whether it be in opera or in concert. The name of Ruffo has long been famous in Italy, South America and Russia, where the greater part of his career has been spent, and it was not until November, 1912, that he made his first appearance in this country. He was brought to America by the Chicago Opera Company and a millionaire of Philadelphia guaranteed his fee. He made his debut in Philadelphia as "Rigoletto," and afterwards sang "Hamlet" in New York, besides giving two concerts in the latter city. Later he sang in Chicago. No tenor has received greater applause and greater adoration from the general public. As he will not be heard in opera in Boston the musical public of this city must be content with his concert appearance, Jan. 11.

BAUER AND THIBAUD

It is 10 years since Jacques Thibaud, the French violinist, made his only tour of America, at which time he gave a concert in Boston. Few violinists have made such a deep impression on their hearers as did this modest young Frenchman, and his return to America this year is regarded as an event of more than ordinary importance. Next Sunday, Dec. 28, he will appear in Symphony Hall at 3:30, associated with the justly admired pianist, Harold Bauer.

Mr. Thibaud is not merely the foremost French violinist of the day but is one of the most popular violinists in Europe. It is said of him that he has made French music popular in Berlin and German music popular in Paris. He is a native of Bordeaux, where he was born in 1880. A pupil of Marsick, he took the first prize in the Paris Conservatory in 1896, and while he was still in the conservatory he made famous the Concerts Rouges which, while he led the orchestra, were the prevailing fad of musical Paris. Later he went with Colonne as solo violinist.

The appearance of Harold Bauer in Boston is always a welcome event, and this will be his first concert here this season. The program will be as follows:

Sonata for Violin and Piano in A [illegible]
Messrs. Bauer and Thibaud.
Violin Soli:
Sarabande
Gigue
Chaconne ....Bach
Mr. Thibaud.
Piano Soli—Faschingsschwank..........Schumann
Mr. Bauer.
Sonata in A for Violin and Piano (Kreutzer), Op. 47..........Beethoven
Messrs. Bauer and Thibaud.

OPERA CONCERT

Mme. Alice Nielsen will appear in concert for the first time this season at the Boston Opera House tonight. She has been touring the continent and rejoined the Boston Opera Company only yesterday. She will have the aid of some of the best artists in the company and the orchestra of 75 players.

Overture, "Tannhaeuser"................Wagner
Orchestra.
Aria from "Huguenots"..............Meyerbeer
Mr. Mardones.
Aria from "Madame Butterfly"..........Puccini
Miss Nielsen.
Figaro's song from "Barber of Seville".Rossini
Mr. Fornari.
Aria from "Rigoletto"....................Verdi
"Peer Gynt" Suite No. 1..................Grieg
Orchestra.
Duet from "Linda di Chamounix"....Donizetti
Messrs. Mardones, Fornari.
Songs—
"The Lark Now Leaves His Watery Nest"
Parker
'Last Rose of Summer"...................Moore
'Leaves and the Wind"....................Leoni
'Fairy Pipers"..........................Brewer
Miss Nielsen.
Toreador song from "Carmen"..............Bizet
Mr. Mardones.
Sextet, "Lucia di Lammermoor".....Donizetti
Mmes. Nielsen, Heyman, Messrs. Tanlongo, Mardones, Fornari, Giaccone.

SUNDAY POST,

DECEMBER 21,

Bauer and Thibaud at Symphony Hall

It is 10 years since Jacques Thibaud, the French violinist, made his only tour of America, at which time he gave a concert in Boston. Few violinists have made such a deep impression on their hearers as did this modest young Frenchman, and his return to America this year is regarded as an event of more than ordinary importance. Next Sunday, Dec. 28, he will appear in Symphony Hall at 3:30, associated with the justly admired pianist, Harold Bauer.

The appearance of Harold Bauer in Boston is always a welcome event, and this will be his first concert here of the current season. Mr. Bauer and Mr. Thibaud will play the lovely sonata of Cesar Franck in A and Beethoven's "Kreutzer Sonata." Each of them will play groups of short pieces. The programme is as follows:

Sonata for violin and piano in A.Cesar Franck
Mr. Bauer and Mr. Thibaud.
Violin soli ....Bach
Mr. Thibaud.
Piano solo, "Faschingsschwank"...Schumann
Mr. Bauer.
Sonata in A for violin and piano (Kreutzer), op. 47..............Beethoven
Mr. Bauer and Mr. Thibaud.

CHRISTMAS SYMPHONY PROGRAMME

Dr. Muck in making his programme for the Christmas concerts of the Symphony Orchestra has followed the tradition established long ago by Mr. Gericke of putting on at least one work of popular nature. The work in question to be played next Friday afternoon and Saturday evening will be Ravel's Children's Suite, "Mother Goose." This will be its first performance by the Boston Symphony Orchestra. It was played last winter at a concert in the Boston Opera House and was played also with much success in New York. Ravel belongs to the group of younger Frenchmen who for several years dominated the musical affairs of Paris.

The programme in its proper order is as follows:

Children's suite, "Mother Goose"......Ravel
"Wachterweise" ....Paul Juon
Concerto for violin and orchestra.Mendelssohn
Overture, "Rob Roy"................Berlioz

TITTA RUFFO

Titta Ruffo, perhaps the most sensational baritone of our time, will make his debut in Boston in Symphony Hall on Sunday afternoon, Jan. 11, at 3:30. Ruffo is the exception of the long-accepted rule that a baritone may never hope to achieve the popular favor and the financial rewards which go to great tenors. There are but two singers before the public who receive larger fees than Ruffo: Caruso and Melba; for Ruffo's contract calls for payment of $2000 for every performance, whether it be in opera or in concert. The name of Ruffo has long been famous in Italy, South America and Russia, where the greater part of his career has been spent, and it was not until November, 1912, that he made his first appearance in this country. He was brought to America by the Chicago Opera Company, a millionaire of Philadelphia having guaranteed his fee. He made his American debut in Philadelphia as Rigoletto and afterward sang Hamlet in New York, besides giving two concerts in the latter city. Later he sang in Chicago.

BAUER AND THIBAUD

Thibaud and Bauer Next Sun

Jacques Thibaud, the eminent F violinist, who has not visited B for 10 years, will appear next Su afternoon at Symphony Hall in co with Harold Bauer, the pianist. baud has established a high reput in Europe not only as violinist b conductor. The program will co Cesar Franck's and the "Kreu sonatas, Schumann's "Fasching wank" for piano and three piece Bach for violin.

SUNDAY GLOBE—

DECEMBER 21.

Dr Muck's Christmas Music

Christmas time is a leveler of ages. Pity to him who finds it uncovers no latent, lurking impulse or memory of childhood. Intervening, sober, adult years are no impediment, and all who would cherish the happiness of undimmed youth will recross the bridge during these days to the land of make-believe.

Dr Muck is going to help all honest souls who despite an untoward world would still believe in fairies, by playing Ravel's children's suite, "Mother Goose," at the week's Symphony concerts.

The five little pieces to be heard at this time originally were composed for piano (four hands) and for the diversion of two children—Mimi and Jean Godebski. At their first performance, which took place at a concert of the Independent Musical Society in Paris, in April, 1910, the pieces were interpreted by two little Misses, Mlles Christine Verger and Germaine Duramy, respectively 6 and 10.

Later Ravel rearranged the work as a short ballet, which was performed at the Theatre of Arts in January, two years ago. The characters were diverse and numerous—Fiorine, the Beauty; the Fairy, Prince Charming, the Green Serpent Laideronnette, the serving Empress of the Pagodes; the Beast, two gentlemen, maid of honor, two ladies of the bedchamber, Tom Thumb and his six brothers, three birds, three little negroes, and finally, Love.

In the orchestral version there will be five divisions.

1. "Parane of the Sleeping Beauty," but 20 measures long, based on the story of the princess who because of the old witch's curse fell asleep when she pricked her finger on the spindle of a spinning wheel and was awakened 100 years afterward by the kiss of the Prince Charming.

2. "Hop o' My Thumb," prefixed by a quotation from Perrault's tale in which little Tom expresses his dismay that the birds had eaten up all the crumbs that were to guide him and his little brothers out of the woods.

3. "Laideronnette, Empress of the Pagodes," in which Laideronnette, who according to the Countess d'Aulnoy's story, was the daughter of a king and queen, and had been cursed by a wicked fairy and ordained to grow up the most hideous woman in the world; how she lived apart attended by a green serpent, who, after following her to sea to the island of the pagodes, strange little creatures whose bodies were made of diamonds, emeralds and precious stones, was restored to his human shape and Laideronnette given her beauty.

4. "Beauty and the Beast," from the familiar tale of the maiden who redeemed the prince from his sad condition, metamorphosed into a beast by her offer to marry him. The fifth and last division is called "The Fairy Garden."

Another novelty will be "Wachterweise," by Paul Juon.. Paul Juon is a Russian by birth, but for many years has been a resident of Berlin. He is known here chiefly by chamber music played by the Kneisel Quartet and the Longy Club. His swmphonic poem "Wachterweise" is built on Danish folk songs. The other orchestral number will be the "Rob Roy" Overture of Berlioz.

Sylvain Noack, the second cornet master of the orchestra, will make his annual appearance as soloist, playing the Mendelssohn Concerto. The program in its proper order is as follows: Ravel, Children's Suite, "Mother Goose"; Paul Juon, "Wachterweise"; Mendelssohn, Concerto for violin and orchestra; Berlioz, Overture, "Rob Roy."

"Messiah" Concerts by the Handel and Haydn Society

The annual performances of "The Messiah" by the Handel and Haydn Society will be given in Symphony Hall this evening at 7.30 and tomorrow evening at 7:45. This work has been given by the society 127 times, and it continues to delight the chorus and attract large audiences, whose Christmas would not seem complete without its inspiration. The soloists at tonight's performance are Miss Grace Kerns, soprano; Miss Adelaide Griggs, alto; William W. Hicks, tenor, and George H. Downing, bass.

Tomorrow evening the soloists will be Mme Wilhelmina Wright Calvert, soprano; Miss Christine Miller, alto; William H. Padgin, tenor, and William Hinshaw, bass.

The other announcements for the season include Saint-Saens' oratorio, "Samson and Delilah," with Mme Jeanne Gerville Reache, Dan Beddoe, Earl Cartwright and Willard Flint, soloists. This will be given Sunday evening, Feb 8, 1914. Easter Sunday, April 12, Gounod's "Redemption" will be sung, Mrs Grace Bonner Williams, Miss Nora Burns, Lambert Murphy, Earl Cartwright and Oscar Hunting singing the principal parts.

TRANSCRIPT,

DECEMBER 20,

THE SYMPHONY CONCERT

DULL MOZART AND INTERESTING RACHMANINOFF

A Wearisome Revival of a Concerto for Flute and Harp—Dr. Muck's Justice to Mendelssohn's Sea-Pictures — The Russian Makes a Symphony Drama in Tones —The Purpose and the Means

FOR thirty minutes yesterday afternoon the audience at the Symphony Concert listened—or in many instances pretended to listen—to a concerto for flute, harp and small orchestra, written by Mozart, played in the solo parts by Mr. Maquarre and Mr. Holy of the band, and revived "for the first time at these concerts" in twenty years. Mozart wrote the piece to order during one of his visits to Paris for a nobleman who happened to play the flute and for his daughter who amused herself with the harp. He did not exhaust his invention in the devising of melodies for it. They are distinctly of the sort that the press agents of the musical plays call "whistle-y." He spent as few pains upon his development and manipulation of them. Enough that he adapted the music to the skill of the noble virtuosi and kept it well within the most agreeable range of the two instruments. Of course, Mr. Holy and Mr. Maquarre played the solo parts fluently and elegantly, with all the graces of technique and tone, limpid song and tinkling arabesque that the music asked. Yet almost every week, they give ampler and finer proof of their virtuosity with their instruments and of their intelligence and feeling with music, in the ordinary course of their work as the first harpist and the first flutist of the orchestra.

For years the public of the Symphony concerts has known Mr. Maquarre as the ablest flute player that any orchestra in America possesses. It is quickly discovering that Mr. Holy is no less a master of the harp. Deservedly the audience yesterday welcomed the two virtuosi with warm applause. If the concerto was revived to display their abilities, then was the revival superfluous. It is impossible to believe that such trivial and sterile music was resurrected on any theory of its intrinsic merit or interest. If, finally, the concerto was played as a diversion for the listeners, it failed unmistakably of its purpose. The audience yawned, fidgetted and fled under it; read the programme book that the learned programmist had foreseeingly filled with interesting miscellany, and even checked off lists of Christmas gifts. At the end the applause was the tepid clapping of relief. Not within long recollection has thick tedium so settled upon a Symphony Concert or precious time for real music been so wasted.

Those that endured to the end had their reward in Dr. Muck's "reading" of Mendelssohn's familiar overture of the sea. He did not let it pass as a mere repertory piece played in routine fashion; for Dr. Muck, having a troublesome artistic conscience, treats no music in that summary and easy-going way. No more did he regard the overture merely as an established classic to be set forth efficiently in clear and elastic integrity. Rather he played it as a piece of tone-picturing that a composer might have handed him the week before last and so playing it, gave it new vitality, restored it, as it were, to itself and made it as young and fresh again as all classics ought to be. Moreover, the overture is genuine tone-picturing in the contemporary fashion. These infatuated modernists who have forgotten that there were kings before Agamemnon—and also before themselves—will object that Mendelssohn has used only a modest orchestra and ventured no bizarre modulations even for the distant thirties [illegible] music. True, [illegible] in Debussyan h[illegible], by all means let him ply them. Mendelssohn's instrumental means in the overture, modest and conventional as they now seem, entirely accomplish his purpose, and were they multiplied ten-fold and made proportionately complex, they could do no more.

Old as the overture is, it answers to every test of contemporary tone-picturing even as Beethoven's third "Leonore" overture meets every exaction of modern dramatic preluding. The formal development and the pictorial expansion of the overture—the crucial test of such music—go hand in hand, neither hampering the other. The musical substance and the tonal delineation are equally clear, and the two pictures of the flat, still, languid sea and of the lively waters, stirred by the fair breeze, flecked by the sunshine and bearing the ship on her course, are vivid to the ear and stimulating to the fancy. They were the more so yesterday for the pace, the rhythm and the quality of tone that Dr. Muck brought to the music. For half its course, the overture seemed to move like the lazy, flaccid lapping of a windless sea. As the delirious Tristan "heard" the light so the serene listener yesterday "heard" the greatness of such water. Then through the second half of the piece, the music seemed to curl like the waves under a stirring breeze and a sunny sky. The ear felt the swish of the rushing water; the eye "heard" it blue and white. With Mendelssohn, conductor or orchestra were tone-painting and so restoring to itself a little and enduring masterpiece in its kind.

As those who mislike Rachmaninoff's symphony in E minor will say, the conductor and the orchestra similarly glorified it through the hour and more of the concert that it filled. They did; but not as others will choose to believe, beyond its just deserts. For the time, the symphony hangs in a perilous limbo. As the music has become familiar by frequent repetition, the first excitement over it and admiration for it have inevitably lost their edge. On the other hand, it is still too near and

Over

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novel to be measured dispassionately and its minor shortcomings differentiated from its major distinctions. In the fermenting interval between ardent discovery and searching appraisal its few and passing faults seem more conspicuous and ponderable than its many and enduring merits. Because it is lengthy, it is easy now to believe that it is prolix; because it is clad in the rich vesture of contemporary harmony and instrumentation, the ear can persuade itself that the music is overloaded with decoration; in the diverse interplay and struggle of the melodies, the momentary doubters discover tonal manipulation and not tonal drama; in the beginning, these melodies in themselves seized listening imaginations by their intrinsic beauty, individuality and power; now under six repetitions, they lay less hold upon them. Perhaps, here in Boston, the symphony has been too well liked for its own continuing good.

Moods pass; but music remains, and there is enough in Rachmaninoff's symphony, as it still sounds in many ears, to justify it to his own generation and, may be, to generations to come. The impulse of the time is toward music that shall be drama in tones. Like d'Indy and Elgar, Rachmaninoff has discovered and seized the true dramatic possibilities of the symphony. No less than opera or "poem," it can be drama in tones, in which the personages are the composer's melodies and in which the movement and the action, the struggle and the suspense spring from their course through the music as his imagination orders it. He must follow the symphonic form in its freer usage, but Rachmaninoff, d'Indy and Elgar have each proved that it may not thwart such dramatic purpose. Rather its exactions put the composer to his mettle in his tonal drama and so concentrate and enhance it.

As Rachmaninoff's music introduces his personages—the themes—they have life and individuality on his stage of music. The chief personage of all—the recurring and finally conquering "motto theme"—is a believable and stirring protagonist of tonal drama. The course of these themes through the whole symphony or through the movements that they particularly animate—the separate "acts" as it were of the piece—is alive with conflict, suspense and dramatic march. The introduction and the first movement evolves the personages and begins the conflict of the drama; into the whirl of the scherzo contending characters—the chief contending character in the "motto theme"—vividly enter; it thrusts itself no less into the songs of the slow movement to add dramatic element to that which they already contain; the finale is sometimes lusty and sometimes lofty tonal contention. While through and above the whole symphony, hovers as in the classic tragedies, another personage that has no theme, but that seems gradually to descend upon each movement, and finally to extinguish it—the Fate of Rachmaninoff's tonal drama against which there is no struggling.

With similar instinct and imagination, Rachmaninoff, like a few other composers of our time. has felt and used the harmonic and instrumental possibilities of the symphony as quasi-dramatic music. Wagner in the theatre exemplified the resources of an intrinsically symphonic music— for what are his music-dramas but huge symphonic poems?—in the illuminating, the enforcing and the adorning of drama declaimed and visualized on the stage. To do such office is the purpose of the harmonic and instrumental vesture, of the procedure with interwoven, contrasting and conflicting themes, of the continuing melodic flood, with which he enriched music-drama. Rachmaninoff and his companions in the modernization of the symphony, have seen and utilized the possibilities of like method with their unstaged tonal dramas. They have perceived that, being unvisualized, it doubly needs such enrichment if it is to run its clear dramatic course and to make its vivid dramatic impression. Bruckner even saw this goal and struggled gropingly toward it, but he lacked more than one faculty necessary to the gaining of it.

Rachmaninoff and his fellows, deficient as they may be in other respects have come little short of this end. Even as music-drama uses the far-flung, slowly mounting, momentarily receding and finally breaking Wagnerian climax, so they do use it in the tonal drama of their symphonies. Rachmaninoff knows the accent that sharp and sudden progressions can lend to the speech of his tonal drama. His rich harmonic vesture clothes this speech in eloquence; his instrumentation makes it many-mouthed. And out of all these means and methods, assembled and fused, an atmosphere fill the symphony as distinct and individual as that of Wagnerian, Puccinesque or Straussian music-drama. Even his melodies have their flavor of opera. For like Tschaikowski and more than one composer of the north, he has felt the passionate sensuousness of Italian song and hankered for it. And what a foil its long uncoiling in the adagio makes to the leaping Russian rhythms of his scherzo and finale!

H. T. P.

BOSTON POST,

DECEMBER 27,

CHRISTMAS PIECES BY SYMPHONY

Two Numbers Heard for First Time—Noack Soloist

BY OLIN DOWNES

A programme of music especially associated with Christmas time was offered at the public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. The prelude to Humperdinck's "Hansel and Gretel," five childrens' pieces by Maurice Ravel, "Ma Mere l'Oye" ("Mother Goose"), played for the first time here; Paul Juon's fantasy on Danish folk songs, "Vaegtervise," played also for the first time in Boston; Mendelssohn's violin concerto, with Sylvain Noack, second concertmeister of the orchestra, as soloist, and Berlioz' overture to "Bob Roy."

INSPIRED CHRISTMAS MUSIC

Humperdinck's swollen orchestra has been a subject of manifold reproaches, for his orchestration is often thick and heavy, without sufficient brilliancy and clearness in polyphonic passages; but the somewhat clumsy orchestra need not blind us to the fact that this is of adorable freshness and naviette, of genuine and unexhaustible, melodic beauty and that the composer has translated into tones the spirit of German folk-lore as have few artists of any country. The prelude to "Hansel and Gretel" is so sincere and so genuinely inspired that it is music for all Christmases and all peoples.

There was afforded yesterday opportunity for instructive comparison. The orchestra of Ravel is a hundred times as clear and in good taste as the orchestra of Humperdinck, but the music of "La Mere l'Oye" is, thin, dry, and mannered by the side of the glorious melody of Humperdinck's score. A silk-gloved Christmas is Ravel's, a Christmas known only to fashionable children, and meaning little to them.

Nor is this music of ultra-sophistication highly original in its substance. One does not refer to the obvious Debussyism of the little piece, "Laideronnette, Imperatrice des Pagodes," for Debussy, like Ravel, went farther back, and experimented in Javanese tonalities when he wrote his piano piece, "Pagodes." Ravel is indebted to more than one modern Frenchman, and in particular—it is especially apparent in the music of beauty in the piece, "The Conversation of Beauty and the Beast"—to a man who has thus far escaped the music dictionaries, but to whom both Debussy and Ravel have in the past admitted their indebtedness. That man is Eric Satie.

Satie, one of the most fantastical characters in the modern musical world, has written certain pieces of genius, among them to be counted the "Gymnopedies." The shamelessness with which Ravel has helped himself, not only to Satie's singular harmonic scheme, but even to the exact rythm and the general melodic line of the first of the "Gymnopedies" is a great deal more than a coincidence. We confess we would rather hear the original piece, exquisitely orchestrated by Debussy, and played here some seasons ago by the Orchestral Club under the leadership of Mr. Georges Longy, than the imitation. Ravel's children were never taken in by the legend of Santa Claus. Beautiful as is the little "Pavane de la Belle au Bois Dormant," and beautiful, also, as is the following piece, the music of "Hop O' My Thumb," it is the beauty of artifice rather than inspired art. The music of Laideronnette is especially conspicuous for its bag of orchestral tricks. "Le Jardin Feerique" has moments that are charming. But some composers are so clever that you can never believe them.

Mr. Juon's fantasy admits of the services of many bells of pleasing and varied sonorities. It is a regular fantasy on several airs of Danish origin in the prevalent German manner—the announcement of themes, duly tagged, their development and their combination in a final sonorous period. It is music without originality.

But the event of this concert was Mr. Noack's playing of the Mendelssohn concerto. Nothing could have borne more convincing testimony to the qualities of a supreme musician. An interpretation which, first of all, took account of the classic character of the composition, and recognized, too, the specific qualities of Mendelssohn's inspiration. Never did this music degenerate into sentimentality, or, in the finale, into mere material for virtuoso display. Mr. Noack performed in an exceptionally clear and logical musical manner.

In the first movement there was the true spirit of the Mendelssohn allegro, as, with due allowance for the lyrical nature of the themes, the music sped on, without flagging, without losing the force of its current. [illegible] the slow movement was not mowied over. As soon as Mr. Noack commenced it was apparent that a performance of sterling qualities was in progress, and with each movement the conviction and the effect of his playing grew upon the hearer. There are virtuosi who are not musicians in the sound sense of the word; there are many musicians who would not easily become successful virtuosi; but Mr. Noack's performance was an admirable blend of the best qualities of both schools. His performance was, first of all, an honor to Mendelssohn, and secondly reflected infinite credit upon the sincerity and the ability of the musician-interpreter. No wonder there was hearty and long-sustained applause.

ADVERTISER.

DECEMBER 27,

A GOOD SOLOIST; A STRANGE SUITE

FEATURE THIS WEEK'S SYMPHONY PROGRAMME

But With Mendelssohn and Berlioz to Balance Against Juon and Ravel.

By Louis C. Elson.

PROGRAMME.

Humperdinck—"Haensel and Gretel" Prelude.
Ravel—"Ma Mere l'Oye." Suite Enfantine.
Paul Juon—"Waechterweise."
Mendelssohn—Violin Concerto.
Soloist, Sylvain Noack.
Berlioz—"Rob Roy" Overture.

Whenever Dr. Muck goes into the field of abstruse novelty (and he is forced to do this in these days when people ask "Is it new?" before they inquire "Is it good?") he always makes amends by giving something classical, solid, or conservative, beside the strange work, as a corrective, to neutralize any bad effects. Therefore, yesterday afternoon, we had Mendelssohn and a rather simple Berlioz overture to balance after Juon and Ravel, and the beautiful Humperdinck Prelude before them. The "Haensel and Gretel" Prelude was deliciously interpreted.

Who can unravel Ravel? We confess that we are puzzled at this upsetting of Mother Goose into French. We had expected something of the French charm of children's ballads here; something like "Au Clair de la Lune," or the "Pont d'Avignon" prettiness. We hoped for something like Schumann's "Scenes from Childhood," which another Frenchman (Godard) orchestrated so neatly, and which might be played at these concerts. But if these Esquisses Enfantines received their proper title they would be labelled "Scenes from Second Childhood." But since Richard Strauss paraded his monster baby, with full orchestral accompaniment, children in Music have not been as simple and artless as they once were.

"The Sleeping Beauty in the wood" and "Hop o' my thumb" were whispered in strictest confidence to the audience with Debussian ultra-delicacy of scoring. "Laideronnette" was not without beauty and was probably the most intelligible and popular of the suite, with its xylophonic effects.

In "Beauty and the Beast" at least one could hear the latter growl plainly enough upon the contra bassoon. The Fairy Garden with which the suite ended must have been situated at a very high altitude judging by the pitch of the tones. It had a good climax, but the whole set paled before the power of the Humperdinck prelude.

Paul Juon is a Russian who is plated with German silver. He is not as definitely Muscovite as many of his compatriots. The subject here is distinctly German in its first derivation, for the old Minnesingers gave many a "Waechterweise," a song of the watchman warning the lovers to separate as the dawn was approaching. This was a very different song from the "Alba" of the French Troubadours, in which the knightly singer woke his lady-love with bright and sometimes boisterous melody. Shakespeare's "Hark, Hark, the Lark," is a good example in English of this kind of song.

But Juon's Watchman's song was of a different mould. It was derived from a "Waechterweise" played by Danish chimes from a clock belfry. As the Danish music (like the Swedish) is very melodious, this work was more tuneful than some of Juon's compositions that we have heard. Although a little of contrapuntal work was displayed in it, there were more touches of part-song writing, almost like fragments of German "Maennerchoere." There were also some bits that suggested the Southern plantation, and might have been used in Dvorak's "New World" symphony; there was also much figure reiteration in the bass, almost a "basso ostinato," but on the whole the work was fragmentary, in spite of the excellent effect of the tubular bells used. Nevertheless we were glad to have a composer turn his attention to the sweet "Danske Volkvisor."

The 10-minute walk in the corridor, after Part I, promenaded us back to the days of very intelligible and tuneful music. After all Mendelssohn's Concerto is one of the very few violin concertos that is holding its own through all the changes of musical style. Beethoven's is far above it in grandeur, Brahms's concerto is far more abstruse, Bruch's is more passionate, but Mendelssohn's violin concerto still remains a favorite with those who draw the hairs of the horse across the bowels of the cat, and Mr. Sylvain Noack was an excellent interpreter of its clear and musicianly message.

The jealous composer peeps out occasionally in this work. Usually the violinist has a chance to give a brilliant cadenza in the coda of the first movement, near enough to the end that he may gather in much applause for his technical display. But Mendelssohn manages to force this personal bit into the middle of the movement, so that no applause for the artist is possible after it. Nevertheless, it was effectively done, as was also the more musical part of the first movement. The expressive slow movement was suavely given. One cannot give very powerful emotion to Mendelssohn's plaintive movements, since his grief and sorrow when placed beside the intensity of the moderns in this field shrink into nothing beyond a pair of black kid gloves and a lace handkerchief. But the dashing finale has more to say for itself, and here the abandon of Mr. Noack was commendable.

The intonation was always impeccable, even in the high positions, the few natural harmonies (there are no real passages in harmonics in this work) were full-toned, the skips, runs and flying staccato passages were effective, and everything was artistic, although more breadth of tone might have been welcome at times. Mr. Noack was many times recalled with great enthusiasm.

Berlioz is by no means at his best in the "Rob Roy" overture. Among the many who have attempted to use Scottish material in the large forms, only Mendelssohn has succeeded, and Beethoven, Schumann, Volkmann, Boieldieu, Bruch, Robert Franz, etc., have failed, at least in so far as reproducing the real Scottish flavor is concerned. To this list we may add the name of Berlioz. As well expect a Frenchman or a German to make good haggis as a good Scottish symphony or overture.

Berlioz perhaps thought that by using the tune of "Scots wha hae' " he was making assurance doubly sure, but there is something very Gaelic in that very old melody, with its quaint plagal scale formation, that will always elude the foreigner. Berlioz has simply shown skill in dismembering the ancient tune. He gives it in fragments that are no more Scotch than the Boulevard des Italiens. He mixes it up with his subordinate theme in a manner that suggests mingling Glenlivet and absinthe.

The subordinate theme is an old friend, being neither more nor less than the Childe Harold theme, but while the viola gives this in the famous symphony, the English horn has it here, although the familiar harp accompaniment is retained. But as the English horn is about as melancholy as the viola, the character of the pensive theme does not lose its brooding effect.

But there is as little of inspiration as of Scotch flavor in the overture. It is a good study to watch the development of figures of "Scots what hae," but that is all. The Berlioz of the Symphonie Fantastique, "Childe Harold," the Requiem, "Romeo and Juliet," or "The Damnation of Faust" is not present in this overture. Spite of the very good performance of the work, we could not get up any enthusiasm over its carefully prepared measures. There was nothing in them to suggest "Caledonia, stern and wild," or her great heroes.

OSTON GLOBE—

DECEMBER 27.

'MOTHER GOOSE' MUSIC

Ravel's Fairy Pieces Slight But Pleasing.

Juon Novelty—Mr Noack Soloist in Mendelssohn Concerto.

The program of the 10th Symphony rehearsal was as follows. Dr Muck conducted. Sylvain Moack was soloist.

Humperdinck...	Prelude to Haensel and Gretel
Ravel....................	Mother Goose Suite
Paul Juon..........	Watchman's Song Fantasy
Mendelssohn...	Concerto for Violin in E Minor
Berlioz..................	Overture to Rob Roy

The music of Ravel and Juon was played for the first time in Boston. Of the five "Mother Goose" pieces by Ravel, four of them originally were writen for piano and for the edification of two children. When set into the larger and more colorful frame of the orchestra, they did not suffer the misfortune which attended Debussy's little suite, "The Children Corner," when arrayed in orchestral dress at the Opera House concerts several seasons ago. There were several numbers there which had fared better in the paler tints and pulsatile tone of the piano.

These little pieces by Ravel do not lose their character as miniatures by their rescoring. They were written to a program, not to be literal or photographic, but rather suggestive and pictorial. Such they are. It is not difficult to see the sleeping Beauty, an exquisite and dainty creature, as she might have been when awake and stepping through the stately pavane, or it may be, dreaming that she were. Neither was it difficult to see little Tom Thumb, full of melancholy and dire foreboding as the English horn pictured him, on his way through the forest, nor to see the birds alight like fairy thieves and carry the crumbs away. This is not music of sophistication laboring to caper lightly with childhood. There is the spirit of play and the pretty mysteries of fairy romance.

The imagination had aid also seeing the diminutive pagodes wag their droll little heads and to play upon all manner of fantastic miniature instruments. There were enchanting colors and sounds that could have been born only in the fairy world. There was due suggestion to the initiated of the green serpent and the princess.

Here the invention of the composer appears to have become more tenuous than some of the fairy lore. In the number of "The Beauty and the Beast" it was a very decorous and mild-voiced beast indeed that roared softly upon the double bassoon. The loan of Wagner's Fafner and a lusty Teutonic bellow or two would have been welcome. The final number, entitled "The Fairy Garden," is euphonious, but not highly imaginative.

any absorbing creative gifts. He confesses that a clock in Copenhagen instigated the present piece. Most clocks are noisy; this one has little sense of the nuances. Its own tune is four-cornered and six-sided like children's blocks. Instead of chosing more gracefully curved themes as subsidiaries, the composer added two more in geometrical progression; one of "Queen Dagmar" and one of "Knights in the Wood"—both and all of them angular and drearily obvious persons. All three themes get together at the close for a round of counterpoint and look like suffragette marching clubs, durably shod and with banners.

It was a pleasure to hear Humperdinck's prelude played with such euphony of tone, such pervading clearness of all instrumental detail, such sonority and fullness of climax without blare of brass.

Mr Moack has played with a more finely polished style than he did yesterday. His tone is not large, but it is always pure and expressive. The slow movement was not without its due sense of artificial elegance, of superficial grace and a pretty sentiment that hovers over the sentimental, but the purity of line sacrificed something to emphasis upon individual tones, and the last movement, while not without brilliance, tended to be flurried and without rhythmic authoritiveness.

Dr Muck and the orchestra gave to the Ravel music of their choicest art—imagination and lightness of touch. The feature of the Juon piece was the mellow, luscious and enveloping tone of the bells.

JOURNAL—

DECEMBER 27.

CHRISTMAS MUSIC LED BY DR. MUCK

Even the Symphony Orchestra can celebrate Christmas. Yesterday it played the prelude to "Haensel and Gretel," the fairy opera first heard in Germany just twenty years ago this week, and which since then has been sung all over the world; and after that came a French "Mother Goose" suite, by Joseph Maurice Ravel. The Humperdinck prelude has served several times to grace the Christmas Symphony program, but this is the first time the orchestra has performed any of Ravel's works.

The "Mother Goose" suite is a novelty so far as Boston is concerned, though it was heard in New York and also in Chicago a year ago. It embraces "The Pavane of the Sleeping Beauty," "Hop o' my Thumb," "Laideronnette, Empress of the Pagodes," "The Conversations of Beauty and the Beast" and "The Fairy Garden." It has a modern French flavor, which is still as caviar to the general public, but withal the music appeals strongly to the imagination. It might be described as a work that will probably be enjoyed hugely by the well brought up children of the year 1925. At present it is too subtle, too cerebral for the average youngster

More in the old-fashioned German style was "The Watchman's Song," another novelty on the program, a fantasy written by Paul Juon on some Danish folk-songs. The principal theme is the tune played by the Rathaus clock in Copenhagen.

Dr. Muck gave a sympathetic reading of all these selections.

Sylvain Noack, second concert master of the orchestra, played the Mendelssohn concerto in E-minor gracefully and with charming tone, and the audience applauded him warmly. Mr. Noack's modest yet polished artistry was doubly appreciated as an illustration of the virtuoso character of the orchestra itself. The concert ended with a performance of the "Rob Roy" overture by Berlioz.

HERALD. SATURDAY

DECEMBER 27.

REHEARSAL IN SYMPHONY HALL

Ravel's Poetic "Mother Goose" Music Played Here for the First Time.

EXQUISITE ORIGINAL FANCY

Fairy Tales Illustrated by Music—Juon's Fantasy "Made in Germany."

By PHILIP HALE.

The 10th Public Rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, was held in Symphony Hall yesterday afternoon. Mr. Sylvain Noack, second concert master of the orchestra, was the solo violinist. The program was as follows:

Prelude to "Haensel and Gretel"	Humperdinck
"My Mother Goose," five children's pieces	Ravel
Watchman's song, fantasy on Danish folk songs	Juon
Concerto for violin	Mendelssohn
Overture to "Rob Roy"	Berlioz

The compositions by Ravel and Juon were played for the first time in Boston. The suite by Ravel was composed originally for piano (four hands) and first performed in 1910 by two children. Afterward a ballet was made out of the pieces and produced at Paris about two years ago. The orchestral suite, however, was made from the piano pieces.

The music is of a [illegible] tical nature. The titles of the movements are Pavane of the Sleeping Beauty; Hop-o' My Thumb; Laideronnette, Empress of the Pagodes; The Conversations of Beauty and the Beast; The Fairy Garden. There are mottoes taken from Perrault and other writers of fairy tales, for in France Mother Goose tells fairy tales and does not confine herself to nursery rhymes.

Ravel's music is of the most delicate texture, lace-work, with exquisite thoughts orchestrated as for the little orchestra of ivory instruments imagined by Jules Laforgue. Although to the eye the structure of the score is simple, the performance demands the utmost skill on the part of the players and the finest taste of an imaginative conductor. It would be hard to say which of the five movements is the most beautiful in fancy. The Pavane has a subtle, melancholy charm. "Hop o' My Thumb" is curiously rhythmed and strangely effective by means of orchestration. "Laideronnette" in the movement of a march is delightful and with the movement that follows, in the time of a slow waltz, and with a solo for the double bassoon representing the Beast, will no doubt have the most immediate popularity. In the ballet the Apotheosis was the Fairy Garden, and this movement, too, is most poetic. In this music there is pronounced individuality as well as a most refined fancy. Ravel here shows himself as something more than an acolyte in the temple of Debussy. The performance, which had been indefatigably rehearsed, was a triumph for the orchestra. Dr. Muck is to be thanked heartily for introducing this singularly beautiful composition, so appropriate to Christmas-tide.

Juon's fantasy on Danish folk songs is at least eight years old and of a very different character. This Russian composer has been thoroughly Germanized and in this composition he shows himself faithful, plodding as a workman in a German manufactory of Kapellmeister music. His themes are a tune played by a clock in Copenhagen and two folk songs. The tunes are not of special interest and they are laboriously treated in what is known as "the correct manner." The instrumentation is not distinguished by its brilliance.

Mr. Noack played Mendelssohn's chaste concerto in a happy vein, with the requisite clarity, smoothness, accuracy and taste. It was an honest and good performance and the hearty applause was well deserved.

Humperdinck's Prelude to the Gingerbread Witch opera was played with a nice sense of proportion. The overture by Berlioz, first performed a little over 80 years ago, is certainly old-fashioned in many ways, yet now and then there is the apparition of Berlioz the Genius. There are hints at the greater works of the master and not only in the theme that was soon afterwards used in the "Harold in Italy" symphony.

The program of next week will include Cesar Franck's Symphony and Mozart's Haffner Serenade. Miss Ruth Deyo will be the pianist in a performance of Bach's Concerto in F minor for piano and strings.

BOSTON AMERICAN,

SUNDAY, DECEMBER 28.

Bauer and Thibaud in Sunday Concert

What promises to be one of the most interesting concerts of the Sunday series in Symphony Hall will be given this afternoon by Harold Bauer and Jacques Thibaud.

Harold Bauer needs no introduction to Boston for he has long been one of the welcome visitors in this city. It was a happy thought to associate these two artists in one program.

The concert will begin with Cesar Franck's sonata for violin and piano in A. This work has already taken its place among the great classics of musical literature and in the opinion of many it is Franck's greatest achievements. While it contains all the profound learning of the composer, it rises to an unusual height

Titto Ruffo Gets $2,000 a Performance

Titto Ruffo is to make his first appearance in Boston in Symphony Hall, Sunday afternoon, January 11.

Ruffo is not only the highest paid baritone in the world, but of the singers now before the public only two receive higher fees, Caruco and Melba.

Every time Ruffo sings he receives $2,000, whether it is in the United States, Europe or South America. He is a member of the Chicago Opera Company, but is doing incidentally a limited amount of concert work.

Franck on the Next Symphony Program

Dr. Muck has not fully determined what the next Symphony program will be in its entirety. The symphony will be the beautiful work in D minor by Cesar Franck. This was last played here two years ago by Mr. Fiedler, and it has become one of the favorite works in the literature of the orchestra. The soloist will be Miss Ruth Deyo, an American pianist, who has played with the orchestra successfully in Cambridge and Providence. She will play Bach's Concerto No. 14 in F Minor.

SUN

DECEMBER 28.

BAUER AND THIBAUD

Harold Bauer and Jacques Thibaud are the soloists for the Sunday concert to be given this afternoon in Symphony Hall. Mr. Thibaud made a profound impression when he played here on his only other visit to America 10 years ago. He is probably the foremost French violinist of today.

The concert will begin with Cesar Franck's Sonata for violin and piano in A. This work has already taken its place among the great classics of musical literature, and in the opinion of many it is Franck's greatest achievement. While it contains all the profound learning of the composer, it rises to an unusual height of melodic inspiration.

The final number on the programme will be another sonata, the famous "Kreutzer" sonata of Beethoven, in which Tolstoi discovered wickedness.

Mr. Thibaud will play three unaccompanied pieces by Bach, a Sarabande, Gigue and a famous Chaconne, while Mr. Bauer will play Schumann's fascinating carnival piece, "Faschingsschwank." The concert will begin at 3:30.

NEXT SYMPHONY PROGRAMME

Dr. Muck has not fully determined what the next Symphony programme will be in its entirety. The Symphony will be the beautiful work in D minor by Cesar Franck. This was last played here two years ago by Mr. Fiedler, and it has become one of the favorite works in the literature of the orchestra. The soloist will be Miss Ruth Deyo, an American pianist, who has played with the orchestra successfully in Cambridge and Providence. She will play Bach's Concerto No. 14 in F minor.

TITTA RUFFO

In the last third of a century Italy has given to the world two baritones who stand singularly alone among their contemporaries and who have enjoyed an amount of public favor which is supposed to be the exclusive property of great tenors. These are Battestini and Titta Ruffo. Battestini, now a man of 60, has never been in America despite the many efforts made to bring him here. Most of his career has been spent in Russia. His unquestioned successor is Titta Ruffo, who is to make his first appearance in Boston in Symphony Hall, Sunday afternoon, Jan. 11. Ruffo is not only the highest paid baritone in the world but of the singers now before the public only two receive higher fees, Caruso and Melba. Every time Ruffo sings he receives $2000 whether it is in the United States, Europe or South America. He is a member of the Chicago Opera Company, but is doing incidentally a limited amount of concert work.

From all accounts Ruffo not only has a voice of supreme range and beauty, but is musical to a degree not often found in singers. Accounts have it also that he possesses an engaging personality, which in itself makes quick appeal to an audience. Wherever he has sung in this country he has stirred the public to outbreaks of extraordinary enthusiasm, and his appearance in Symphony Hall is eagerly awaited not merely by lovers of good music, but by those who are attracted by a new and unusual personality.

KREISLER'S SECOND RECITAL

The second recital of Fritz Kreisler will be given next Sunday afternoon, Jan. 4, in Symphony Hall. Mr. Kreisler begins with Handel and Bach, Handel being represented by a sonata in D major and Bach by an adagio and fugue in G minor for violin alone. Then he will play Mendelssohn's concerto in E minor, and this will be followed by a group of pieces by Sulzer, Pugnani, Dittersdorf, Couperin and Tartini, men famous in the 18th century for their writings for the violin. One of his own transcriptions of "A Song Without Words" by Mendelssohn, Dvorak's "Canzonetta Indienne" and his own "Tambourin Chinois," complete the programme. The list of works in detail is as follows:

Sonata in D major	Handel
Adagio; allegro maestoso; larghetto; allegro.	
Adagio and fugue in G minor (for violin alone)	J. S. Bach
Concerto for violin in E minor, op. 64	Mendelssohn
Allegro molto appassionato; andante; allegretto non troppo; allegro molto vivace.	
Sarabande	Sulzer
Menuetto	Pugnani
Scherzo	Dittersdorf
La Precieuse	Couperin
Fugue	Tartini
Lied ohne Worte	Mendelssohn-Kreisler
Canzonetta Indienne	Dvorak
Tambourin Chinois	Kreisler

EUGENE YSAYE

Eugene Ysaye, the celebrated Belgian violinist, is returning to America for a limited tour and will give a recital in Symphony Hall Sunday afternoon, Jan. 18. The tickets for this recital go on sale at the box office, Symphony Hall, Friday, Jan. 9.

SUNDAY HERALD,

DECEMBER 28,

BAUER AND THIBAUD

What promises to be one of the most interesting concerts of the Sunday series in Symphony Hall will be given this afternoon by Harold Bauer and Jacques Thibaud. Both of these men are master artists and especial interest is shown in the return to Boston of Mr. Thibaud, who made so profound an impression when he played here on his only other visit to America 10 years ago. Thibaud is unquestionably the foremost French violinist. When he was here 10 years ago his playing was notable for its elegance and its tonal beauty. Since he was here he has become one of the most popular violinists in Europe. His popularity in Berlin and London is no less than it is in Paris. A serious artist, he is the admiration of his colleagues. Mr. Bauer needs no introduction to Boston, for he has long been one of the most welcome visitors in this city.

The concert will begin with Cesar Franck's sonata for violin and piano. This work has already taken its place among the great classics of musical literature and in the opinion of some it is Franck's greatest achievement. While it contains all the profound learning of the composer, it rises to an unusual height of melodic inspiration.

The final number on the program will be another sonata, the famous "Kreutzer" of Beethoven, in which Tolstol discovered such wickedness. Fortunately few others have discovered the same quality in this beautiful work.

Mr. Thibaud will play three unaccompanied pieces by Bach, a Sarabande, Gigue and the Chaconne, while Mr. Bauer will play Schumann's "Faschingsschwank." The concert will begin at half past three.

TITTA RUFFO

In the last third of a century Italy has given to the world two baritones who stand singularly alone among their contemporaries and who have enjoyed an amount of public favor supposed to be the exclusive property of great tenors. These are Battestini and Titta Ruffo. Battestini, now a man of 60, has never been in America, despite the many efforts made to bring him here. Most of his career has been spent in Russia. His unquestioned successor is

KREISLER'S 2D RECITAL

The second recital of Fritz Kreisler, which will be given next Sunday afternoon, Jan. 4, in Symphony Hall, should be as interesting and attractive as the first, three weeks ago. His program will include pieces of the classical period of which he is so fond and modern music. It will be as follows:

Sonata in D major	Handel
Adagio and Fugue in G minor (for violin alone)	J. S. Bach
Concerto for violin in E minor, op. 64	Mendelssohn
Sarabande	Sulzer
Menuetto	Pugnani
Scherzo	Dittersdorf
La Precieuse	Couperin
Fugue	Tartini
Lied ohne Worte	Mendelssohn-Kreisler
Canzonetta Indienne	Dvorak
Tambourin Chinois	Kreisler

SYMPHONY PROGRAM

The program of the Symphony concerts this week includes the magnificent symphony of Cesar Franck, which, not understood when it was performed here for the first time, is now one of the favorite works in the great repertory of the orchestra. The symphony will be followed by Bach's concerto in F minor for piano and strings. We find no record of a performance in Boston. The pianist will be Miss Ruth Deyo, an American, who has played with success this season in Cambridge and Providence and concerts of the Boston Symphony orchestra. The final number will be Mozart's Serenade written for the betrothal of Miss Haffner of Salzburg. Several movements of this work have been played twice at previous concerts.

[86]

MONITOR, BOSTON

DECEMBER 27,

Presenting the "Mother Goose" pieces of Ravel, the "Watchman's Song" of Juon, both works new to the Symphony concerts, the Humperdinck overture to "Haensel and Gretel," the Berlioz "Rob Roy" overture and the Mendelssohn violin concerto, the Boston Symphony orchestra gave its tenth public rehearsal Friday afternoon to a large house and considerable applause. Mr. Noack, second concertmaster of the orchestra, was the soloist.

Dr. Muck, doubtless the greatest humorist who ever interpreted music for the Boston public, proved as certain with the delicate and childlike fun of the French Ravel as he has proved with the satire of the German Strauss. His men, too, were sensitive to the amusing situations of the little comedy of Sleeping Beauty, Hop o' My Thumb and the other characters in the little fairy pieces of the suite, and showed the restraint of practised orchestral actors by letting the house do the laughing.

That tragedy and comedy employ means of orchestral expression not much unlike is an artistic fact that causes the concert listener ever-recurring surprise. A little thinning out of the tone colors, a little reorganizing of the rhythms of the score of "Pelleas and Melisande" and you have "Mother Goose." In the same way you have to alter the degree of the instrumentation, not the tsyle, of the tone poem "Don Juan" to get "Till." Ravel and Debussy are one and the same man practically, testing a new method of orchestral writing, making it describe the life of the twentieth century. There is no more difference between them than there is between the laughing and the earnest Strauss. The serious thinker comes first, then the burlesquer. The music of the "Pelleas" interludes, and that of the Ravel child pieces are the sober and the gay side of the same story.

The Juon piece is a pretty essay on folk lore, and if it only belonged to some school instead of being a detached little piece without any particular nationality, something in enthusiastic praise of it might be remarked. It is a delightful travel sketch, a winning appreciation of Danish life by a Russian.

The Mendelssohn concerto, played by Mr. Noack, gave the house the pleasure it has given audiences in past seasons, and that it will continue to give while classic balance between beauty of tone and brilliancy of expression are valued. Mr. Noack was more subjective in his playing than are the professional soloists. He rather gave an exposition of the musical content of the work than interpreted it. But that was a valuable thing for his public. His tone is freer than it used to be. His execution is never bold, but it is faultless.

Miss Ruth Deyo, the pianist, will appear with the Boston Symphony orchestra at the concerts of Jan. 2 and 3, playing Bach's concerto No. 14 in F minor. The principal orchestral work on the program of these concerts is the Cesar Franck symphony in D minor.

The orchestra gives the fourth of its Cambridge concerts in Sanders theater, Cambridge, on the evening of Jan. 15, with George Proctor, pianist, assisting.

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Harold Bauer, pianist, and Jacques Thibaud, violinist, are the artists in the concert which will be given at Symphony hall Sunday afternoon at 3:30 o'clock. They will present together the sonata in A by Cesar Franck and the Kreutzer sonata of Beethoven. Mr. Bauer will play Schumann's "Faschingsschwank" and Mr. Thibaud will play pieces by

Fritz Kreisler, the violinist, gives his second recital in Symphony hall on the afternoon of Jan. 4, playing Handel's sonata in D major, Bach's adagio and fugue in G minor for violin alone, Mendelssohn's concerto in E minor and works of Sulzer, Pugnani, Dittersdorf, Couperin, Tartini, Mendelssohn-Kreisler, Dvorak and Kreisler.

* * *

The Kneisel quartet gives its third concert in Steinert hall on the evening of Jan. 6, presenting the Vincent d'Indy quartet in E major, op. 45.

* * *

Mme. Julia Culp, soprano, gives a song recital in Jordan hall on the afternoon of Jan. 9, singing four works of Schubert, five of Brahms, five of Loewe and four English folk songs. Her accompanist will be Coenrad V. Bos.

* * *

Mischa Elman, the violinist, gives a recital in Symphony hall on the afternoon of Jan. 10. He will present the Beethoven sonata in G major, op. 61; the Goldmark concerto, op. 28; the Vivaldi-Nachez concerto in G minor with organ and piano; arrangements of music by Chopin, Schumann and Gretry; and the Wieniawski polonaise in A major. Percy Kahn will be the pianist, Homer Humphrey the organist.

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Titta Ruffo, the baritone, one of the distinguished artists booked for the Sunday afternoon series of concerts in Symphony hall, takes his turn as recital-giver on Jan. 11, singing for the first time in Boston.

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Eugene Ysaye, the violinist, appears in Symphony hall at the Sunday afternoon concert of Jan. 18.

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Miss Eleanor Spencer, the pianist who was Mme. Marie Rappold's associate artist in one of the Sunday afternoon recitals in Symphony hall, gives a program of her own in Jordan hall on the afternoon of Jan. 14.

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A recital of piano music is announced to be given by Miss Ruth Deyo in Jordan hall on the afternoon of Jan. 22.

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TRANSCRIPT,

DECEMBER 27,

A Survey of the Work of Another Rising French Composer

By Philip Greeley Clapp

JUST as no religion can hold the attention and respect of the public without making use of a healthy, energetic devil, so every art must maintain at least one individual whose works, nay, whose very name and image, shock and alarm the faithful. In art, however, a certain difficulty usually arises; the artistic devil, being no abstraction but a human personality, cannot grow with his public's development fast enough to retain his devildom, and thus a creative artist who has force enough to be shocking at twenty-five is almost certain of being accounted respectable at fifty.

Less than ten years ago the modern French school in general and Debussy in particular were regarded hereabouts with marked disfavor. The new style was either dead wrong or—favorite evasion of the critical diplomat—a "new art"; it exemplified the reputed effeminacy of the French, and quite possibly their immorality; it was incompatible with what we had previously known, and therefore we must either reject it or begin our musical education all over again; in general, it meant a lot of trouble for somebody, and we did our best not to give it a chance. As a logical consequence of this attitude on our part a very small number of people, who really understood, and enjoyed the new style joined hands with a much larger number of hare-brained faddists, who never really understood anything, in the formation of a "modern French cult"; and then we were sure, according to the temper of our respective conservatisms, that the "new movement" had either killed itself or would soon kill everything else.

Today all that is changed. We have accepted either eagerly or passively, the ringleader, Debussy; the more thoughtful but less delicious d'Indy we have agreed to forget: on the whole the "school" does not frighten us, for most of us have found that we can enjoy its products, more or less, without sacrificing our enjoyment of more familiar music, and it is easier not to fight. There is even talk, now, of a "second generation," despite the fact that at least twenty-five years should elapse before we introduce such a term; fortunately, the "second generation" of the French school is not at all [illegible] even at home, so that we are safe in withholding reasons and dismissing them with the complacent "don't like it," which corresponds in the snobbery of art to that old social stand-by, the "not at home."

Like their forebears, however, this "second generation" seem to have vigor enough to be insistently expansive, and sooner or later we can hardly help hearing even here, a considerable number of their works. Recently we have heard one of Florent Schmitt's works and dismembered fragments of another; tonight we are to be reminded of Maurice Ravel, whose existence not even the uncertainty of the profession and the indifference of the public have been able wholly to concal from us.

In the Beginning

Joseph Maurice Ravel, better known as Maurice Ravel, was born in Ciboure, Lower Pyrenees, in 1875. I do not know whether the geographic proximity of this region to Spain affects the daily life of its inhabitants to any great degree, but certainly Ravel shows a leaning toward Spanish rhythms and color, and a facility with them which cannot be an acquired taste. Ravel received his technical training in Paris, where he studied with Pessart in harmony, with de Beriot in piano, with Gedalge in counterpoint, and with Fauré in composition. As a student in the Conservatory he received the second prix de Rome, thus proving himself not immune from some of the diseases of childhood. From the reticence of all his literary defenders concerning his private life we must assume that his career has been either without events or with far too many of them, unless we come instead to the astounding conclusions that, unlike ourselves, the European public is interested in a composer's works more than in his social and domestic personality. In 1910 a picture of him was published in which he seemed to be trying to atone for a certain scantiness of dress by wearing a full black beard; now his correct and proper appearance both in general and in particular implied that nowadays his model is not Bohemian, but English.

Exactly what composition of Ravel was first performed in Boston, and by whom, I am not sure, but probably the performance by the Kneisel Quartet on Dec. 4, 1906, of his string quartet, in F major, was the first occasion on which an important work of Ravel was presented to the Boston public. This quartet invites comparison with Debussy's in G minor, by the superficial resemblance of the two works in general scheme especially in the middle movements; there have been many suggestions that Ravel imitated Debussy in certain points of style and arrangement, and I know of no direct evidence to the contrary. Be that as it may, Ravel's quartet is individual enough to be judged on its own merits, and the imitation, if there is any, is so unessential as not to force itself upon the attention.

Early Pieces

The first movement is gentle, reflective, sympathetic, to a degree noble, and absolutely free from the conventional algebraic grinding relieved by animated scratching which usually fills the first movement of a string quartet; it is as new and yet as appropriate to the medium as, in its own medium, the first movement of Franck's violin and piano sonata must have seemed to its first hearers. Altogether, this first movement is one of the most satisfying pieces of work in the earlier period which Ravel has given us: the quartet should become a repertory work on the strength of its first movement alone, even if what followed were not more than worthy of repeated hearings; certainly no part of Debussy's quartet approaches it in loftiness of feeling combined with fluency of expression. The second and third movements are an interrelated scherzo and adagio, as in Debussy's quartet, and here Ravel falls behind Debussy; his scherzo is excellent, but not so brilliantly original as Debussy's, and his adagio, while sufficiently original, seems at times stiff and labored. Both Ravel's and Debussy's finales seem to me manufactured, and there is thus question merely of whose brand pleases one best.

Shortly after this quartet (1904), Ravel composed a sonatina (1905). This piece is not strikingly original, and it suffers from Fauré's fault of letting urbanity degenerate into triviality. The first movement and the minuet are pretty enough, and are warranted not to do any harm; not until the finale is there any suggestion that the music is written by a man with blood, bone and sinew, and even here there are moments when Miss Nancy seems to be admiring herself in a glass. It would not be fair, however, to give an impression that there are no moments of power and grasp in this little work; the use of a descending bass figure in the finale becomes at times almost dramatic, and the opening theme of the same movement is vigorous if not too original.

Piano Pieces

In a totally different class are the "Mirrors" (1906). These five piano pieces, which have called forth the praise of Arnold Bennett, are brilliantly successful instances of the modern impressionistic style; in comparison with them Debussy seems curiously and amusingly timid and conventional. They will probably not immediately endear themselves to the general public, for all but the last of them are wholly free from the kind of sentimentality which "goes" in any medium, however unfamiliar; but they are sure at last to come to their own, for they are preeminently sincere and vital, so that each new hearing reveals more and deeper meaning. The first piece, "Noctuelles," is vague and mysterious; there is an impression of elusive and changing shapes, then a quiet and pathetic but still evasive melody, then a return to the original atmosphere. The second, "Mourning Birds," one of the best in the collection, is an incredibly effective combination of a series of bird-calls into a plaintive and wailing piece of music. The third, "A Boat on the Ocean," is all swaying rhythm and high lights; it is pleasing and effective, but too long. The fourth, "Alborada del gracioso" (an "alborada" is the morning counterpart of a serenade; whether "gracioso" indicates the polite and gracious lover or is used in some colloquial sense, I do not know) is a stimulating example of Spanish rhythm; the middle portion, in which a long declamatory melody alternates with muttered dance rhythms and strange harmonies, is remarkable for its suggestion of the atmosphere of Spain by simple means. The last piece, "The Valley of Bells," is of exceptional beauty; there is a distict sound of bells tolling in different rhythms and pitches; then a broad and simple melody begins quietly, swells, dies away, and echoes of the bells end the piece.

A number of smaller piano pieces come down from these earlier days in Ravel's career, and several of them deserve mention. I will confine myself, however, to the "Pavane for a Dead Infanta," which is unique in music. The pavane is an old dance of very stately character; the name means "peacock." Ravel's adaptation of the rhythm and the formal repetitions of an old dance to the expression of mourning is daring, but it is in this instance the means of successfully portraying a peculiarly subtle psychological state. The composition begins with a gracious and charming melody in the major; but the effect of the careful, mincing, formal rhythm which accompanies it is to add a grave, almost wistful quality which both simply and with absolute definiteness portrays at once the whole complex range of emotions, from affectionate tenderness to bitterest grief, with which the image of the dead princess is associated in the thoughts of those who have lost her. The rest of the piece consists of phases of this initial idea, with alternating departures from it and returns to it, each return richer and more tender; at the close there is a sudden and curious loud open fifth, which seems to indicate both a stern resolution to put away the thoughts that have preceded, and the inevitable human inability wholly to do so. All in all, both as an example of psychological portrayal and simply as a beautiful piece of music, this little composition seems great indeed.

Newer Piano Works

In recent years, Ravel has issued two sets of piano pieces which are sure sooner or later to attract much attention. The first, "Gaspard de la Nuit," after prose poems by Aloysius Bertrand, is technically so difficult that it will probably not appeal to the average concert pianist, and we shall have to wait until the pianists with brains have exhausted various other attractive fields. The opening poem, "Ondine," describes how an undine invites a mortal to come and live with her in her submarine palace, and finally laughs and disappears from his view; over a long and pleasing melody, delicate passage work and figuration with much light and shade create a fantastic atmosphere of waves and enchantment; then, after a suitable climax, a swirling cadenza marks the disappearance of the nymph. The second sketch, "The Gibbet," deals with the imaginings of one who waits through the night under a gibbet; a repeated figure on one note suggests the creaking of the cord by which the corpse swings, and unearthly harmonic progressions beneath begin with mystery, and lead through monotony to horror. The last picture. "Scarbo," as an exciting sort of shadow dance; it tells of a familiar spirit which appears, and disappears in the moonlight. The whole set is brilliantly fantastical, phantasmagorical; it is conceived on a larger scale than Ravel's previous piano works, and shows greater grasp of his medium, with at once greater technical originality and more melodic attractiveness.

The other set is the "Valses nobles et sentimentales," consisting of eight short character-sketches in waltz form. The first is tumultuous, almost brutal in certain portions; the most dissonant chords are used in quick succession, to a strongly marked rhythm, the whole creating an impression of violent motion and glare much like that produced by Van Gogh's picture, "the Ballroom." Then follow five dances, each highly individualized and each different from all the others; through all of them runs a very feminine mixture of sentiment and humor, and each one takes its own mood with naive seriousness. In the seventh number less stress is laid upon individuality, and the centre of attention seems again to be the crowd as a whole; the eighth is entitled "epilogue," and consists of short thematic reminiscences of what has gone before, all introduced vaguely and as though remembered in a dream. The whole set is noteworthy for its vitality, its characterization and a certain hint of irony which shows here and there throughout the entire work.

The Songs

The songs of Ravel seem not to be unduly numerous; isolated ones have great merit, others less, but his whole procedure seems to be summarized in his harmonization of five Greek folk songs, his "Histoire Naturelles," and the three songs with orchestra, "Scheherazade." The Greek songs (1906) are said to be authentic, and the Greek text is printed with the French translation; only the harmony is Ravel's, and he has performed the difficult feat of enhancing instead of destroying the character of the songs without excluding wholly his own more sophisticated point of view. The first song, "Chanson de la Mariée," is one of the best; a simple and rhythmic accompaniment gradually becomes harmonically richer and richer without changing the rhythmic figuration, and the melody is at all times well set off. In the second, "Là-bas Vers l'Eglise," effective, but not obtrusive use is made of the Phrygian mode. The third, "Quel galant m'est comparable," is the simplest of the lot. The fourth, "Chanson des cueilleuses de lentisques," is very skilful; to a naturally beautiful melody of gently undulating character Ravel adds a simple, yet very atmospheric accompaniment. The last, "Tout gai!" is an agreeable trifle.

The "Histoires Naturelles" (1906) are remarkable in the extreme. The half sympathetic, half-ironical words of Jules Renard find in Ravel their most appropriate interpreter; for them Ravel has outdone himself in refinement of characterization. In the first, "Le Paon," the poet whimsically [illegible] should [illegible] happened yesterday, but the bride failed to appear, so the groom strutted magnificently about, looked longingly for his beloved, his feathers shining the more brilliantly for his passion, but she still was not to be seen, so he reluctantly paced about, still looking for her. Ravel's music admirably portrays the pride of the peacock, his longing, his search, his discouragement and his distrust; yet it is not overdone, and not for a moment is the hearer allowed to forget that these are not real emotions felt by the animal, but thoughts read into its actions by the poet. In the second "Le Grillon," poet and musician tell with quaint humor and voluminous detail how the cricket comes home, puts his house in order, rests, comes out again, shuts his door and turns the key, listens, departs and is at last silent; then there is a wonderful change of mood in the music as the poem in a simple couplet describes the peaceful night landscape outside. In the third, "Le Cygne," the poet tells how the swan sees reflections of the clouds in the water, dives for them, but never reaches them; this the music richly describes, and then suddenly changes vein completely as the poet exclaims, "but what am I saying? Whenever he dives, he hunts in the nutritious mud with his beak, and brings up a worm. He is growing fat as a goose." The fourth, "Le Martin Pêcheur," is very short, but it is full of descriptive suggestion. The last, "La Pintade," is brilliant and whimsical; it is perhaps not so fortunate as the three first, which it seems to be trying unduly hard to resemble.

The three "Sheherazade" songs (1911) for voice with orchestra are exceptionally fortunate instances of modern blending of vocal and instrumental media. The first, "Asie," is the longest; it is a highly atmospheric invocation of the spirit of Asia. In it Ravel makes good use of a device to which he has recently become more and more partial, namely, that of beginning very vaguely and with very little definite melody, gradually letting the music take form, and at last launching out into broad and melodious richness. There are successfully descriptive bits, but for the most part Ravel here confines himself to impressionism rather than realism. In the second, "La flute enchantée," an effect of mystery and delicacy predominates; the voice is more declamatory and less melodic, while a solo flute rhapsodizes freely. The last, "L'indifférent," is short; it consists of a beautiful melody of languorous character over a murmuring accompaniment.

Orchestral Works

Ravel's earliest work for orchestra alone seems to have been the "Rhapsodie espagnole" (1908), which has been heard in Boston at a concert of the Boston Orchestral Club, Jan. 26, 1910. The rhapsody is in four movements—"Prélude à la Nuit," "Malagueña," "Habanera," and "Feria"; the first three are relatively short and undeveloped, the last nearly as long as the other three put together. If Ravel is indebted to Debussy for some of the style and treatment of his quartet, certainly he discharges the debt in this rhapsody, for all through the work one finds forecasts of Debussy's "Iberia." The first movement, "Prélude à la Nuit," is exquisitely atmospheric, thanks largely to boldness in combining unusual groups of instruments. The "Malagueña" has a fine rhythm, and is full of what the outside world regards as Spanish local color; although lively, this movement still preserves the atmospheric qualities of the first. The "Habanera" is to me less interesting musically than the others; but it has this extraneous claim to attention, that it forecasts the mood, the rhythm and the general color, style, and treatment of the second movement ("Parfums de la Nuit") in Debussy's "Iberia." The last movement, "Feria," is very effective, and I mean no slight when I say that it is the kind of finale which other Frenchmen besides Ravel could have written. The orchestration of all the movements is typically modern and sufficiently novel; but the chief delight of the work is in its atmosphere.

Recently (1912) Ravel has issued another work for orchestra alone, a children's suite, "Ma Mère l'Oye" (Mother Goose). In this work his humor and imagination appear at their best and the suite is on the whole faithful to the spirit of childhood, although here and there one imagines that the children must be rather sophisticated. The first movement, "Pavane de la Belle au bois dormant," is very short; on a first hearing it must seem slight in significance; only on repetition is its full charm likely to appear. The second movement, "Petit Poucet" (Hop-o'-my-Thumb), catches graphically the impression of a small child lost in a silent and gloomy forest. The third movement, "Laideronette, Impératrice des Pagodes" (Milk-white, empress of the pagodas), is the most audacious of the lot; it describes with much Chinese color, the music which Milk-white heard when she stepped into the magic bath; it is a tour de force and is sure either to delight one or to make one angry. The fourth movement, "Les entretiens de la Belle et de la Bête" (the conversation of Beauty and the Beast) is a charming little waltz; one may question, however, how much an attemptedly realistic imitation of the growling voice of the beast adds to the effectiveness of the picture. The last, "Le jardin féerique," is a dignified and sonorous climax to the whole suite; the last two pages contain some novel orchestration which every student should carefully analyze.

"L'Heure Espagnole"

Ravel has thus far published two works for the stage, a short opera, "L'Heure Espagnole" and a ballet, "Daphnis et Chloë." It is unfortunate that contemporary European librettists cannot apparently take interest in devising clever characters and situations until or unless their imaginations are fired by something immoral; funny, as well as psychologically realistic, the text of "L'Heure Espagnole" certainly is, but the librettist has spoiled it (and incidentally rendered it impossible for the American stage) by dragging in disgusting remarks and ideas which cannot now be omitted without involving impossible changes in text and music, but which could have been left out of the origi-

[illegible] in the Empire—but in a land, [illegible]ber, in which it will never be conceded by the white race.

"And there remains Gandhi."

Comforts in London's New Zoo

Every animal from the gnu to the hippopotamus will be made to feel comfortably "at home" in London's new Zoo. Even the visitors will be given thrills and pleasures. For instance, they will find themselves separated from the bears by no bars at all, but only by a deep ditch, so that it will appear possible for the beasts to leap upon the visitors if they so desire. The new Zoo will be called "The Mappin Terraces," having been given to the city by the late J. Newton Mappin. The rock-loving sheep and goats will have mountains on which they can enjoy exercise, warm shelters from the wind and flat ground in front where they may come to be fed by the visitors. The bears, most of which have been confined in dismal prisons, will have spacious and varied exercising ground, baths and caves. As the sun moves round they will have shade under one or other of the radiating partitions, and in the hottest weather they will be able to retire into the ditch.

Visitors will be able to see the general panoramic effect of the terraces from the pavilion, the lowest terraces and the side terrace, the gaudy water fowl and deer below, the bears apparently free in the valleys of a mountain, and the sheep and goats on the distant peaks. It is estimated that nearly 5000 persons will be able to see something of the animals simultaneously, an incalculable boon in the small gardens on crowded days.

Near-Riots in Italy's Congress

Lively scenes have been transpiring in the Italian Chamber of late. The sitting had been taken up one day last week with a discussion on the right of one of the Roman members to hold his seat. The vote was by roll call, each member rising in his place and recording his vote as his name was read out. The Socialists wanted to discuss a motion to refer back and to mark their sense of grievance, all answering in unison as the name of each deputy

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a continuation of Ravel's former tendencies in orchestration, and as the piano reduction of the rest is a clear one, one can reconstruct the remainder of the work enough to discuss it critically as a whole. Throughout the whole ballet Ravel makes effective use of the hidden chorus, singing or humming without words, a device which appeals to modern French composers but which none of them have carried so far before. The plot is conventional and non-essential; Daphnis dances before Chloë and wins her love, but she is carried off by pirates, and he regains her only by appealing to the god Pan to rescue her. The opening hidden chorus and religious dance of the shepherds and shepherdesses is rich and melodious with a freedom from care which modern composers can seldom encompass without becoming trivial; it catches what we suppose to be the spirit of Greek art with distinct success. A secular dance which follows seems to avoid triviality much less successfully; but perhaps the orchestration which for this portion is not yet published, saves it. The grotesque dance of Dorcon, Daphnis's rival, is appropriately set to music; Daphnis's graceful dance is correspondingly pleasing. A short love scene, very richly harmonized, leads to a dance in which Lyceion tries without success to win Daphnis's affections from Chloë. The pirates appear, chase Chloë and capture her while Daphnis is hunting for her.

Now begins the beautiful excerpt of which a published orchestral score has been issued. Daphnis, discouraged by his failure to save Chloë from the pirates, lies unconscious before Pan's grotto. Gradually nymphs gather around him and dance; the orchestra, which has begun with a faint tremolo for divided strings suggestive of the murmuring of the trees in the otherwise silent landscape, gradually emerges first into rhythmic and then melodic clarity. The form of Pan appears, and Daphnis implores his aid; then all suddenly becomes dark. Behind the stage, at first very distant, is heard the unseen chorus in weird and indistinct chantings; gradually the voices draw nearer, and at last, after a great crescendo, the scene opens in the pirate's camp, and there is a long and violent dance of the pirates, in which all the more brutal devices of modern orchestration are graphically employed. At the close of this dance the published orchestral score ends. After this dance, Chloë dances, in the hope of regaining freedom, to graceful and gentle music. The pirates are all the more determined to keep her, when suddenly Pan's satyrs, assisted by a thunder storm on the stage and in the orchestra, appear on the scene and save the day. Complete darkness again covers the stage.

If what follows is as well scored as the published orchestral excerpt, it is the most beautiful episode in the entire ballet. Ravel begins vaguely and gradually builds up a melody, as he likes to do, when the orchestra has reached some fulness of tone, shepherds' pipes are heard on the stage, and the hidden voices add a murmuring figure; there is a long crescendo, with reminiscences of the pirate theme and the love theme, and finally a triumphant outburst of the whole orchestra and all the voices, now on the stage, as the lovers are reunited. The next dance, in which Daphnis and Chloë tell the legend of Pan and the nymph Syrinx, seems to me a bit dull musically. The final dance of rejoicing, in which all join, is long and brilliant; in merit it is second only to the music preceding the reunion of Daphnis and Chloë. The whole ballet is remarkable for fertility of inspiration and wealth and originality of treatment; out of a mass of brilliant but never obtrusive technical proficiency, I should select rhythmic variety and vitality and the daring use of the chorus in unusual and difficult harmonies as the most striking features of the treatment, but those who worry about what the future has in store for their ears may feel that the most essential merit of the work is the profusion of melody.

[illegible] and Pulmotor Is Used [illegible]

[illegible] so that a critical [illegible] may be made of what he has done, always with the understanding that such an estimate is no prophecy and does not pretend to say whether he will continue to grow in the present directions, suddenly broaden beyond them, or as suddenly deteriorate and "run dry."

A trait which one early notices in studying Ravel's work is an extraordinary facility and fluency of technique. In his earlier compositions this facility was noticeable chiefly as an almost diabolical cleverness in contriving endlessly interesting details, and it naturally led the careful reader to fear that Ravel would stop there, to spend the rest of his life in "playing smarty" within small limits. In the later songs, however, and in "Daphnis and Chloë" Ravel shows that he has grown to the stage of being able to think on a large scale and to make his music measure up to his conceptions. The mechanically fascinating but spiritually unsatisfying artful dodges of the finale of the quartet and one or two portions of the "Rhapsodie Espagnole" have given way to the structurally organic and emotionally warm, long flights of "Asie," "Le Paon," and the reunion scene in "Daphnis et Chloë." This is encouraging; when a clever man's breadth of vision keeps pace with his technical effervescence, we may expect much of him.

This leads to a direct product of this technical facility, that is, Ravel's uncommon originality of detail. Concerning this trait Mr. Calvocoress, remembered here as the analyst of d'Indy's second symphony, remarks: "I have tried to point out that a musician who thinks of specific ideas . . . will find the most valuable stimuli to creation. I have even been able to reach the conclusion that effort toward distinct and specific expression, such as any musician makes who is inspired by concrete ideas, leads perhaps better than anything else to originality and to felicity of invention; for such a musician will seek a very characteristic and appropriate means of expressing each one of his feelings, of translating each one of his impressions—he can find but one expression for each, and for each he will find one. He will never be willing to repeat himself, or to content himself with one and the same formula to express two different mental experiences. This is the reason why Mr. Maurice Ravel, like certain other young French composers, so abundantly uses novel means which his mind ceaselessly suggests to him, and which he needs in order to realize an adequate expression of what he feels and imagines." It is indeed noticeable that innovations are usually accepted in programme and dramatic music before they are accepted in symphonic music of the "purer" sort; but whether writing descriptive music makes a man original or being original makes a man write in a style where originality is not so severely frowned upon is another question.

Musical Irony

Much more important, however, than his technical proficiency or his originality, though to a great degree depending upon both of them for adequate expression, is Ravel's infusion of irony into the point of view of the composer of a piece of music. Instances of irony have occurred previously in music, but they have been only here and there; the medium has hitherto been too clumsy, and the irony has usually descended into caricature. One may or may not agree with the modern Frenchmen in introducing certain harmonies, melodies, rhythms, and atmospheric devices which we attribute to them, but there is no doubt that every new expansion of resource means expansion of scope, usually in unexpected ways, and certain it is that, for better or worse, the innovations which Debussy introduced as the medium for his superior brand of sentimentalism are now being used by Ravel to express an ironical point of view as far as possible removed from his predecessor's romantic preoccupation with his own solar plexus.

Naturally, this trait will not endear Ravel to those who feel that art must look upon life with the eyes of a school-girl. Devotees of the "happy ending," the "lump in the throat"; self-conscious coddlers of their emotions who construe every "feeling," no matter how unjustified, as a straight tip from the Almighty and eschew everything "intellectual" as cold and dry; suburban romanticists who live upon heroics, fair ladies, cardboard castles and Huyler's chocolates; morally lazy people who cannot bear to be alive unless they can be reassured by "leaders of thought" (heaven save the mark!) that 'tis love, assisted by soft soap, that makes the world go round: these—and not even a majority of them are found in the seminaries—will no doubt find Ravel "unsympathetic," perhaps, even—anathema of anathema!—"inhuman."

His "Inhumanity"

Very well; but has there not, perhaps, been a little more than enough of the other kind of thing in music? In all mentally mature countries the romantic novel has disappeared, except as a commercially exploited product openly designed to meet the limitations of uncultivated people, and the drama and poetry are following suit. In music, however, sentimentality, romanticism, mock heroics, and the emotions which one can spell with a capital have held almost undisputed sway; is there not need for a change?

Moreover, how "unsympathetic" and "inhuman" is Ravel's irony, in reality? Let Mr. Louis Laloy answer: "Maurice Ravel's thought is naturally restrained, keen, and disposed to see the humor in whatever stirs it up. . . . He sees at a glance the unexpected comic touch and the secret grimace hidden beneath the surface of everything. And this light irony, far from suppressing his emotion, stimulates it on the contrary and renders it more poignant; nothing more nearly approaches tears than this kind of smile, which after all is that of Cervantes and Dickens." Certainly this interpretation is justified by the "Pavane for a Dead Child"; equally certainly, no sentimentalist could have written the piece. I can find no cruelty in Ravel's irony; while in the the sentimentalist's [illegible] I usually find shallow-

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[illegible] Debussy; such [illegible] yet it is un[illegible] written more [illegible] a wider range, and he is [illegible] pleasanter to hear—at first. The new facilities of which both avail themselves are his invention, not Ravel's; one can imagine Debussy without Ravel, hardly Ravel without Debussy. Undoubtedly Debussy today is "greater," i. e., better entitled to general recognition, than Ravel today; yet Ravel is so successful in avoiding Debussy's worst fault, the introspective sentimentalist's necessarily limited outlook upon life, that I find it difficult not to herald Ravel as that composer who first proved that mature masculine ideas could be expressed in the modern French style. But of course I don't say anything so impolitic.

His Distinction

To sum up: Maurice Ravel uses Debussy's medium, which he expands by his originality and technical facility, to express ideas which are the product of perceptions at once sympathetic and keenly appreciative of ironical possibility. Until someone exploits the ironical possibilities of our own rag-time rhythms he will probably remain the foremost musical ironist. In other respects he has progressed from the finished expression of small ideas through the inadequate expression of larger ideas to the adequate expression of still larger ones. In that he is a successful innovator he is important; until he has produced several large works in which loftiness of conception is united with breadth of treatment he cannot be called great. In connection with this last matter, the long flights and the warmth and fertility of "Daphnis et Chloë" are more than encouraging.

CONCERTS NEXT WEEK

Harold Bauer and Jacques Thibaud for the Sunday Afternoon Concert — Cesar Franck's Symphony in D Minor for the Next Pair of Symphony Concerts, with Miss Ruth Deyo as Soloist

Symphony Hall: The Symphony Concerts

FOR the Symphony concerts of next Friday and Saturday Mr. [illegible] has selected César Franck's only symphony, the magnificent Symphony in D minor, which has already been heard not a few times at these concerts. The work ranks as one of the most mature and noble symphonies of modern times. In it all Franck's personal genius gains fullest play, and the qualities of monotony and coldness which some feel in much of his music are here at their minimum. The work, though lasting some sixty minutes in performance, seems to be the inspiration of the man at its best, rarely sinking below its high level of nobility. Miss Ruth Deyo, a Boston pianist, who has played with the orchestra on tour, will at the coming concerts play Bach's short concerto, No. 14, in F minor, with accompaniment for strings only. Other pieces for the concerts have not been finally selected.

Symphony Hall: Bauer and Thibaud

On Sunday (tomorrow) afternoon, beginning at half-past three, will come the usual Sunday afternoon concert of the Symphony Hall series, interrupted last week because of the "Messiah" performance by the Händel and Haydn Society. The soloists will be Harold Bauer and Jacques Thibaud, violinist. The latter was heard here some ten years ago on his only American tour previous to the present. At the time he was "rising"; now he has achieved wide reputation and serious respect in the European capitals, and comes as one of the foremost virtuosi of Europe. He will play three Bach pieces, unaccompanied, including the frequently heard Chaconne. Mr. Pauer will play Schumann's "other" Carnival pieces, the group entitled "Fashingsschwank." The rest of the programme will consist of two sonatas for violin and piano—the Sonato in A by César Franck, easily one of his masterpieces, and the Beethoven Kreutzer Sonata. The programme is decidedly a "heavy" one, but it is not ill arranged and has something "solid" and delightful to offer.

From TRIBUNE

Address: Providence, R. I.

Date DEC 24 1913

FRITZ KREISLER SOLOIST,

To be Heard at Boston Symphony Orchestra Concert Next Tuesday,

The unique Fritz Kreisler will be the soloist with the Boston Symphony Orchestra at its third concert in Providence next Tuesday evening, Dec. 30. Kreisler may be said to have at last come into his own. There is no record in the history of music in this country which shows any success for a violinist equal to that this remarkable artist has enjoyed since he began his tour last October. Of all the instrumentalists who have come to America there is but one who has appealed and does appeal to a larger public and that is, of course, Paderewski. Kreisler seems to have placed the violin on a par with the piano as a favorite instrument with the general public. His modesty of demeanor, his exquisite art, and his sincerity of purpose make him a unique figure among his colleagues. At the Boston Symphony concert he will play the great Brahms Concerto.

Tickets go on sale at Seddon's news-stand, Butler Exchange, Saturday morning.

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TRAVELER

DECEMBER 27,

SYMPHONY PLAYS TWO NOVELTIES

Inasmuch as those who attend our Symphony concerts will have novelty, at least some of them, novelty they will get. It's a question, however, if many in the hall yesterday afternoon with any special desire to hear the five children's pieces by Ravel or Juon's "Watchman's Song" again very soon. They could not very well help wishing that there were novelties of real merit. Those played were interesting in a way, but once is enough.

Against this disappointment, however, there were the beautiful Mendelssohn concerto for violin charmingly played by Mr. Noack; the prelude to "Hansel and Gretel," by Humperdinck and the interesting if not entrancing "Rob Roy" overture of Berlioz.

Next week the program is to be Cesar Franck's symphony and Mozart's Haffner Serenade. Miss Ruth Deyo will be the pianist in a performance of Bach's concerto in F minor for piano and strings.

From TRIBUNE
Address: Providence, R. I. NOV 19 1913
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SECOND SYMPHONY CONCERT BRILLIANT

Orchestra Played Superbly — Miss Ruth Deyo, Pianist, Heard with Pleasure.

The Boston Symphony Orchestra presented last evening at Infantry Hall the second concert of this season's series. The programme was longer than and at the same time being less interesting than at the glorious first concert. Attention was, however, held throughout by judicious arrangement of the numbers given and the evening passed as one of considerable brilliance.

The programme was as follows: Glazounov, symphony in B-flat major, No. 5, Op. 55—(1) moderato maestoso; allegro; (2) scherzo; moderato; pochissimo meno mosso; (3) andante; (4) allegro maestoso; Smetama, overture to "The Bartered Bride;" Brahms, Concerto in B-flat major, No. 2 for pianoforte, Op. 83; (1) allegro non troppo; (2) allegro appasionato; (3) andante; (4) allegretto grazioso; Weber, "Jubel" overture.

It was the concerto which received the most attention last night, as well as the most applause, and deservedly so. It is one of Brahm's works that is seldom heard, due, no doubt, to its extreme length and austerity.

The soloist of the evening was Miss Ruth Deyo, a young American pianist of growing reputation in Germany, who was heard for the first time in Providence. The main feature of her playing was not her technique, although that was by no means lacking. It was an intelligence that is so often glaringly absent. The pianoforte part of the concerto is almost subordinate to the orchestral part, and while it may have suffered the more so on account of Miss [illegible] lack of masculine strength and [illegible] it was compensated for by [illegible] intelligence with which she [illegible] the pianoforte passages. Her entire grasp of passages of simultaneous contrasting themes was remarkable and her excellence in fine phrasing was notable even here. Her only short-coming indeed seemed to be in the strength, and the breadth and depth of tone which does not seem to be inherent in women pianists, although some have attained these qualities.

The orchestra did its part superbly as always. The andante movement was one of the finest exhibitions of sheer beauty [illegible].

The symphony selected for last evening's concert was the fifth of Glazounov. Its presence on the programme is another indication of Dr. Muck's policy of reviving many of the works which were given as novelties in his former period of conducting the Boston orchestra. This symphony was heard here for the first and only previous time [illegible] 1907. Its repetition was not entirely warranted, as it is not deeply impressive and as a vehicle for displaying the magnificent tone and the brilliancy of the orchestra, there are many better. Both the orchestra and the conductor were in a class above the music itself. The first movement, in which the brass choir particularly shone, presents [illegible] contrasts in color and tone; [illegible] is ingeniously light and fantastic, [illegible] conventionally melancholy [illegible] imagination or special attractiveness. [illegible] first three movements show [illegible], but only the contrapuntal [illegible] the composer, albeit sounding [illegible] times. The finale also is con[illegible] Russian music, a vigorous con[illegible] of rhythm and color ending in [illegible] blatant, hideous cacophony, for [illegible] Macbeth would certainly have re[illegible] the apt phrase "full of sound and [illegible] signifying nothing."

Between the austere classicism of the concerto, and the symphony, with its adherence to conventional ideas and ideals, [illegible] skillfully placed the overture to [illegible] "Bartered Bride." This is a [illegible] much lighter touch, which has [illegible] heard here on several former occasions. It is remarkably sparkling and vigorous, characteristicall[illegible] perfect in form and ingenuit[illegible]. Nothing could have been be[illegible] to fill in this place, and it wa[illegible] spirit of delicacy [illegible] concluded with [illegible]

TRANSCRIPT.

DECEMBER 29.

NEWS OF MUSIC

A Feat of Finesse

ON Saturday evening as on Friday afternoon, the audience at the Symphony Concert was highly pleased with Dr. Muck's Franco-German miscellany. Again Mr. Noack won the deserved applause for the fine skill and the warm voice of the best violin-playing he has yet done in Boston. Again Humperdinck's and Juon's homely music gave hearty pleasure. Finally, Ravel's "Mother-Goose" pieces delighted a second audience no less than they had a first. Presumably the alert attention and the eager applause rewarded both the music and the performance, since so closely were they fused that the listening ear could hardly discriminate betwe[en] them. Whatever Dr. Muck may have fa[iled] to do with Franck's "Æolides" two mon[ths] ago, he gained with Ravel's pieces rarefied lightness of tone that most them exact. The music is written in fi[la]ments and in filaments was it played, [ex]cept and properly in the final scene "The Fairy Garden," where it is of stou[t] body. Fine and soft as was this to[ne] conductor and orchestra made it as vibr[ant] to rhythm and as mirror-like with h[ar]monic and instrumental color as thou[gh] it had been of twice or thrice its weig[ht] and volume. Ravel has written the f[ive] pieces as miniatures that should cont[ain] a hundred felicities of imagination and expression in little. Mr. Muck and the band played them no less in miniature and with no less perfections, adding their own to those that the composer imposed. Equally, they kept the remote, the wistful, the aerial quality of the music which was to add imagination to virtuosity. Seldom have both men and conductor done such a feat of fanciful finesse.

From STAATSZEITUNG
Address: New York City.
Date [illegible]
Estab 84

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EVENING TIMES.

PAWTUCKET, R. I.,

DECEMBER 31, 1913.

AUDIENCE THRILLED BY ART OF KREISLER

Violinist Charms by Brilliant Virtuosity at Boston Symphony Concert.

The third concert in the Boston Symphony Orchestra series was played at Infantry Hall, Providence, last evening before the largest audience of the present season and one of the largest in the history of symphony concerts in Providence. This band of players, hailed by masters of music as one of the truly great orchestras of the world, is of course sufficient attraction in itself, but it is to be doubted if last night's large audience was assembled principally to hear the orchestra. The programme offered as a soloist a violinist who has reached the very front rank, who is undoubtedly one of the most eminent performers in the world and who ranks with the great violinists of all time.

Fritz Kreisler is rapidly reaching the point where critics of music merely discuss and wonder over his work rather than endeavor to make comparisons between him and his contemporary artists. A true virtuoso with technique of matchless brilliancy, combined with that soul for melody without which the most skilled performer cannot reach the hearts of his hearers, he has fairly swept the musical world before him in recent years. One year ago he played the stupendous Beethoven concerto at these concerts in a manner that made its most difficult passages seem like the simplest studies; last evening he chose the Brahms concerto in D-major, a work attempted only by the great, and worthy of the most profound genius that has ever drawn music from the violin.

This was the final number on a long programme, a programme that was never too brilliant, and indeed at times far below the best of Symphony concerts. Kreisler's magnificent art won the tribute of tumultuous applause, which he received with the unaffected calmness which since his first appearance in this country have been a pronounced characteristic.

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symphony was Schubert's unfinished work, Otto Urack conducting because of the illness of Dr. Muck. It was received with appreciative applause, particularly the second movement, although the first seemed to drag somewhat, the players seeming to lack the inspiration brought out by the more experienced leadership of Dr. Muck. Mr. Urack, however, has hosts of friends at local concerts, and he was heartily applauded at the close of the piece.

The other two works for orchestra were Lalo's overture to "The King of Is," and Bizet's suite from the music for Alphonse Daudet's play, "L'Arlesienne." Both were brilliantly played, the Bizet suite particularly.

Mme. Teresa Carreno, one of the greatest of woman pianists, will be the soloist at the next concert, which will be given Feb. 3.

From TRIBUNE
Address: New York City. DEC 27 1913
Date
Estab 4

Plans Classic Music Programme

At the request of many subscribers to the Boston Symphony concerts in this city Dr. Karl Muck has made a purely classical programme for the third concert, which will be given at the Brooklyn Academy of Music January 9. It comprises Haydn's "Surprise" symphony, Mozart's concerto for flute and harp, Handel's concerto for strings and two wind choirs and Beethoven's First Symphony. The soloists will be Andre Maquarre, flute, and Alfred Holy, harp. In the Handel concerto the soloists will be Witek, violin; Longy and Mueller, oboes, and Wendler and Jaennicke, horn.

TRANSCRIPT,

JANUARY 1,

THE SYMPHONY CONCERTS

Dr. Muck and Minor Mozart—Two Possible and Deserving "Soloists"—Comparative Programmes—Annual Bruckner

DR. MUCK has rounded out the programme for the Symphony Concerts of Friday and Saturday with the Serenade—or as we should say nowadays the Suite—that Mozart wrote as wedding music for the daughter of one of his patrons, the Salzburger, Haffner. Having begun the programme with Franck's symphony and continued it with a little concerto by Bach for piano and strings, his difficulty was to find a piece for ending that would not be at odds with this unusual middle item. Finally, he pitched upon the Haffner Serenade, forgetting perhaps that it is the fourth minor piece by Mozart to be played at the Symphony Concerts within six weeks. A fortnight ago, Mr. Holy and Mr. Maquarre disported themselves—but not their hearers—in Mozart's concerto for flute and harp. Three weeks earlier, in one of Mozart's concertos for violin, Mr. Kreisler glorified the music by his playing of it. A week before, Mozart's "Echo Music" for four small orchestras made a futile postlude to Mahler's mighty symphony. Minor Mozart—music that was written all in the day's work and without a thought on the composer's part that a twentieth century would call it classic—is well enough in its way. It has its tepid interest as a curiosity; it may serve the purposes of an exalting and animating virtuoso; and it may afford its own mild amusement. Not all of us were born, as a distinguished resident composer likes to say he was, "hating Mozart." But four pieces of his minor music in six successive pairs of concerts—to say nothing of a previous symphony of another kind—seems a rather large order of trifle. Dr. Muck should not forget Alice's saying about daily treacle. Some of his irreverent auditors, without the fear of institutions or classics before their eyes, have already recalled it.

As to Soloists

When the list of "assisting artists" for the Symphony Concerts was announced last autumn, the number of the singers and the virtuosi was smaller than usual, partly because the conductor and the manager wished to engage only "soloists" of the first rank and partly because more concerts by the orchestra unassisted seemed advisable. Incidentally the more room was left for occasional addition to the list, as the season disclosed virtuosi of the piano or the violin worthy of it or other considerations counselled it. Miss Deyo, the pianist, for example, has already been so added, though she was originally reserved for Cambridge and Providence only. Now, two other virtuosi clearly deserve an appearance at the Symphony Concerts. One is Mr. Thibaud, who has never played at them, who visits America at long intervals, and who gave clear proof last Sunday that he is a violinist of the first rank. Not a few who have heard him with orchestra in Europe in recent years will bear willing witness to his deserts. The other is Miss Harrison, indisputably the ablest and the most interesting violoncellist who has come to America in recent years, a virtuosa second only to Mr. Casals in command of her instrument and the music for it. Violoncellists, however eminent, the managers say, do not attract incidental hearers or whet the interest of regular audiences. The more reason, then, why the firmly established Symphony Concerts, devoted loyally to the art of music, should call Miss Harrison to them. It has done so more than once for virtuosi whose just deserts might have passed unheeded—for Mr. B[illegible] [illegible], the violinist, for example, [illegible]

Comparative Programmes

Franck's symphony is the outstanding item in Mr. Muck's programme for Symphony Concerts of Friday afternoon and Saturday evening; but in all probability, Bach's concerto for piano and strings orchestra will then be played for the first times in Boston. In detail, the list of pieces is:

Symphony in D.............................Fra
Concerto in F minor for Piano and Strings..B
The Haffner Serenade.......................Moz
Soloist: Miss Deyo.

Each year at its first pair of concerts in January, the Chicago Orchestra honors the anniversary of the death of the conductor who founded it with a "Theodore Thomas Memorial Programme" drawn wholly from the music of Beethoven. This year it comprises the "Eroica" symphony, the overture to "Egmont" and a triple concerto for piano, violin, violoncello and orchestra.

In Philadelphia, Mr. Stokowski is making known for the first time in America the orchestral music of Roussel, who ranks with Schmitt in the newest generation of French composers. In full the conductor's programme is:

Pathetic Symphony ....Tschaikowsky
Concerto for Piano and Orchestra..........Zeckwer
"The Rose City," from "Evocations".......Roussell
Overture to the Play "Ruy Blas"...Mendelssohn
Soloist: Mr. Zeckwer.

Minor Notes

There will be no Symphony Concerts next week while the orchestra is making one of its monthly journeys to New York and other cities southward. At the concerts of Jan. 16 and 17 Dr. Muck will accomplish his performance of a symphony by Bruckner—this time the unfinished ninth—and Mr. Bauer will play the piano part in Brahms's first concerto. The piece is seldom heard and Mr. Bauer usually excels himself in it.

In New York next week Dr. Muck will put three symphonies—one by Haydn, one by Mozart and one by Beethoven—into a single programme, a venture he has not made at home since he so carried three to Sanders Theatre at Cambridge at his very first concert there. Having so satisfied—or surfeited—the classicists, he will play Schmitt's "Tragedy of Salome" at the other concert that the Symphony Orchestra will give in New York.

ADVERTISER.

JANUARY 3.

PROGRAMME GOOD AND CONSERVATIVE

FRANCK, BACH AND MOZART'S WORKS

No Modern Music—Miss Ruth Deyo Piano Soloist at This Week's Symphony Concert.

By Louis C. Elson.

PROGRAMME.

Franck—Symphony in D minor.
Bach—Concerto in F minor, Piano and Strings.
Soloist, Miss Ruth Deyo.
Mozart—Haffner Serenade.

Dr. Muck is showing his colors in the make-up of the Symphony programme. He gives the radicals among his audience all necessary novelties, and Rachmaninoff, Lendvai, Sibelius, Strauss, Bischoff, "et id genus omne," have been performed in a manner that has been phenomenally great. But he takes care to emphasize the fact that America needs to hear more of the classics, if there is to be a real educational value to the great Symphony concerts, and he not only is solicitous about giving the old masterpieces, but he takes care to place them near some of the modern experiments, so that what is sometimes a seductive poison, may at once have its antidote. We need to have much of Beethoven, Bach, Mozart and Haydn, and we need the moderns too, who have passed the experimental stage, composers such as Brahms, Schumann, Mendelssohn, and, mingled with these, the musical anarchists will do no harm.

But Cesar Franck belongs to these healthy moderns. Franck and Brahms are the true classicists of the end of the 19th century. And Cesar Franck's D minor symphony will never grow threadbare by repeated hearing. We have had it even two years ago, and frequently before then, at these concerts, but we welcomed it none-the-less yesterday afternoon.

There is no more plagiarism in a composer using a figure that others have employed before him, than there is in a clergyman's using a text that has been preached upon before. The treatment is the thing. It is merely interesting, therefore, to notice that the chief figure of the first movement of this powerful symphony is about the same as the fate-motive of Wagner, the "Muss-es-sein?" of a celebrated Beethoven sonata, and the most prominent figure in Liszt's "Les Preludes." The figure here is D, C-sharp, F, and it is announced in the introduction, at the very first.

Franck is the only modern rival of Brahms in interesting figure-treatment, and he has none of the asceticism or the prolixity of D'Indy in this field. This modest composer did not think it necessary to squeeze the last drop out of his lemons, and to continue his treatment of themes until his auditors felt old age creeping on. The brevity is remarkable in a modern symphony.

As the movement proceeds, a longer figure unfolds itself (12 notes), and this is intertwined most skillfully with the shorter one. It is an intellectual treat to follow these figures in their interweaving, and to notice the first reappearing in the finale. The canonic work evolved from this in the first movement is splendidly effective.

The work has but three movements, yet the essence of the four regular symphonic movements is there all the same, for a Scherzo effect is found within the slow [illegible]

TRAVELER

DECEMBER 27,

SYMPHONY PLAYS TWO NOVELTIES

Inasmuch as those who attend our Symphony concerts will have novelty, at least some of them, novelty they will get. It's a question, however, if many left the hall yesterday afternoon with any special desire to hear the five children's pieces by Ravel or Juon's "Watchman's Song" again very soon. They could not very well help wishing that there were novelties of real merit. Those played were interesting in a way, but once is enough.

Against this disappointment, however, there were the beautiful Mendelssohn concerto for violin charmingly played by Mr. Noack; the prelude to "Hansel and Gretel," by Humperdinck and the interesting if not entrancing "Rob Roy" overture of Berlioz.

Next week the program is to be Cesar Franck's symphony and Mozart's Haffner Serenade. Miss Ruth Deyo will be the pianist in a performance of Bach's concerto in F minor for piano and strings.

From TRIBUNE
Address: Providence, R. I.
Date

SECOND SYMPHONY CONCERT BRILLIANT

884

Esta

Orchestra Played Superbly Miss Ruth Deyo, Pianis Heard with Pleasure.

The Boston Symphony Orchestra sented last evening at Infantry Hal second concert of this season's se The programme was longer than at the same time being less interes than at the glorious first concert attention was, however, held throug by judicious arrangement of the n bers given and the evening passed one of considerable brilliance.

The programme was as follows: Glazounov, symphony in B-flat major, No. 5, Op. 55—(1) moderato maestoso; allegro; (2) scherzo; moderato; pochissimo meno mosso; (3) andante; (4) allegro maestoso; Smetana, overture to "The Bartered Bride;" Brahms, Concerto in B-flat major, No. 2 for pianoforte, Op. 83; (1) allegro non troppo; (2) allegro appasionato; (3) andante; (4) allegretto grazioso; Weber, "Jubel" overture.

It was the concerto which received the most attention last night, as well as the most applause, and deservedly so. It is one of Brahms's works that is seldom heard, due, no doubt, to its extreme length and austerity.

The soloist of the evening was Miss Ruth Deyo, a young American pianist of growing reputation in Germany, who was heard for the first time in Providence. The main feature of her playing was not her technique, although that was by no means lacking. It was an intelligence that is so often glaringly absent. The pianoforte part of the concerto is almost subordinate to the orchestral part, and while it may have appeared the more so on account of Miss Deyo's lack of masculine strength and brilliancy, it was compensated for by the supreme intelligence with which she phrased the pianoforte passages. Her entire grasp of passages of simultaneous contrasting themes was remarkable and her excellence in fine phrasing was notable even here. Her only short-coming indeed seemed to be in the strength, and the breadth and depth of tone which does not seem to be inherent in women pianists, although some have attained these qualities.

The orchestra did its part superbly as always. The andante movement was one of the finest exhibitions of sheer beauty possible.

The symphony selected for last evening's concert was the fifth of Glazounov. Its presence on the programme is another indication of Dr. Muck's policy of reviving many of the works which were given as novelties in his former period of conducting the Boston orchestra. This symphony was heard here for the first and only previous time Jan. 8, 1907. Its repetition was not entirely warranted, as it is not deeply impressive and as a vehicle for displaying the magnificent tone and the brilliancy of the orchestra, there are many better. Both the orchestra and the conductor are in a class above the music itself. The first movement, in which the brass choir particularly shone, presents successive contrasts in color and tone; the scherzo is ingeniously light and fantastic, the andante conventionally melancholy without imagination or special attractiveness—these first three movements show little originality, but only the contrapuntal skill of the composer, albeit sounding [illegible] at times. The finale also is conventional Russian music, a vigorous confusion of rhythm and color ending in blaring, blatant, hideous cacophony, for which Macbeth would certainly have reserved the apt phrase "full of sound and fury, signifying nothing."

Between the austere classicism of the concerto, and the symphony, with its adherence to conventional ideas and ideals, was skillfully placed the overture to Smetana's "Bartered Bride." This is a work of a much lighter touch, which has been heard here on several former occasions. It is remarkably sparkling, spirited and vigorous, characteristically Bohemian, perfect in form and ingenuity of structure. Nothing could have been better chosen to fill in this place, and it was played in an admirable spirit of delicacy and romping fun.

The programme was concluded with [illegible]'s somewhat hackneyed "Jubilee" [illegible]

TRANSCRIPT.

DECEMBER 29,

NEWS OF MUSIC

A Feat of Finesse

ON Saturday evening as on Friday afternoon, the audience at the Symphony Concert was highly pleased with Dr. Muck's Franco-German miscellany. Again Mr. Noack won the deserved applause for the fine skill and the warm voice of the best violin-playing he has yet done in Boston. Again Humperdinck's and Juon's homely music gave hearty pleasure. Finally, Ravel's "Mother-Goose" pieces delighted a second audience no less than they had a first. Presumably the alert attention and the eager applause rewarded both the music and the performance, sin so closely were they fused that the liste ing ear could hardly discriminate betwe them. Whatever Dr. Muck may have fa to do with Franck's "Æolides" two mon ago, he gained with Ravel's pieces rarefied lightness of tone that most them exact. The music is written in fil ments and in filaments was it played, cept and properly in the final scene "The Fairy Garden," where it is of stout body. Fine and soft as was this to conductor and orchestra made it as vibra to rhythm and as mirror-like with h monic and instrumental color as thou it had been of twice or thrice its weig and volume. Ravel has written the fi pieces as miniatures that should cont a hundred felicities of imagination and expression in little. Mr. Muck and the band played them no less in miniature and with no less perfections, adding their own to those that the composer imposed. Equally, they kept the remote, the wistful, the aerial quality of the music which was to add imagination to virtuosity. Seldom have both men and conductor done such a feat of fanciful finesse.

From STAATSZEITUNG
Address: New York City.
Date

Estab 84

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EVENING TIMES.

PAWTUCKET, R. I.,

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Violinist Charms by Brilliant Virtuosity at Boston Symphony Concert.

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Mme. Teresa Carreno, one of the greatest of woman pianists, will be the soloist at the next concert, which will be given Feb. 8.

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Address: New York City.
DEC 27 1913
Date

Estab 4

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TRANSCRIPT,

JANUARY 1,

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Dr. Muck and Minor Mozart—Two Possible and Deserving "Soloists"—Comparative Programmes—Annual Bruckner

DR. MUCK has rounded out the programme for the Symphony Concerts of Friday and Saturday with the Serenade—or as we should say nowadays the Suite—that Mozart wrote as wedding music for the daughter of one of his patrons, the Salzburger, Haffner. Having begun the programme with Franck's symphony and continued it with a little concerto by Bach for piano and strings, his difficulty was to find a piece for ending that would not be at odds with this unusual middle item. Finally, he pitched upon the Haffner Serenade, forgetting perhaps that it is the fourth minor piece by Mozart to be played at the Symphony Concerts within six weeks. A fortnight ago, Mr. Holy and Mr. Maquarre disported themselves—but not their hearers—in Mozart's concerto for flute and harp. Three weeks earlier, in one of Mozart's concertos for violin, Mr. Kreisler glorified the music by his playing of it. A week before, Mozart's "Echo Music" for four small orchestras made a futile postlude to Mahler's mighty symphony. Minor Mozart—music that was written all in the day's work and without a thought on the composer's part that a twentieth century would call it classic—is well enough in its way. It has its tepid interest as a curiosity; it may serve the purposes of an exalting and animating virtuoso; and it may afford its own mild amusement. Not all of us were born, as a distinguished resident composer likes to say he was, "hating Mozart." But four pieces of his minor music in six successive pairs of concerts—to say nothing of a previous symphony of another kind—seems a rather large order of trifle. Dr. Muck should not forget Alice's saying about daily treacle. Some of his irreverent auditors, without the fear of institutions or classics before their eyes, have already recalled it.

As to Soloists

When the list of "assisting artists" for the Symphony Concerts was announced last autumn, the number of the singers and the virtuosi was smaller than usual, partly because the conductor and the manager wished to engage only "soloists" of the first rank and partly because more concerts by the orchestra unassisted seemed advisable. Incidentally the more room was left for occasional addition to the list, as the season disclosed virtuosi of the piano or the violin worthy of it or other considerations counselled it. Miss Deyo, the pianist, for example, has already been so added, though she was originally reserved for Cambridge and Providence only. Now, two other virtuosi clearly deserve an appearance at the Symphony Concerts. One is Mr. Thibaud, who has never played at them, who visits America at long intervals, and who gave clear proof last Sunday that he is a violinist of the first rank. Not a few who have heard him, with orchestra in Europe in recent years will bear willing witness to his deserts. The other is Miss Harrison, indisputably the ablest and the most interesting violoncellist who has come to America in recent years, a virtuosa second only to Mr. Casals, in command of her instrument and the music for it. Violoncellists, however eminent, the managers say, do not attract incidental hearers or whet the interest of regular audiences. The more reason, then, why the firmly established Symphony Concerts, devoted loyally to the art of music, should call Miss Harrison to them. It has done so more than once for virtuosi whose just deserts might have passed unheeded—for Mr. Berber, the violinist, for example, in [illegible]

Comparative Programmes

Franck's symphony is the outstand item in Mr. Muck's programme for Symphony Concerts of Friday aftern and Saturday evening; but in all proba ity, Bach's concerto for piano and str orchestra will then be played for the f times in Boston. In detail, the list pieces is:

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Soloist: Miss Deyo.

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Pathetic Symphony ....Tschaikowsky
Concerto for Piano and Orchestra........Zeckwer
"The Rose City," from "Evocations"......Roussell
Overture to the Play "Ruy Blas"...Mendelssohn
Soloist: Mr. Zeckwer.

Minor Notes

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ADVERTISER,

JANUARY 3,

PROGRAMME GOOD AND CONSERVATIVE

FRANCK, BACH AND MOZART'S WORKS

No Modern Music—Miss Ruth Deyo Piano Soloist at This Week's Symphony Concert.

By **Louis C. Elson.**

PROGRAMME.

Franck—Symphony in D minor.
Bach—Concerto in F minor, Piano and Strings.
Soloist, Miss Ruth Deyo.
Mozart—Haffner Serenade.

Dr. Muck is showing his colors in the make-up of the Symphony programme. He gives the radicals among his audience all necessary novelties, and Rachmaninoff, Lendvai, Sibelius, Strauss, Bischoff, "et id genus omne," have been performed in a manner that has been phenomenally great. But he takes care to emphasize the fact that America needs to hear more of the classics, if there is to be a real educational value to the great Symphony concerts, and he not only is solicitous about giving the old masterpieces, but he takes care to place them near some of the modern experiments, so that what is sometimes a seductive poison, may at once have its antidote. We need to have much of Beethoven, Bach, Mozart and Haydn, and we need the moderns too, who have passed the experimental stage, composers such as Brahms, Schumann, Mendelssohn, and, mingled with these, the musical anarchists will do no harm.

But Cesar Franck belongs to these healthy moderns. Franck and Brahms are the true classicists of the end of the 19th century. And Cesar Franck's D minor symphony will never grow threadbare by repeated hearing. We have had it even two years ago, and frequently before then, at these concerts, but we welcomed it none-the-less yesterday afternoon.

There is no more plagiarism in a composer using a figure that others have employed before him, than there is in a clergyman's using a text that has been preached upon before. The treatment is the thing. It is merely interesting, therefore, to notice that the chief figure of the first movement of this powerful symphony is about the same as the fate-motive of Wagner, the "Muss-es-sein?" of a celebrated Beethoven sonata, and the most prominent figure in Liszt's "Les Preludes." The figure here is D, C-sharp, F, and it is announced in the introduction, at the very first.

Franck is the only modern rival of Brahms in interesting figure-treatment, and he has none of the asceticism or the prolixity of D'Indy in this field. This modest composer did not think it necessary to squeeze the last drop out of his lemons, and to continue his treatment of themes until his auditors felt old age creeping on. The brevity is remarkable in a modern symphony.

As the movement proceeds, a longer figure unfolds itself (12 notes), and this is intertwined most skillfully with the shorter one. It is an intellectual treat to follow these figures in their interweaving, and to notice the first reappearing in the finale. The canonic work evolved from this in the first movement is splendidly effective.

The work has but three movements, yet the essence of the four regular symphonic movements is there all the same, for a Scherzo effect is found within the slow movement. The finale is grandly triumph- [illegible]

TRAVELER

DECEMBER 27,

SYMPHONY PLAYS TWO NOVELTIES

Inasmuch as those who attend our Symphony concerts will have novelty, at least some of them, novelty they will get. Its a question, however, if many left the hall yesterday afternoon with any special desire to hear the five children's pieces by Ravel or Juon's "Watchman's Song" again very soon. They could not very well help wishing that there were novelties of real merit. Those played were interesting in a way, but once is enough.

Against this disappointment, however, there were the beautiful Mendelssohn concerto for violin charmingly played by Mr. Noack; t he prelude to "Hansel and Gretel," by Humperdinck and the interesting if not entrancing "Rob Roy" overture of Berlioz.

Next week the program is to be Cesar Franck's symphony and Mozart's Haffner Serenade. Miss Ruth Deyo will be the pianist in a performance of Bach's concerto in F minor for piano and strings.

From **TRIBUNE**
Address: Providence, R. I.

Date

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SECOND SYMPHONY CONCERT BRILLIANT

Orchestra Played Superbly and Miss Ruth Deyo, Pianist, Heard with Pleasure.

The Boston Symphony Orchestra presented last evening at Infantry Hall the second concert of this season's series. The programme was longer than usual at the same time being less interesting than at the glorious first concert. The attention was, however, held throughout by judicious arrangement of the numbers given and the evening passed as one of considerable brilliance.

The programme was as follows: Glazounov, symphony in B-flat major, No. 5, Op. 55—(1) moderato maestoso; allegro; (2) scherzo; moderato; pochissime meno mosso; (3) andante; (4) allegro maestoso; Smetama, overture to "The Bartered Bride;" Brahms, Concerto in B-flat major, No. 2 for pianoforte, Op. 83; (1) allegro non troppo; (2) allegro appasionato; (3) andante; (4) allegretto grazioso; Weber, "Jubel" overture.

It was the concerto which received the most attention last night, as well as the most applause, and deservedly so. It is one of Brahm's works that is seldom heard, due, no doubt, to its extreme length and austerity.

The soloist of the evening was Miss Ruth Deyo, a young American pianist of growing reputation in Germany, who was heard for the first time in Providence. The main feature of her playing was not her technique, although that was by no means lacking. It was an intelligence that is so often glaringly absent. The pianoforte part of the concerto is almost subordinate to the orchestral part, and while it may have appeared the more so on account of Miss Deyo's lack of masculine strength and brilliancy, it was compensated for by the supreme intelligence with which she phrased the pianoforte passages. Her entire grasp of passages of simultaneous contrasting themes was remarkable and her excellence in fine phrasing was notable even here. Her only short-coming indeed seemed to be in the strength, and the breadth and depth of tone which does not seem to be inherent in women pianists, although some have attained these qualities.

The orchestra did its part superbly as always. The andante movement was one of the finest exhibitions of sheer beauty possible.

The symphony selected for last evening's concert was the fifth of Glazounov. Its presence on the programme is another indication of Dr. Muck's policy of reviving many of the works which were given as novelties in his former period of conducting the Boston orchestra. This symphony was heard here for the first and only previous time Jan. 8, 1907. Its repetition was not entirely warranted, as it is not deeply impressive and as a vehicle for displaying the magnificant tone and the brilliancy of the orchestra, there are many better.

Both the orchestra and the conductor are in a class above the music itself. The first movement, in which the brass choir particularly shone, presents successive contrasts in color and tone; the scherzo is ingeniously light and fantastic, the andante conventionally melancholy without imagination or special attractiveness—these first three movements show little originality, but only the contrapuntal skill of the composer, albeit sounding [illegible] at times. The finale also is conventional Russian music, a vigorous confusion of rhythm and color ending in blaring, blatant, hideous cacophony, for which Macbeth would certainly have reserved the apt phrase "full of sound and fury, signifying nothing."

Between the austere classicism of the concerto, and the symphony, with its adherence to conventional ideas and ideals, was skilfully placed the overture to Smetana's "Bartered Bride." This is a work of a much lighter touch, which has been heard here on several former occasions. It is remarkably sparkling, spirited and vigorous, characteristically Bohemian, perfect in form and ingenuity of structure. Nothing could have been better chosen to fill in this place, and it was played in an admirable spirit of delicacy and romping fun.

The programme was concluded with eber's somewhat hackneyed "Jubilee"

TRANSCRIPT.

DECEMBER 29,

NEWS OF MUSIC

A Feat of Finesse

ON Saturday evening as on Friday afternoon, the audience at the Symphony Concert was highly pleased with Dr. Muck's Franco-German miscellany. Again Mr. Noack won the deserved applause for the fine skill and the warm voice of the best violin-playing he has yet done in Boston. Again Humperdinck's and Juon's homely music gave hearty pleasure. Finally, Ravel's "Mother-Goose" pieces delighted a second audience no less than they had a first. Presumably the alert attention and the eager applause rewarded both the music and the performance, since so closely were they fused that the listening ear could hardly discriminate between them. Whatever Dr. Muck may have failed to do with Franck's "Æolides" two months ago, he gained with Ravel's pieces the rarefied lightness of tone that most of them exact. The music is written in filaments and in filaments was it played, except and properly in the final scene of "The Fairy Garden," where it is of stouter body. Fine and soft as was this tone, conductor and orchestra made it as vibrant to rhythm and as mirror-like with harmonic and instrumental color as though it had been of twice or thrice its weight and volume. Ravel has written the five pieces as miniatures that should contain a hundred felicities of imagination and expression in little. Mr. Muck and the band played them no less in miniature and with no less perfections, adding their own to those that the composer imposed. Equally, they kept the remote, the wistful, the aerial quality of the music which was to add imagination to virtuosity. Seldom have both men and conductor done such a feat of fanciful finesse.

STAATSZEITUNG
New York City.

ie beiden nächſten Konzerte des Bo-
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ein klaſſiſches Programm aufgeſtellt,
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rd; am Samstag Nachmittag gelangt
César Franck's D-Moll-Symphonie, Flo-
rentin Schmitt's „La Tragédie de Sa-
lome" (erſtmalig), und Rimsky-Korſakoff's
„Caprice über ein ſpaniſches Thema" zur
Wiedergabe.

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EVENING TIMES.

PAWTUCKET, R. I.,

DECEMBER 31, 1913.

AUDIENCE THRILLED BY ART OF KREISLER

Violinist Charms by Brilliant Virtuosity at Boston Symphony Concert.

The third concert in the Boston Symphony Orchestra series was played at Infantry Hall, Providence, last evening before the largest audience of the present season and one of the largest in the history of symphony concerts in Providence. This band of players, hailed by masters of music as one of the truly great orchestras of the world, is of course sufficient attraction in itself, but it is to be doubted if last night's large audience was assembled principally to hear the orchestra. The programme offered as a soloist a violinist who has reached the very front rank, who is undoubtedly one of the most eminent performers in the world and who ranks with the great violinists of all time.

Fritz Kreisler is rapidly reaching the point where critics of music merely discuss and wonder over his work rather than endeavor to make comparisons between him and his contemporary artists. A true virtuoso with technique of matchless brilliancy, combined with that soul for melody without which the most skilled performer cannot reach the hearts of his hearers, he has fairly swept the musical world before him in recent years. One year ago he played the stupendous Beethoven concerto at these concerts in a manner that made its most difficult passages seem like the simplest studies; last evening he chose the Brahms concerto in D-major, a work attempted only by the great, and worthy of the most profound genius that has ever drawn music from the violin.

This was the final number on a long programme, a programme that was never too brilliant, and indeed at times far below the best of Symphony concerts. Kreisler's magnificent art won the tribute of tumultuous applause, which he received with the unaffected calmness which since his first appearance in this country have been a pronounced characteristic.

The symphony was Schubert's unfinished work, Otto Urack conducting because of the illness of Dr. Muck. It was received with appreciative applause, particularly the second movement, although the first seemed to drag somewhat, the players seeming to lack the inspiration brought out by the more experienced leadership of Dr. Muck. Mr. Urack, however, has hosts of friends at local concerts, and he was heartily applauded at the close of the piece.

The other two works for orchestra were Lalo's overture to "The King of Is," and Bizet's suite from the music for Alphonse Daudet's play, "L'Arlesienne." Both were brilliantly played, the Bizet suite particularly.

Mme. Teresa Carreno, one of the greatest of woman pianists, will be the soloist at the next concert, which will be given Feb. 8.

UNE
ew York City.

DEC 27 1913

lassic Music Programme

request of many subscribers to oston Symphony concerts in this Dr. Karl Muck has made a purely ical programme for the third con which will be given at the Brook Academy of Music January 9. It mprises Haydn's "Surprise" symphony, Mozart's concerto for flute and harp, Handel's concerto for strings and two wind choirs and Beethoven's First Symphony. The soloists will be Andre Maquarre, flute, and Alfred Holy, harp. In the Handel concerto the soloists will be Witek, violin; Longy and Mueller, oboes, and Wendler and Jaennicke, horn.

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TRANSCRIPT,

JANUARY 1,

THE SYMPHONY CONCERTS

Dr. Muck and Minor Mozart—Two Possible and Deserving "Soloists"—Comparative Programmes—Annual Bruckner

DR. MUCK has rounded out the programme for the Symphony Concerts of Friday and Saturday with the Serenade—or as we should say nowadays the Suite—that Mozart wrote as wedding music for the daughter of one of his patrons, the Salzburger, Haffner. Having begun the programme with Franck's symphony and continued it with a little concerto by Bach for piano and strings, his difficulty was to find a piece for ending that would not be at odds with this unusual middle item. Finally, he pitched upon the Haffner Serenade, forgetting perhaps that it is the fourth minor piece by Mozart to be played at the Symphony Concerts within six weeks. A fortnight ago, Mr. Holy and Mr. Maquarre disported themselves—but not their hearers—in Mozart's concerto for flute and harp. Three weeks earlier, in one of Mozart's concertos for violin, Mr. Kreisler glorified the music by his playing of it. A week before, Mozart's "Echo Music" for four small orchestras made a futile postlude to Mahler's mighty symphony. Minor Mozart—music that was written all in the day's work and without a thought on the composer's part that a twentieth century would call it classic—is well enough in its way. It has its tepid interest as a curiosity; it may serve the purposes of an exalting and animating virtuoso; and it may afford its own mild amusement. Not all of us were born, as a distinguished resident composer likes to say he was, "hating Mozart." But four pieces of his minor music in six successive pairs of concerts—to say nothing of a previous symphony of another kind—seems a rather large order of trifle. Dr. Muck should not forget Alice's saying about daily treacle. Some of his irreverent auditors, without the fear of institutions or classics before their eyes, have already recalled it.

As to Soloists

When the list of "assisting artists" for the Symphony Concerts was announced last autumn, the number of the singers and the virtuosi was smaller than usual, partly because the conductor and the manager wished to engage only "soloists" of the first rank and partly because more concerts by the orchestra unassisted seemed advisable. Incidentally the more room was left for occasional addition to the list, as the season disclosed virtuosi of the piano or the violin worthy of it or other considerations counselled it. Miss Deyo, the pianist, for example, has already been so added, though she was originally reserved for Cambridge and Providence only. Now, two other virtuosi clearly deserve an appearance at the Symphony Concerts. One is Mr. Thibaud, who has never played at them, who visits America at long intervals, and who gave clear proof last Sunday that he is a violinist of the first rank. Not a few who have heard him with orchestra in Europe in recent years will bear willing witness to his deserts. The other is Miss Harrison, indisputably the ablest and the most interesting violoncellist who has come to America in recent years, a virtuosa second only to Mr. Casals, in command of her instrument and the music for it. Violoncellists, however eminent, the managers say, do not attract incidental hearers or whet the interest of regular audiences. The more reason, then, why the firmly established Symphony Concerts, devoted loyally to the art of music, should call Miss Harrison to them. It has done so more than once for virtuosi whose just deserts might have passed unheeded—for Mr. Ber-ber, the violinist, for example, in

Comparative Programmes

Franck's symphony is the outstand item in Mr. Muck's programme for Symphony Concerts of Friday aftern and Saturday evening; but in all proba ity, Bach's concerto for piano and str orchestra will then be played for the f times in Boston. In detail, the list pieces is:

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Concerto in F minor for Piano and Strings..B
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By **Louis C. Elson.**

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Soloist, Miss Ruth Deyo.
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There is no more plagiarism in a composer using a figure that others have employed before him, than there is in a clergyman's using a text that has been preached upon before. The treatment is the thing. It is merely interesting, therefore, to notice that the chief figure of the first movement of this powerful symphony is about the same as the fate-motive of Wagner, the "Muss-es-sein?" of a celebrated Beethoven sonata, and the most prominent figure in Liszt's "Les Preludes." The figure here is D, C-sharp, F, and it is announced in the introduction, at the very first.

Franck is the only modern rival of Brahms in interesting figure-treatment, and he has none of the asceticism or the prolixity of D'Indy in this field. This modest composer did not think it necessary to squeeze the last drop out of his lemons, and to continue his treatment of themes until his auditors felt old age creeping on. The brevity is remarkable in a modern symphony.

As the movement proceeds, a longer figure unfolds itself (12 notes), and this is intertwined most skillfully with the shorter one. It is an intellectual treat to follow these figures in their interweaving, and to notice the first reappearing in the finale. The canonic work evolved from this in the first movement is splendidly effective.

The work has but three movements, yet the essence of the four regular symphonic movements is there all the same, for a Scherzo effect is found within the slow movement. The finale is grandly triumph

Throughout the [illegible] symphony one can [illegible] the surety of the composer. He is [illegible] struggling on like a poor after-dinner speaker, who goes on interminably because he cannot find a successful place to stop, but he delivers his message clearly and intelligibly, and with just the right proportion of emotion and intellectuality. The final movement is comparable to the Finale of Brahms' C minor symphony in its summing up of preceding material, and better than that work in its sense of Victory after struggle.

The second movement is somewhat dwarfed by the great power of the first and last movements, but here the delicate theme upon the English horn (finely played, too) deserves mention, and also the work of the French horn in the first two movements. Altogether this is a symphony that one cannot hear too often; each repetition seems to show forth new beauties even to the musician, and much more to the layman. There was much applause at the end of the work, the conductor was twice recalled, and the orchestra forced to rise in acknowledgment of the enthusiasm.

Bach's concerto for piano and strings was given for the first time in these concerts. It gave no great display of virtuosity to the soloist, in the modern sense, yet it had its difficulties too. There is a beautiful serenity in the ensemble work of Bach, when there was no attempt made to read more into it than the composer meant. Miss Ruth Deyo made an excellent impression both by her performance and her attractive stage presence. She played in an unaffected and very musicianly manner, with good attention to the ensemble, and conductor and soloist did not engage in a tug-of-war, as was recently done. The mysterious movement without a tempo mark was taken as an allegretto, a litt[le] quicker than what Handel would ha[ve] called "a tempo ordinario," which w[as] about right.

The first movement was much the best in this work, the short Largo and final Presto falling off greatly in interest. But Miss Deyo's conscientious work aroused much enthusiasm and she was heartily recalled again and again.

Mozart's Serenade (the "Haffner"—the origin of the name explained in the programme-book) brought the sedate proceedings to an end. Therefore there was no admixture of modern music—Franck belongs to the classics—in this concert. Perhaps Dr. Muck is insisting too strongly upon Mozart in recent programmes. An English devotee, some 75 years ago, wrote: "There is nothing perfect under the sun, except the compositions of Mozart," but we doubt if any modern auditors can share this extreme enthusiasm. With us the Mozart symphonies do not wear as well as those of Haydn, and his lesser instrumental works are still less perennial.

A Serenade, in the olden days, was a less ambitious, less developed Suite. So that in such a work very simple orchestration and briefly stated musical thoughts go hand in hand. After the intellectual feast that had preceded the auditor craved a little excitement. He did not get it. If there was any frenzy in the Mozart Serenade it escaped our notice. One felt somewhat as one does in church at—"Twelfthly, my dear brethren, —"

Yet there were beauties of thought and especially of instrumental execution too, in this music of Miss Haffner's wedding. Perhaps with a Salzburger banquet conjoined it might have been quite enjoyable. But given without the spread it was a trifle tepid and the concert seemed a little too orthodox.

BOSTON GLOBE—

JANUARY 3.

FRANCK'S SYMPHONY.

Noble Work Given Fitting Interpretation.

Miss Deyo Displays No Particular Distinction as Soloist.

The 11th Symphony rehearsal took place yesterday afternoon. Dr Muck conducted. The soloist was Miss Ruth Deyo. The program was as follows:

Franck........Symphony in D minor
J S Bach....Piano concerto in F minor
Mozart..Serenade in D major, Haffner

Cesar Franck's noble symphony and the inspired playing of it by Dr Muck and the orchestra were the features of the afternoon. Like Beethoven's choral symphony, certain pages from "Tristan and Isolde" as the prelude, the love music of the second act and of Isolde's renunciation in the last, like Siegfried's funeral music and certain pages from "The Messiah," this work of the humble Belgian, beloved by his pupils and the few who knew him, should be played with the true festival spirit, with the sincerity of dedication.

Had the concert ended yesterday at the close of the symphony and the audience departed it would have been with the undimmed and glowing impressions of one of the supreme musical experiences which Dr Muck and his players have given their hearers at any time. It was an hour in which men performing upon instruments of substance and reality were enabled to call up the illusion of spiritual things; to convey and recreate the lofty beauty of this music, as the composer in the quiet of his dreams may have heard the stars sing its themes together. There was the undaunted impulse of a simple, adoring, rejoicing heart, one filled with the sunlight of the heavens, one not devoid of the comfort of hope in unfathomable mystery or in blessed melancholy. Whoever could forget the haunting lovliness of the opening measures of plucked strings and the song of the English horn in the slow movement?

These pages reflect the winged aspiration and the serenity in repose of a soul which had communed with some less sordid and troubled world than ours. It is essentially music of the innermost recesses of the soul and to each hearer it may discover its own truth. Never more than yesterday was it apparent how great could be the sacrilege should profane hands uncover it or how little the written symbols upon the paper contain and expose its wealth of beauty.

[illegible] behest of a penetrating mind of fine sensibility and revenence. The fluid, splendidly proportioned, imaginatively and logically developed structure of the symphony ever will be a model for the analyst, nor will it be less majestic in such a performance, but here is music which transcends the gross and earthly, which is a greater service.

Notwithstanding her generous applause it scarcely could be to her playing that Miss Deyo attributed her appearance. She was not called upon to expose all of her gifts in the first movement, but the melody in the piano of the second had not proceeded far before she disclosed her lack of nuance, her inability to sing a phrase broadly and with dignity or to impart any quality of distinction to her style. It was ordinary playing not associated with soloists with the Boston Symphony Orchestra.

Mozart's serenade was composed for the wedding of a daughter of a wealthy patron of the young composer, a successful merchant and prominent citizen. The opening allegro with its characteristic Mozartean flourishes and formulas, which might have enlivened the wit at the marriage feast, is not unlike otherwise composed to order for an occasion. But the three movements which follow, beside exploiting the gifts of the first violin, both in tonal embroidery and in sustained song—admirably reproduced by Mr Witek yesterday—bring forward some writing in Mozart's finest vein, graceful, fertile in ideas, and dressed in the elegance of style that characterizes him. The final andante and adagio are less ingratiating. Dr Muck played the pieces with a light and facile touch, unfailing clarity and precision. There will be no concerts next week.

[B]OSTON POST,

JANUARY 3, 1914

SYMPHONY OF FRANCK PERFORMED

Grandeur of Work Made Compelling by Dr. Muck

BY OLIN DOWNES

In this city, at least, the great symphony of Cesar Franck had never stood out in such compelling grandeur as when performed by Dr. Muck and his men yesterday afternoon at the public rehearsal of the Boston Symphony Orchestra in Symphony Hall. The work stands alone in symphonic literature. The heroic outlines, the dark coloring and the mystical aspiration of the music tower up like a Gothic cathedral in an age of scepticism and inquiry. And the symphony is built on bases that are as the foundations of the universe. Franck, pure in his faith, in the midst of Paris of the late 19th century, produced this marvel of genius.

NOBILITY EMPHASIZED

Not only in certain features of construction is this symphony unique. There is a wonderful union of the most sensitive feeling, feeling so subjectively expressed that not even the music of Robert Schumann carries a more intimate appeal, and a greatness of architecture, a virile and dramatic manner that is only paralleled among the masterpieces of symphonic composition. Tender, mythical, personal as he always is, Franck rises on the wings of his form, his cathedral of tone, until on a height he speaks as a prophet for all humanity. He could have inscribed on his title page, without sacriligiousness, a line from his beloved beatitudes, "Blessed are the meek, for they shall inherit the earth."

It was the beauty and the strength of the architecture, and the soaring nobility of the thought, that were especially emphasized by Dr. Muck yesterday. Some might have differed a little with his choice of tempi in the first movement. The pontifical majesty of the passage where the theme of the introduction is handled in a canonic manner by the brass could well have been taken a trifle slower. Some would have said also, that the main body of the movement could have gone a trifle faster, which would have been directly foreign to Dr. Muck's conception. And a faster pace would have been foreign to the breadth and the richness of the music. No symphonist ever achieved a more remarkable blend of the best characteristics of classic and modern music than Franck in this symphony, and Dr. Muck justly emphasized more than any conductor before him the classic qualities of the ground scheme of the work. Never had each section and each movement so cohered. The music was welded together so that it was entirely indivisible, from the first measure to the last.

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The classic symphony, with separate movements and each movement with motives of its own; the romantic "tone-poem" and the metamorphoses of one or more motives within the confines of a single movement, are here superseded by a symphony built on basic themes which reappear in successive movements and which preserves the balance and proportion, the inexorable logic of the symphony, and the freedom and eloquence of the tone-poem and its continuous story.

Dramatic in Extreme

And how dramatic is the recurrence of these themes! Take the powerful phrase that opens and closes most mightily the first movement, and its reappearance at the end of the finale. It is whispered, first by woodwind instruments, then by string, over chords deeper than ever plummet sounded, chords peculiarly spaced and employed in a manner that has little precedent save in certain scores of Beethoven. Then, over a mysterious swinging bass the horns call tenderly, and the harp enters, and this theme, now a summons from the sky, is borne up on waves of tone, is answered by another theme of the first movement, and is finally lost in the triumphant fanfares that bring the movement to an end. It is as though the sky had opened, and the seraphim and the cherubim were seen on high. It has been said that the genius of Franck was not dramatic. As a matter of fact, there are hardly any passages in symphonic literature so dramatic as the first and last movements of this symphony. Contrasted are the strange whisperings of the middle movement—a movement which includes some of the tenderest music known to man, and a series of variations of singular and engrossing originality. And then the instrumentation! What composer developed an orchestral style more characteristic of his ideas? Franck's symphony, with its splendid basses and its sombre coloring, is like a great organ. Nor is the music without its touch of gorgeous pomp and ceremonial.

Puzzled by Its Coloring

The symphony is now familiar and one of the most admired compositions of the orchestral repertoire, although it is but ten years since Mr. Gericke introduced the work in Boston, and every reviewer and the great majority of hearers were then merely puzzled by its strange coloring and the striking originality of the harmonic scheme. Of all things, music is consumed quickest in the heat of its own flame; yet it is reasonable to believe that this masterwork of Franck's will be heard with the few masterpieces of each period that remain to interest and move future generations.

After the performance there was so much applause that Dr. Muck, returning to the stage for the third time, had his men rise with him in acknowledgment.

Miss Ruth Deyo then played a concerto by Bach in the key of F minor, for piano and strings. Miss Deyo acquitted herself of her task in a musicianly manner, although she makes constant and unnecessary use of her arms and wrists in playing, and she sacrificed herself in the cause of Bach.

Only in the slow movement of this piece has the piano very much of its own to say. For the remainder of the time it is almost always in unison with the strings, nor can it be said that the first movement of this concerto is especially interesting music. The occasion only lacked Mr. Arnold Dolmetch and his harpsichord. The slow movement of the concerto seemed to us the only movement that warranted exhumation. The concert came to an end with Mozart's Serenade.

BOSTON JOURNAL—

JANUARY 3,

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The orchestra was honored with an ovation after its performance of the work yesterday. The interpretation was in every way worthy of the work justly described by Vincent d'Indy as "majestic, plastic and perfectly beautiful," beautiful from both the mundane and the mystical point of view, for it has themes that fill the ear agreeably and sonorously, and also themes of unearthly loveliness.

But aside from the freshness, originality and beauty of the thematic material, the Franck symphony has a majestic form comparable as a work of art to that of Rodin's massive and imaginative sculptures; yet it is a plastic majesty, full of life and grace.

Dr. Muck set all this beauty and vigor before the Symphony audience with unerring taste and skill, and he was faultlessly assisted by the orchestra. Each solo passage was of itself a thing of beauty in miniature. The leaders of the brass and wood wind sections quite surpassed themselves.

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Ruth Deyo made her Boston debut as a Symphony soloist in the Bach concerto in F minor, for piano and string orchestra. She, too, was heartily applauded. There was much to admire in her style, which is that of a well- in her style, which is that of a mature, well-rounded musician, and in the virile, The Mozart serenade in D major ends the program.

HERALD.

JANUARY 3

REHEARSAL AT SYMPHONY HALL

Franck's Great Symphony in D Minor, Once Despised, Is Produced Gloriously.

NEVER SO NOBLY ELOQUENT

Piano Concerts by Bach Played for First Time Here by Miss Ruth Deyo.

By PHILIP HALE

The 11th public rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. Miss Ruth Deyo was the pianist. The program was as follows:

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Piano concerto in F minor, with strings, J. S. Bach
Serenade in D major, "Haffner"......Mozart

Mr. Paur as conductor of this orchestra was urged to bring out the symphony of Cesar Franck, but he answered that the music of Franck did not interest him. He probably knew the symphony only from the score. Not that he was prejudiced against modern music, for he was an enthusiastic admirer of Chabrier and Richard Strauss. When Mr. Gericke had the courage to produce the symphony in 1899 the music excited hot discussion. Some thought it morbid; some complained of its "ugliness"; others found it dull. One of the subscribers to the concerts from the beginning objected to the symphony on the ground that it was "immoral" and asked plaintively if something could not be done to prevent the performance of such "French" works. Nevertheless there was another performance that year; there were two in 1905, one in 1910, one in 1911, and when a benefit concert was arranged for Mr. Gericke the symphony was this once despised one by Franck.

Yesterday the performance, a glorious one, was enthusiastically applauded. Mr. Gericke's reading in past years was conspicuous for clarity and sense of proportion, and the performances were euphonious; but never did this music seem so profoundly emotional, so nobly eloquent, as it did yesterday. To dilate upon the masterly structure of the work or to point out strikingly pathetic or sublime pages would be a tardy and ridiculous discovery. This music of Franck is now acknowledged to be one of the greatest works in symphonic literature. There is a breadth of treatment, a contrapuntal skill, an incomparable development of the cyclic principle, that alone would give it high rank; but the musical thoughts themselves, the expression of emotion, the tender and ineffable beauty of the "song" themes, the outpourings of heroic faith—these make the symphony unique.

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This concerto is more a chamber-work than a piece for a great hall. The piano part often suggests a part for violin and is more suited to the genius of that instrument. Only in the second movement is there opportunity for judging the acquirements and the musical disposition of a pianist, and this opportunity is slight and fleeting. Much of the time in the first movement and in the finale the pianist's part goes with that of the first violins. This second movement, a Largo, has a quiet, contemplative beauty. It is music that is subjective, intimate. Miss Deyo, an American, who has played with success in Berlin, Leipsic and London, and this season with the Symphony Orchestra in out-of-town concerts, has a truly musical nature. In the Largo she desplayed an agreeable touch and fine taste; in the other movements there was the necessary rhythmic feeling. As she will soon give a recital and play compositions that should fully reveal her qualities, a more definite criticism may be deferred till then.

Six of the eight movements of the Serenade composed by Mozart for the wedding festivities of Elisabeth Haffner of Salzburg were performed. The greatest number of movements previously played here was five. Is the theory advanced by Messrs. Wyzewa and de Saint-Foix that Mozart swelled the Serenade by interpolating three movements of a little violin concerto, written a few days before, well-founded? They at least furnish variety. Flesh and blood in these days could hardly endure the whole Serenade, yet some yesterday were disappointed to find the [illegible]

[90]

Throughout the [illegible] symphony one can sense the surety of the composer. He is [illegible] struggling on like a poor after-dinner speaker, who goes on interminably because he cannot find a successful place to stop, but he delivers his message clearly and intelligibly, and with just the right proportion of emotion and intellectuality. The final movement is comparable to the Finale of Brahms' C minor symphony in its summing up of preceding material, and better than that work in its sense of Victory after struggle.

The second movement is somewhat dwarfed by the great power of the first and last movements, but here the delicate theme upon the English horn (finely played, too) deserves mention, and also the work of the French horn in the first two movements. Altogether this is a symphony that one cannot hear too often; each repetition seems to show forth new beauties even to the musician, and much more to the layman. There was much applause at the end of the work, the conductor was twice recalled, and the orchestra forced to rise in acknowledgment of the enthusiasm.

Bach's concerto for piano and strings was given for the first time in these concerts. It gave no great display of virtuosity to the soloist, in the modern sense, yet it had its difficulties too. There is a beautiful serenity in the ensemble work of Bach, when there was no attempt made to read more into it than the composer meant. Miss Ruth Deyo made an excellent impression both by her performance and her attractive stage presence. She played in an unaffected and very musicianly manner, with good attention to the ensemble, and conductor and soloist did not engage in a tug-of-war, as was recently done. The mysterious movement without a tempo mark was taken as an allegretto, a little quicker than what Handel would have called "a tempo ordinario," which was about right.

The first movement was much the best in this work, the short Largo and final Presto falling off greatly in interest. But Miss Deyo's conscientious work aroused much enthusiasm and she was heartily recalled again and again.

Mozart's Serenade (the "Haffner"—the origin of the name explained in the programme-book) brought the sedate proceedings to an end. Therefore there was no admixture of modern music—Franck belongs to the classics—in this concert. Perhaps Dr. Muck is insisting too strongly upon Mozart in recent programmes. An English devotee, some 75 years ago, wrote: "There is nothing perfect under the sun, except the compositions of Mozart," but we doubt if any modern auditors can share this extreme enthusiasm. With us the Mozart symphonies do not wear as well as those of Haydn, and his lesser instrumental works are still less perennial.

A Serenade, in the olden days, was a less ambitious, less developed Suite. So that in such a work very simple orchestration and briefly stated musical thoughts go hand in hand. After the intellectual feast that had preceded the auditor craved a little excitement. He did not get it. If there was any frenzy in the Mozart Serenade it escaped our notice. One felt somewhat as one does in church at—"Twelfthly, my dear brethren, ——"

Yet there were beauties of thought and especially of instrumental execution too, in this music of Miss Haffner's wedding. Perhaps with a Salzburger banquet conjoined it might have been quite enjoyable. But given without the spread it was a trifle tepid and the concert seemed a little too orthodox.

BOSTON GLOBE—

JANUARY 3.

FRANCK'S SYMPHONY.

Noble Work Given Fitting Interpretation.

Miss Deyo Displays No Particular Distinction as Soloist.

The 11th Symphony rehearsal took place yesterday afternoon. Dr Muck conducted. The soloist was Miss Ruth Deyo. The program was as follows:

Franck........Symphony in D minor
J S Bach....Piano concerto in F minor
Mozart..Serenade in D major, Haffner

Cesar Franck's noble symphony and the inspired playing of it by Dr Muck and the orchestra were the features of the afternoon. Like Beethoven's choral symphony, certain pages from "Tristan and Isolde", as the prelude, the love music of the second act and of Isolde's renunciation in the last, like Siegfried's funeral music and certain pages from "The Messiah," this work of the humble Belgian, beloved by his pupils and the few who knew him, should be played with the true festival spirit, with the sincerity of dedication.

Had the concert ended yesterday at the close of the symphony and the audience departed it would have been with the undimmed and glowing impressions of one of the supreme musical experiences which Dr Muck and his players have given their hearers at any time. It was an hour in which men performing upon instruments of substance and reality were enabled to call up the illusion of spiritual things; to convey and recreate the lofty beauty of this music, as the composer in the quiet of his dreams may have heard the stars sing its themes together. There was the undaunted impulse of a simple, adoring, rejoicing heart, one filled with the sunlight of the heavens, one not devoid of the comfort of hope in unfathomable mystery or in blessed melancholy. Whoever could forget the haunting lovliness of the opening measures of plucked strings and the song of the English horn in the slow movement?

These pages reflect the winged aspiration and the serenity in repose of a soul which had communed with some less sordid and troubled world than ours. It is essentially music of the innermost recesses of the soul and to each hearer it may discover its own truth. Never more than yesterday was it apparent how great could be the sacrilege should profane hands uncover it or how little the written symbols upon the paper contain and expose its wealth of beauty.

behest of a penetrating mind of fine sensibility and reverence. The fluid, splendidly proportioned, imaginatively and logically developed structure of the symphony ever will be a model for the analyst, nor will it be less majestic in such a performance, but here is music which transcends the gross and earthly, which is a greater service.

Notwithstanding her generous applause it scarcely could be to her playing that Miss Deyo attributed her appearance. She was not called upon to expose all of her gifts in the first movement, but the melody in the piano of the second had not proceeded far before she disclosed her lack of nuance, her inability to sing a phrase broadly and with dignity or to impart any quality of distinction to her style. It was ordinary playing not associated with soloists with the Boston Symphony Orchestra.

Mozart's serenade was composed for the wedding of a daughter of a wealthy patron of the young composer, a successful merchant and prominent citizen. The opening allegro with its characteristic Mozartean flourishes and formulas, which might have enlivened the wit at the marriage feast, is not unlike otherwise composed to order for an occasion. But the three movements which follow, beside exploiting the gifts of the first violin, both in tonal embroidery and in sustained song—admirably reproduced by Mr Witek yesterday—bring forward some writing in Mozart's finest vein, graceful, fertile in ideas, and dressed in the elegance of style that characterizes him. The final andante and adagio are less ingratiating. Dr Muck played the pieces with a light and facile touch, unfailing clarity and precision. There will be no concerts next week.

OSTON POST,

NUARY 3, 1914

SYMPHONY OF FRANCK PERFORMED

Grandeur of Work Made Compelling by Dr. Muck

BY OLIN DOWNES

In this city, at least, the great symphony of Cesar Franck had never stood out in such compelling grandeur as when performed by Dr. Muck and his men yesterday afternoon at the public rehearsal of the Boston Symphony Orchestra in Symphony Hall. The work stands alone in symphonic literature. The heroic outlines, the dark coloring and the mystical aspiration of the music tower up like a Gothic cathedral in an age of scepticism and inquiry. And the symphony is built on bases that are as the foundations of the universe. Franck, pure in his faith, in the midst of Paris of the late 19th century, produced this marvel of genius.

NOBILITY EMPHASIZED

Not only in certain features of construction is this symphony unique. There is a wonderful union of the most sensitive feeling, feeling so subjectively expressed that not even the music of Robert Schumann carries a more intimate appeal, and a greatness of architecture, a virile and dramatic manner that is only paralleled among the masterpieces of symphonic composition. Tender, mythical, personal as he always is, Franck rises on the wings of his form, his cathedral of tone, until on a height he speaks as a prophet for all humanity. He could have inscribed on his title page, without sacriligiousness, a line from his beloved beatitudes, "Blessed are the meek, for they shall inherit the earth."

It was the beauty and the strength of the architecture, and the soaring nobility of the thought, that were especially emphasized by Dr. Muck yesterday. Some might have differed a little with his choice of tempi in the first movement. The pontifical majesty of the passage where the theme of the introduction is handled in a canonic manner by the brass could well have been taken a trifle slower. Some would have said also, that the main body of the movement could have gone a trifle faster, which would have been directly foreign to Dr. Muck's conception. And a faster pace would have been foreign to the breadth and the richness of the music. No symphonist ever achieved a more remarkable blend of the best characteristics of classic and modern music than Franck in this symphony, and Dr. Muck justly emphasized more than any conductor before him the classic qualities of the ground scheme of the work. Never had each section and each movement so cohered. The music was welded together so that it was entirely indivisible, from the first measure to the last.

Freedom of Tone Poem

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Dramatic in Extreme

And how dramatic is the recurrence of these themes! Take the powerful phrase that opens and closes most mightily the first movement, and its reappearance at the end of the finale. It is whispered, first by woodwind instruments, then by string, over chords deeper than ever plummet sounded, chords peculiarly spaced and employed in a manner that has little precedent save in certain scores of Beethoven. Then, over a mysterious swinging bass the horns call tenderly, and the harp enters, and this theme, now a summons from the sky, is borne up on waves of tone, is answered by another theme of the first movement, and is finally lost in the triumphant fanfares that bring the movement to an end. It is as though the sky had opened, and the seraphim and the cherubim were seen on high. It has been said that the genius of Franck was not dramatic. As a matter of fact, there are hardly any passages in symphonic literature so dramatic as the first and last movements of this symphony. Contrasted are the strange whisperings of the middle movement—a movement which includes some of the tenderest music known to man, and a series of variations of singular and engrossing originality. And then the instrumentation! What composer developed an orchestral style more characteristic of his ideas? Franck's symphony, with its splendid basses and its sombre coloring, is like a great organ. Nor is the music without its touch of gorgeous pomp and ceremonial.

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The symphony is now familiar and one of the most admired compositions of the orchestral repertoire, although it is but ten years since Mr. Gericke introduced the work in Boston, and every reviewer and the great majority of hearers were then merely puzzled by its strange coloring and the striking originality of the harmonic scheme. Of all things, music is consumed quickest in the heat of its own flame; yet it is reasonable to believe that this masterwork of Franck's will be heard with the few masterpieces of each period that remain to interest and move future generations.

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MONITOR, BOSTON

JANUARY 3,

Karl Muck and His Men Interpret Orchestral Piece by Master of Late Nineteenth Century French Group of Composers

MISS DEYO SOLOIST

Presenting Cesar Franck's symphony in D minor as its principal number, and introducing to the Boston public an American pianist, Miss Ruth Deyo, as soloist in a Bach concerto new to the repertory, the Symphony orchestra gave its eleventh public rehearsal on Friday afternoon to much applause. The program was as follows: Symphony in D minor, Franck; concerto in F minor for piano and strings, Bach; "Haliner" serenade in D major, Mozart.

One of the sincerest epochs in symphonic music was that in which Franck, Brahms and Tschaikowsky wrote. These composers were conscious of having in their possession vast resources of tone color unknown to their predecessors; they were aware of having at their command orchestras of ability for combining tones and for interweaving themes far surpassing that of the Beethoven, Mendelssohn and Schumann orchestras. They knew, too, that their public was more receptive to detailed musical statement and argument than the public of any preceding period. Yet with all their opportunities for reckless expenditure of color, with all their freedom to start symphonic music on a period of ornate, diffuse and wasteful thematic expression, they clung to the simple formulas of the classic masters.

The interest of the symphonies of these representatives of French, German and Russian musical thinking lies perhaps in the conflict between resources and form which they had to decide. The one who gave his conscience the most latitude and who allowed color some advantage over form was Tschaikowsky. The result was to his benefit; for in his masterpiece, the "Pathetic" symphony, he produced a work which his epoch accepted as its truest orchestral document. The composer who tethered his conscience the shortest was Franck. The result to him was not the enthusiastic approval of his contemporaries, but the growing approval of aftertime. His work is now a vital document of his period, not because giving an accurate external picture of it, like the Tschaikowsky piece, but because of telling its unattained aspiration. Putting the Brahms, Tschaikowsky and Franck symphonies beside the Beethoven nine for comparison, we might say that Brahms with his C minor parallels the third symphony of Beethoven, Tschaikowsky with his "Pathetic" parallels the fifth and Franck with his D minor, the ninth.

The great Brahms symphony, like Beethoven's "Eroica," yields up its meaning to those who study it closely. It surrenders to earnest intellectual scrutiny. There is much that is sublime about it, but there is little that is prophetic. Tschaikowsky's "Pathetic" and Beethoven's fifth are pictures of the times of their writers, as veritable portrayals of late nineteenth Muscovite and early nineteenth century Viennese society as if novelists had penned them. But the Franck symphony is neither a merely intellectual nor a pictorial type. Its appeal is not to the academic or to the social in us. Its hold on our imaginations is like that of Beethoven's choral symphony. It is music that describes its day, yet looks forward.

Such a work is a problem in interpretation for the most gifted conductor. It is sure to be interesting to hear, however, under almost any kind of reading that is at all sympathetic. Even if some listeners of Friday think that Dr. Muck brought only a musician's admiration and a thorough drill-caster's preparation to the performance of the composition, they must admit that it made a selection of extraordinary interest on the program. Dr. Muck is always so interesting in a symphony having a touch of humor in it, that we are likely to get into the habit of waiting for the passage of comedy or of satire to come; and when, as in the Franck piece, no scherzo develops, we may easily make the mistake of blaming him instead of the composer.

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* * *

TRANSCRIPT,

JANUARY 3,

THE SYMPHONY CONCERT

FRANCK, MOZART AGAIN AND A TINY CONCERTO

Miss Deyo Comes and Goes Discreetly in Its Solo Part—Mozart's Serenade as It Was and Is—To Crown the Concert, Franck's Master Symphony

FRANCK'S symphony began Dr. Muck's programme yesterday afternoon; Mozart's "Haffner Serenade," six of its eight divisions long ended. Between symphony and suite Miss Ruth Deyo played the solo part in a little concerto by Bach for pianoforte and strings, heard in public probably for the first time in America. In all probability it is a transcription of one of Bach's violin concertos; beyon any doubt it is of his small and routine music. It is barely interesting and it is hardly amusing in the good French sense of the word. It runs in three short movements; the pace is quick; and the whole piece requires barely fifteen minutes for performance. At first the piano is merely fused with the strings and has no individuality of its own; in the slow movement it sings in small-voiced and gently melancholy song; in the finale, again, it becomes scarcely more than another and ornamenting instrument in the little orchestra. Throughout it is elementary and undistinguished music. Miss Deyo played the new part, where it could be separated from the rest of the music, intelligently, discreetly and skilfully. She did not try to make it sound as anything but the simple, running, clear-voiced music that it was; in the slow movement she brought to it a pleasant delicacy of touch and an amiable feeling for its little song. But she did more with the music than a hundred pianists could and should do. The audiences listened contentedly and applauded politely. In a quarter of an hour concerto and pianist had come and gone.

A stranger in the audience would probably have wondered why both were included in a Symphony Concert and being informed, might have wondered yet more why they had made their little and whirling eddy in the musico-social life of this town. He might have heard how Miss Deyo has ardent champions that have shed their august praise upon her and striven womanfully but not always tactfully to advance her fortunes. He might have heard how others, resenting these proceduresand various circumstance that attended them were prepared to draw doughty swords in defence of the Symphony Concerts from musico-social influences. He might have heard gossip and rumor, to surfeit, and he must surely have smiled and smiled again at the outcome. There was not the smallest occasion for the drawing of the doughty swords; there was no more for the sounding of the august praises. A little concerto fifteen minutes long; a skilful, intelligent and sensitive playing of the little piano part in it; and scarcely one the wiser for it about Miss Deyo's real qualities as a pianist. It would be absurd to judge her a quarter of an hour at the Symphony Concerts; and as absurd to make a momentous event of it. Dr. Muck, as Mme. Bahr-Mildenburg used to say at Baireuth, is an artiste man.

As Bach's concerto was intrinsically chamber music, so was the suite that Mozart wrote for the Haffner wedding intrinsically household music that bears only a little better translation out of its place and time. The burghers of Salgburg, in the eighteenth century,, of whom the rich and patronizing Haffner was one, liked long festivities and counted music one of the sources of pleasure to be distributed through them. They commissioned serenades, of their favorite and obligated composers, and the composers wrote them lengthily and in many divisions. Thus could the music be spread over the whole afternoon; and thus could serve as accompaniment and intermezzo to feasting—also lengthy in burgher households—to little ceremonies and even to languid talk. Possibly the composers suspected that their audiences would not listen very closely to it; possibly they wrote it half-consciously as a part of the background, like the tapestried stuff and the garlanded flowers, for the festivity. When the guests listened, they were pleased at what they caught and perhaps bade the composer to their table, the rest passed unheeded. There was once an incorrigible English "précieux" who had a little orchestra play bits of this same "Haffner Serenade," between paragraph while he read aloud Pater's description of such burghers life in [illegible] the old wainscoted and [illegible] ected as the

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From EVG. STAR
Address: Baltimore, Md.
Da
DEC 27 1913

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Teresa Carreno, the greatest of women pianists, will be the soloist at the third Boston Symphony Orchestra concert to be given in the Lyric Theater Wednesday evening, January 7. She will play the Emperor Concerto of Beethoven.

As the last concert was classical Dr. Muck has made the third program modern in content. He will play the splendid second symphony of the Russian Sergei Rachmaninoff.

Est , 1884

From SUN
Address: Baltimore, Md.
Date DEC 28 1913

CARRENO, SOLOIST, AT NEXT SYMPHONY

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Esta 884

From PRESS
Address: Philadelphia, Pa.
Date

Terisa Carreno, the eminent pianist, will be the soloist at the second recital given in the series of the Y. M. H. A. season at Witherspoon Hall on Saturday evening, January 3. The magic of Carreno's art has awakened deep emotions in young, middle-aged and in the elderly music lovers. As a pianist, she is without a peer among the players of her own sex, and when compared to the players of the sterner sex she loses nothing, for, behold what Carreno does! Her playing has sure technique, none surer; a tone of velvety, bell-like beauty, and when it comes to delivery, it matters not what the composition may be, her art transcends all, and every listener is thrilled.

* * *

The third concert of the Boston Symphony Orchestra, which will be given in the Academy of Music Monday evening, January 5, will present as soloist Madame Teresa Carreno, who to-day, as for thirty years past, is the greatest of women pianists and one of the really great pianists of the world.

In accordance with Dr. Muck's general scheme of alternating his programs this concert will be strictly classical. There will be two symphonies, one by Haydn and one by Mozart and Madame Carreno will play the Beethoven "Emperor" Concerto.

* * *

Esta 1884

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Establis 1884

From STANDARD UNION
Address: Brooklyn, N. Y.
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At the request of many of the subscribers of the Boston Symphony concerts in this city Dr. Karl Muck has made a purely classical programme for the third concert which will be given Friday evening, Jan. 9, at the Academy of Music. It is a programme for unusual beauty, comprising Haydn's "Surprise" symphony, Mozart's concerto for flute and harp, Handel's concerto for strings and two wind choirs and Beethoven's first symphony. The soloists will be Andre Maquarre, flute, and Alfred Holy, harp. In the Handel concerto the solo players will be Mr. Witek, violin; Messrs. Longy and Mueller, oboes, and Messrs. Wendler and Jaennicke, horns.

Establisl

MONITOR, BOSTON

JANUARY 3,

Karl Muck and His Men Interpret Orchestral Piece by Master of Late Nineteenth Century French Group of Composers

MISS DEYO SOLOIST

Presenting Cesar Franck's symphony in D minor as its principal number, and introducing to the Boston public an American pianist, Miss Ruth Deyo, as soloist in a Bach concerto new to the repertory, the Symphony orchestra gave its eleventh public rehearsal on Friday afternoon to much applause. The program was as follows: Symphony in D minor, Franck; concerto in F minor for piano and strings, Bach; "Haliner" serenade in D major, Mozart.

One of the sincerest epochs in symphonic music was that in which Franck, Brahms and Tschaikowsky wrote. These composers were conscious of having in their possession vast resources of tone color unknown to their predecessors; they were aware of having at their command orchestras of ability for combining tones and for interweaving themes far surpassing that of the Beethoven, Mendelssohn and Schumann orchestras. They knew, too, that their public was more receptive to detailed musical statement and argument than the public of any preceding period. Yet with all their opportunities for reckless expenditure of color, with all their freedom to start symphonic music on a period of ornate, diffuse and wasteful thematic expression, they clung to the simple formulas of the classic masters.

The interest of the symphonies of these representatives of French, German and Russian musical thinking lies perhaps in the conflict between resources and form which they had to decide. The one who gave his conscience the most latitude and who allowed color some advantage over form was Tschaikowsky. The result was to his benefit; for in his masterpiece, the "Pathetic" symphony, he produced a work which his epoch accepted as its truest orchestral document. The composer who tethered his conscience the shortest was Franck. The result to him was not the enthusiastic approval of his contemporaries, but the growing approval of aftertime. His work is now a vital document of his period, not because giving an accurate external picture of it, like the Tschaikowsky piece, but because of telling its unattained aspiration. Putting the Brahms, Tschaikowsky and Franck symphonies beside the Beethoven nine for comparison, we might say that Brahms with his C minor parallels the third symphony of Beethoven, Tschaikowsky with his "Pathetic" parallels the fifth and Franck with his D minor, the ninth.

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Such a work is a problem in interpretation for the most gifted conductor. It is sure to be interesting to hear, however, under almost any kind of reading that is at all sympathetic. Even if some listeners of Friday think that Dr. Muck brought only a musician's admiration and a thorough drill-caster's preparation to the performance of the composition, they must admit that it made a selection of extraordinary interest on the program. Dr. Muck is always so interesting in a symphony having a touch of humor in it, that we are likely to get into the habit of waiting for the passage of comedy or of satire to come; and when, as in the Franck piece, no scherzo develops, we may easily make the mistake of blaming him instead of the composer.

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A stranger in the audience would probably have wondered why both were included in a Symphony Concert and being informed, might have wondered yet more why they had made their little and whirling eddy in the musico-social life of this town. He might have heard how Miss Deyo has ardent champions that have shed their august praise upon her and striven womanfully but not always tactfully to advance her fortunes. He might have heard how others, resenting these proceduresand various circumstance that attended them were prepared to draw doughty swords in defence of the Symphony Concerts from musico-social influences. He might have heard gossip and rumor, to surfeit, and he must surely have smiled and smiled again at the outcome. There was not the smallest occasion for the drawing of the doughty swords; there was no more for the sounding of the august praises. A little concerto fifteen minutes long; a skilful, intelligent and sensitive playing of the little piano part in it; and scarcely one the wiser for it about Miss Deyo's real qualities as a pianist. It would be absurd to judge her a quarter of an hour at the Symphony Concerts; and as absurd to make a momentous event of it. Dr. Muck, as Mme. Bahr-Mildenburg used to say at Baireuth, is an artiste man.

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Address: Baltimore, Md.

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From SUN

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From PRESS

Address: Philadelphia, Pa.

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Esta 1884

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From PUBLIC LEDGER

Address Philadelphia

Date

Establis 884

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Address: Brooklyn, N. Y.

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Monitor

GLOBE

JANUARY 11.

Beatrice Harrison, Cellist, and Mr Werrenrath in Recital

Miss Beatrice Harrison, the young English cellist, who made such a favorable impression at her first appearance here several weeks ago, will give a joint recital with Reinald Werrenrath, the baritone, at Jordan Hall, Thursday afternoon, at 3. The concert will be given for the benefit of the Tau Beta Beta scholarship fund of Brookline. The program will be as follows:

Adagio et Minuetto ....Haydn-Piatti
Miss Harrison.
(a) O Wusst Ich Doch (Brahms), (b) Lau Der Welt (Grieg), (c) Schlupfwinkel (Frank La Forge, (d) Auf Wachtposten (Hans Hermann), Mr Werrenrath.
Waldesruhe ....Dvorak
Miss Harrison.
(a) Why Does Azure Deck the Sky? (F. Morris Class), (b) Witch Woman (Deems Taylor), (c) Little Gray Home in the West, (d) Little Ringers (Hermann Lohr), Mr Werrenrath.
(a) Adagio (Schumann), (b) Orientale (Cesar Cui), (c) Vito (Popper), Miss Harrison.

Miss Eleanor Spencer, Pianist, In Recital Wednesday Afternoon

Miss Eleanor Spencer, the young American pianist who made a favorable impression at Symphony Hall a few weeks ago when at a few hours' notice she appeared in concert with Mme Rappold, in the absence of Emilio de Gogorza, will give a recital in Jordan Hall Wednesday afternoon at 3 o'clock. She has prepared an interesting program as follows:

Organ fantasie and fugue, G minor. .Bach-Liszt
Rhapsodie, opus 79, No. 2, G minor. . . .Brahms
Two intermezzi, opus 117, Nos. 1 and 2.Brahms
Capriccio, opus 76, No. 2, B minor.....Brahms
Sonate, B minor, opus 58, No. 111; allegro maestoso; scherzo, molto vivace; largo, finale, presto ma non tanto ....Chopin
Etude, G-flat major (octave)..........Chopin
Reverie ....Debussy
Danse Negre ....Cyril Scott
Three etudes, opus 8, Nos. 1, 10, 12. .Scriabine

Harold Bauer, Soloist at the Symphony Concerts

Dr Muck's annual offering of a Bruckner sympony is set for this week when he will play the ninth or "Unfinished" symphony of the great Austrian master. This ninth symphony of Bruckner's has appeared but twice on the Boston programs of the orchestra, in 1904 when Mr Gericke played it and in the Fall of 1907 when Dr Muck performed it. The Bruckner symphony will occupy the first part of the program.

The second part will be devoted to Brahm's concerto for pinaforte in D minor, No. 1, opus 15. The soloist will be Harold Bauer. This cencerto has been played but once at a Symphony concert here, and then by Mr Bauer in the Fall of 1900.

Parker Memorial Hall Sunday Afternoon Concerts

The Sunday afternoon concerts at Parker Memorial Hall, in the South End, will begin their sixth season on Sunday, Jan 11. The concerts are run under the auspices of the South End House and Hale House, two settlements of that part of the city, and are managed by Ordway Tead.

The announcements are as follows: Jan 11, George Harris Jr, tenor, and Hildegarde Lasell, soprano; Jan 18, singers from the Boston Opera House; Jan 25, the American String Quartet; Feb 1, Havrah Hubbard in an "Opera Talk" of "Mme Butterfly," with dramatic reading and piano accompaniment; Feb 8, Felix Fox, pianist, and Leon Van Vliet, cellist; Feb 22, Arthur Foote, the composer, in a talk upon "Early Music in the United States," followed by a recital by Miss Edith Bullard, soprano; March 1, Mrs Marie Sundelius, soprano, and Ella Kalova Ondricek, violinist.

All concerts will commence at 4 o'clock. Tickets for a single concert will be 15 cents; those for the series 75 cents. The concerts will be given in Parker Memorial Hall, 53 Berkeley, corner Appleton sts.

Philharmonic Orchestra.

The second concert of the new Boston Philharmonic Society, Charles Frank conductor, will occur at the St James Theatre at 3 this afternoon. Raymond Allen Simonds, as soloist, will sing "In Native Worth," from Haydn's "Creation," and the "Birth of Dawn," by Leoni. The orchestra's chief number will be a movement from Beethoven's Eroica symphony, and other numbers on the program are Meyerbeer's Coronation March from "The Prophet" overture to "Mignon," Haydn's serenade for string quartet, Luigini's Egyptian ballet and an American sket, "Dort unten im Suden" (Down South).

Cambridge Symphony Concerts.

The fourth Symphony concert in Cambridge will be given at Sanders Theatre next Thursday evening. The soloist will be George Proctor, who will play the little known concerto in C sharp minor of Rimsky-Korsakoff. The symphony will be Franck's in D minor, the performance of which was the sensation of the last Symphony concerts. This will come first on the program. The other numbers will be Mendelssohn's "Sea-Calm and Prosperous Voyage" and Berlioz' "Rob Roy" overture.

Ysaye Next Sunday.

This is almost as much a year of violinists as last season. Kreisler, Thibaud and Elman have already been heard here. Next Sunday afternoon the great Ysaye, who is returning to America for a brief tour, will give his first recital of the season. Last year Ysaye played in Boston a number of times and fully reestablished his favor with the public. He showed that his skill and musicianship are yet transcendent.

This year, as last, he will have the invaluable assistance of Camille Decreus, the accomplished Belgian pianist. Together they will play Faure's Sonata in A major. Mr Ysaye will play two concertos, Mendelssohn's and Wieniawski's, in D major. As Mr Noack of our own orchestra and Mr Kreisler have just played the Mendelssohn Concerto, it will be interesting to see what the great Belgian does with it. He will also play an air by Handel and Saint-Saens' "Havanaise."

Soprano Applauded by Recital Audience for Her Interpretation of Works From German and Old English Repertories

BRAHMS HONORS WON

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Mme. Culp returns with almost the same things to say about herself as formerly, so far as repertory goes. She proved herself a great Brahms singer last season. She still holds her own in the familiar pieces of the Brahms repertory. Perhaps no singer surpasses her as an interpreter of that repertory through pure singing tone. There have been added to her technical equipment certain striking effects, most markworthy among which is the melting of the vocal tone into the piano tone at the conclusion of phrases. This has become a special contrivance in her exclusive control and it will serve her well until other singers get to imitating it.

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[92]

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The Longy Club will give its second concert of chamber music for wind instruments is Jordan Hall Thursday evening, Jan. 22. There will be four numbers, including a Suite by Mr. Andre Maquarre, the first flute of the Symphony Orchestra. The work is for flute, oboe, two clarinets and two bassoons. The other numbers will be by Flament, d'Indy and Dvorak.

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Mr. Alexander Bloch, violinist, will give a recital in Jordan Hall Wednesday afternoon, Jan. 21, at 3 o'clock. His programme will include Handel's Sonata in E Major; Vitali's Chaconne for violin and organ, and two groups of short pieces.

[illegible]NDAY GLOBE

JANUARY 11.

Beatrice Harrison, Cellist, and Mr Werrenrath in Recital

Miss Beatrice Harrison, the young English cellist, who made such a favorable impression at her first appearance here several weeks ago, will give a joint recital with Reinald Werrenrath, the baritone, at Jordan Hall, Thursday afternoon, at 3. The concert will be given for the benefit of the Tau Beta Beta scholarship fund of Brookline.

The program will be as follows:

Adagio et Minuetto ....Haydn-Piatti
Miss Harrison.
(a) O Wusst Ich Doch (Brahms), (b) Lauf Der Welt (Grieg), (c) Schlupfwinkel (Frank La Forge, (d) Auf Wachtposten (Hans Hermann), Mr Werrenrath.
Waldesruhe ....Dvorak
Miss Harrison.
(a) Why Does Azure Deck the Sky? (F. Morris Class), (b) Witch Woman (Deems Taylor), (c) Little Gray Home in the West, (d) Little Ringers (Hermann Lohr), Mr Werrenrath.
(a) Adagio (Schumann), (b) Orientale (Cesar Cui), (c) Vito (Popper), Miss Harrison.

Miss Eleanor Spencer, Pianist, In Recital Wednesday Afternoon

Miss Eleanor Spencer, the young American pianist who made a favorable impression at Symphony Hall a few weeks ago when at a few hours' notice she appeared in concert with Mme Rappold, in the absence of Emilio de Gogorza, will give a recital in Jordan Hall Wednesday afternoon at 3 o'clock. She has prepared an interesting program as follows:

Organ fantasie and fugue, G minor..Bach-Liszt
Rhapsodie, opus 79, No. 2, G minor....Brahms
Two intermezzi, opus 117, Nos. 1 and 2.Brahms
Capriccio, opus 76, No. 2, B minor.....Brahms
Sonate, B minor, opus 58, No. 111; allegro maestoso; scherzo, molto vivace; largo, finale, presto ma non tanto ....Chopin
Etude, G-flat major (octave)..........Chopin
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..................................Cyril Scott
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Harold Bauer, Soloist at the Symphony Concerts

Dr Muck's annual offering of a Bruckner sympony is set for this week when he will play the ninth or "Unfinished" symphony of the great Austrian master. This ninth symphony of Bruckner's has appeared but twice on the Boston programs of the orchestra, in 1904 when Mr Gericke played it and in the Fall of 1907 when Dr Muck performed it. The Bruckner symphony will occupy the first part of the program.

The second part will be devoted to Brahm's concerto for pinaforte in D minor, No. 1, opus 15. The soloist will be Harold Bauer. This cencerto has been played but once at a Symphony concert here, and then by Mr Bauer in the Fall of 1900.

Parker Memorial Hall Sunday Afternoon Concerts

The Sunday afternoon concerts at Parker Memorial Hall, in the South End, will begin their sixth season on Sunday, Jan 11. The concerts are run under the auspices of the South End House and Hale House, two settlements of that part of the city, and are managed by Ordway Tead.

The announcements are as follows: Jan 11, George Harris Jr, tenor, and Hildegarde Lasell, soprano; Jan 18, singers from the Boston Opera House; Jan 25, the American String Quartet; Feb 1, Havrah Hubbard in an "Opera Talk" of "Mme Butterfly," with dramatic reading and piano accompaniment; Feb 8, Felix Fox, pianist, and Leon Van Vliet, cellist; Feb 22, Arthur Foote, the composer, in a talk upon "Early Music in the United States," followed by a recital by Miss Edith Bullard, soprano; March 1, Mrs Marie Sundelius, soprano, and Ella Kalova Ondricek, violinist.

All concerts will commence at 4 o'clock. Tickets for a single concert will be 15 cents; those for the series 75 cents. The concerts will be given in Parker Memorial Hall, 53 Berkeley, corner Appleton sts.

Philharmonic Orchestra.

The second concert of the new Boston Philharmonic Society, Charles Frank conductor, will occur at the St James Theatre at 3 this afternoon. Raymond Allen Simonds, as soloist, will sing "In Native Worth," from Haydn's "Creation," and the "Birth of Dawn," by Leoni. The orchestra's chief number will be a movement from Beethoven's Eroica symphony, and other numbers on the program are Meyerbeer's Coronation March from "The Prophet" overture to "Mignon," Haydn's serenade for string quartet, Luigini's Egyptian ballet and an American sket, "Dort unten im Suden" (Down South).

Cambridge Symphony Concerts.

The fourth Symphony concert in Cambridge will be given at Sanders Theatre next Thursday evening. The soloist will be George Proctor, who will play the little known concerto in C sharp minor of Rimsky-Korsakoff. The symphony will be Franck's in D minor, the performance of which was the sensation of the last Symphony concerts. This will come first on the program. The other numbers will be Mendelssohn's "Sea-Calm and Prosperous Voyage" and Berlioz' "Rob Roy" overture.

Ysaye Next Sunday.

This is almost as much a year of violinists as last season. Kreisler, Thibaud and Elman have already been heard here. Next Sunday afternoon the great Ysaye, who is returning to America for a brief tour, will give his first recital of the season. Last year Ysaye played in Boston a number of times and fully reestablished his favor with the public. He showed that his skill and musicianship are yet transcendent.

This year, as last, he will have the invaluable assistance of Camille Decreus, the accomplished Belgian pianist. Together they will play Faure's Sonata in A major. Mr Ysaye will play two concertos, Mendelssohn's and Wieniawski's, in D major. As Mr Noack of our own orchestra and Mr Kreisler have just played the Mendelssohn Concerto, it will be interesting to see what the great Belgian does with it. He will also play an air by Handel and Saint-Saens' "Havanaise."

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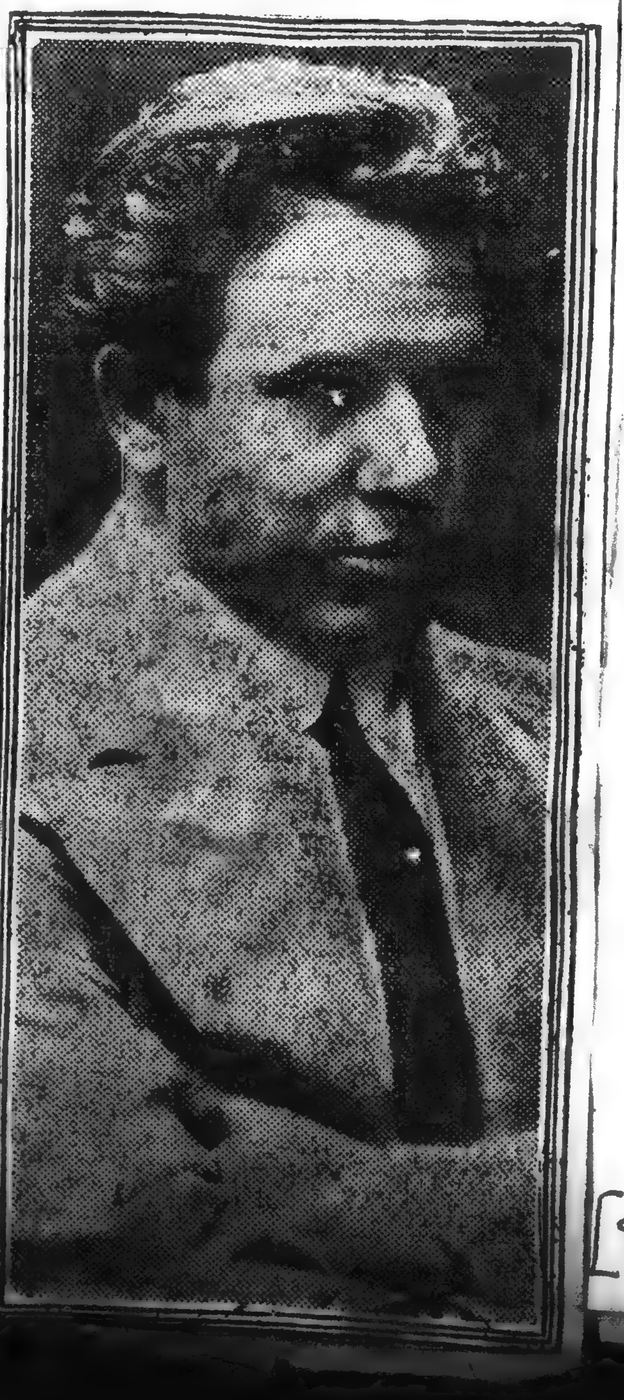

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From AMERICAN
Address: New York City.
Date JAN 11 1914

Establish

CONCERTS and CONCERT GOERS

by CHARLES HENRY MELTZER

TERESA CARREÑO.
JULIA CULP.
BEATRICE HARRISON
EUGENE YSAYE

To-day, to-night and in the we to come, we shall hear other concert "stars," and, wedged betw them, younger and less famous ar ists, at recitals, some of which the themselves have organized.

Of still more interest were— most—the wonderful concerts of t bygone week arranged by Dr. Muc and the great Boston Orchestra. Th attitude of those who had the good fortune to attend the performances he contrasted classic and mod- programmes drawn up by Dr. : would have impressed many ous opera "patrons" as devout e degree of humor. While the nians, on Thursday night, l Haydn and Mozart and Bee- n, one could have heard almost 'overbial pin drop—as one can, ly, in the Salt Lake City nacle. And the attention of dience was as hushed on Sat- afternoon, when our visitors Florent Schmitt's most recent effort and the D Minor Symphony of Cesar Franck.

At the functions of our own Philharmonic and Symphony societies the public, to be sure, is just a trifle less religious in its bearing. But it is decorous and respectful.

From PRESS
Address: New York City.
Date JAN 4 1914

Establi 84

ACADEMY OF MUSIC.

The third Boston Symphony concert, which will be given in the Academy of Music on Friday evening, January 9, Dr. Karl Muck, conductor, has arranged a programme entirely classical and one which contains many delights. The programme contains two short symphonies, and two concertos. The first number will be Haydn's Symphony in G major, No. 6, called the Paukenschlag," or "Surprise" Symphony. This is one of the most delightful works of "Papa" Haydn. This will be followed by Mozart's Concerto for flute and harp, Mr. Maquarre playing the solo flute and Alfred Holy the solo harp.

This will be Brooklyn's first opportunity to hear Mr. Holy, who is generally acknowledged to be one of the greatest harpists of the world.

The second half of the programme will be devoted to Handel's fascinating Concerto for strings and two wind chours. The solo instruments in this will be Mr. Witek, violin; Messrs. Longy and Mueller, oboes; and Mr. Wendler and Jaennicke, horns. The final number will be the Symphony in C major by Beethoven.

From HERALD
Address: New York City
Date JAN 9 1914

Establi

DR. MUCK'S MEN PLAY DELIGHTFULLY

Boston Orchestra Gives Charming Concert Without Soloists or Other Distractions.

There was nothing in last night's concert of the Boston Symphony Orchestra, under Dr. Karl Muck's able direction, in Carnegie Hall, to attract interest except music loved for its own sake. No soloist, no novelty, nothing unusual or designed for effect was present to mar or detract from the enjoyment of the playing of the orchestra. The programme was severely classical, being devoted to the music of three composers, Haydn, Mozart and Beethoven.

Many concertgoers have not yet come to like the modern music which is gradually putting Haydn and Mozart, although hardly Beethoven, in the background so far as frequency of hearing is concerned, if not in actual popularity. To these such a concert as that presented by Dr. Muck last night is like an oasis in a desert, and even to the followers of modern music the music of old masters, when played as the Boston Symphony plays it, cannot be replaced by Strauss, Reger or Debussy.

The Haydn number was his symphony in D major and it was played with precision. One of the most interesting of Mozart's symphonies is the one in E flat major, and it was heard last night. There were many things to enjoy in Dr. Muck's reading and in the playing of the men, but in the andante movement the string section furnished the most beautiful work of the performance.

Beethoven's First Symphony is so rarely heard that it can almost be classed as a novelty, and as such it is well worth hearing. It cannot be said it gave the pleasure last night that the Seventh did earlier in the season when presented by the same orchestra, but it is Beethoven, nevertheless, and it was played with the same care and finished elegance that have marked the playing of the greater works of the same composer by the same orchestra.

From SUN
Address: New York City.
Date JAN 9 1914

Est 884

NEW YORK, January 8.

CRASHING DISSONANCES.

Are They Only Fashionable or Really Enjoyed?

TO THE EDITOR OF THE SUN—*Sir:* Do people really love the crashing dissonances of a hundred instruments of various kinds in such productions as the symphony in E minor by Rachmaninoff, as recently given by the Boston Symphony Orchestra, or do they simply go there because it is the thing to do?

The playing must have been perfect, to judge by the rhythmic precision of motions made by the performers. But I sat in the first row from the orchestra, and about all that I could get out of it was a confused blare of sounds without a meaning.

As I gazed and tried to catch the melodies and to understand it all, it seemed to me that the whole orchestra was one huge automaton actuated in some way by machinery below the stage, and through my eyes I became hypnotized by the machinelike motion of the arms of the violinists going back and forth, and the fingering and sawing of the bass viols and cellos, and I seemed to fall into a sort of trance or daze, when crash would come a terrific volume of indistinguishable sounds and almost cause me to collapse. Whether others got such an impression I know not, but I assure you that, with the smell of sperm oil coming up through the ventilation screens at the front of the stage to make the thing more real, one could hardly escape the idea that this whole affair was some great mechanical contrivance for hypnotizing the audience with a complicated scheme of mechanical motion driven by some tremendous engine whose squeakings and wheezings and crashings were synchronously adjusted thereto.

With the subsequent renderings of Mozart and Mendelssohn it seemed entirely different, beautiful, in fact. But Rachmaninoff! No more for me.

EMILE PICKHARDT.
ISLINGTON, Mass., January 6.

New York's Greatness and Sadness.

From AMERICAN
Address: New York City.
Date JAN 11 1914
Establish

CONCERTS and CONCERT GOERS

by CHARLES HENRY MELTZER

MME. JULIA CULP.
TERESA CARRENO.
BEATRICE HARRISON
EUGENE YSAYE

To-day, to-nigh and in the w to come, we sh l hear other co cert "stars," an , wedged betw them, younger nd less famous ar- ists, at recitals, some of which the themselves have organized.

Of still more interest were— most—the wonderful concerts of t bygone week arranged by Dr. Muc nd the great Boston Orchestra. Th attitude of those who had the good fortune to attend the performances of the contrasted classic and modern programmes drawn up by Dr. Muck would have impressed many frivolous opera "patrons" as devout to the degree of humor. While the Bostonians, on Thursday night, played Haydn and Mozart and Beethoven, one could have heard almost the proverbial pin drop—as one can, literally, in the Salt Lake City Tabernacle. And the attention of the audience was as hushed on Saturday afternoon, when our visitors played Florent Schmitt's most recent effort and the D Minor Symphony of Cesar Franck.

At the functions of our own Philharmonic and Symphony societies the public, to be ure, is just a trifle less religious in ts bearing. But it decorous and respectful.

From PRESS
Address: New York City.
Date JAN 4 1914
Establi

ACADEMY OF MUSIC.

The third Boston Symphony concert, which will be given in the Academy of Music on Friday evening, January 9, Dr. Karl Muck, conductor, has arranged a programme entirely classical and one which contains many delights. 84 The programme contains two short symphonies, and two concertos. The first number will be Haydn's Symphony in G major, No. 6, called the Paukenschlag," or "Surprise" Symphony. This is one of the most delightful works of "Papa" Haydn. This will be followed by Mozart's Concerto for flute and harp, Mr. Maquarre playing the solo flute and Alfred Holy the solo harp.

This will be Brooklyn's first opportunity to hear Mr. Holy, who is generally acknowledged to be one of the greatest harpists of the world.

The second half of the programme will be devoted to Handel's fascinating Concerto for strings and two wind chours. The solo instruments in this will be Mr. Witek, violin; Messrs. Longy and Mueller, oboes; and Mr. Wendler and Jaennicke, horns. The final number will be the Symphony in C major by Beethoven.

From HERALD
Address: New York City
Date JAN 9 1914
Establi

DR. MUCK'S MEN PLAY DELIGHTFULLY

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From PRESS
Address: New York City.
Date JAN 9 - 1914
Establish

PACKED HOUSE FOR BOSTON SYMPHONY

Soloists Dispensed with in Carnegie Hall Concert.

DR. CARL MUCK NOT IN HIS BEST MOOD

Has Trouble Hushing Conversation of Restless Hearers. Programme Classic.

How little the Boston Symphony Orchestra needs the assistance of soloists which almost every other organization of the kind in America must have in order to stimulate the interest of the public and benefit the box office was shown once more last night in Carnegie Hall when the famous aggregation of virtuosi and their distinguished leader, Dr. Carl Muck, played to a capacity house, though they had dispensed with all stellar glory except their own.

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However, the buzz of voices between movements must have been exceedingly disconcerting to Dr. Muck's nerves. He had no little trouble in hushing the noise whenever the proper time for silence had come. In fact on one occasion he was induced to turn a frowning face toward the restless audience; on another to gaze reprovingly at a woman in the first tier of boxes who was indulging her conversational inclinations very audibly.

MAX SMITH.

From SUN
Address: New York City.
Date JAN 9 1914
Esta 884

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In putting forward these three compositions Dr. Muck certainly paid a tribute of high honor to the trend and taste of New York city's musical public. Three classic symphonies, pure and simple, at one hearing unite in forming a mould in concert literature chaste indeed in its form, and one seldom ventured in the giving.

The interest attending their performance was large. The familiar and flattering conditions that prevail at the concerts given here by the Bostonian band were again evidenced in full force.

Perhaps the best general summary of the evening's proceedings can be made at once through remarks quoted in the programme notes by Philip Hale, which Hadyn entered in his diary in 1795, after attending a London concert at which, among other works of his, the second symphony in D major had had its first performance. He wrote: "The hall was filled with a picked audience. The whole company was delighted."

To enter into any detailed mention of the programme is unnecessary. Its three numbers are well known to all students and lovers of symphonic masterpieces. The discussion of so-called "readings" of such enterprises is a time worn subject. This state of affairs will no doubt continue to exist just so long as there are conductors to infuse their own personal note of understanding into the renderings of scores.

Under Dr. Muck's guidance the orchestra's playing of the music presented was a cause for unceasing admiration. Each composer was interpreted with a fine understanding of his individual style on the [illegible]

From STAATSZEITUNG
Address: New York City.
Date JAN 9 1914
Es 1884

barel.“

Boſtoner Symphonie-Konzert.

Haydn, Mozart und Beethoven, dazu noch des Altmeiſters Erſte Symphonie, und kein Soliſt dazu! Das geſtrige Abendkonzert der Boſtoner mußte demnach alle Freunde ernſter Kunſt anziehen, und die Snobs abſchrecken. Umſo erfreulicher, daß Carnegie Hall auch geſtern nicht das kleinſte Plätzchen frei hatte, und daß die Befriedigung des Publikums ungemein freundliche Formen annahm.

Leicht hatte Dr. Muck es dem Publikum nicht gemacht; nicht als ob er es allzuſehr mit ſchwerer Koſt beladen hätte, — ganz im Gegentheil, es war alles zu ſehr in einem und demſelben Gefühlskreis gehalten, wodurch die Veranſtaltung einer gelegentlichen Monotonie nicht zu entbehren ſchien. Haydn, Mozart und dazu ein Beethoven, da der Größte der Großen, wenn man etwa das ſchäumende, kräftige Menuett ausnimmt, noch gänzlich in den Spuren ſeiner großen Vorgänger wandelte. Das ſchloß jede Kontraſtwirkung, jede kräftigere Note, Effekte, auf welche ein Programm ja nicht verzichten darf, vollſtändig aus. Dr. Muck iſt nicht immer glücklich im Programmachen, und geſtern gab er einen eklatanten Beweis dafür.

Allerdings machte der Dirigent und ſein Orcheſter, das ſich geſtern wieder von ſeiner herrlichſten Seite zeigte, durch die Ausführung der einzelnen Werke die Grundfehler des Aufbaus ſtark wett. In Haydn's funkelnder, geiſtvoller D-Dur-Symphonie (Breitkopf & Härtel No. 2) entzückten der wunderſam glänzende Ton, das feingliedrige Muſiziren und die wirkſam gebrachten Kontraſte, denn im Andante kommt der liebe Papa Haydn mitten zwiſchen den Variationen des einfachen Liedſätzchens immer wieder mit faſt ſchroffen Orcheſterfortiſſimi, die ganz leidenſchaftlich ſich geben, und auch im Menuett muß zwiſchen dem kräftig zufahrenden erſten Satz und dem ſanften Trio der Kontraſt gebührend gebracht werden. In Mozart's Es Dur-Symphonie (Köchel 543) prangte die Lyrik in zarteſtem Schmelz, aber auch der ungewohnte Ernſt des Andante gelangte zu ſeinem Recht.

Ich kann es nicht unterlaſſen, anläßlich dieſes Satzes der ſonſt ſo ungelenken Baßgeigen zu gedenken, deren Spieler ſich als Virtuoſen reifſter Art erwieſen. Welch' ein gleichmäßiger, warmer, durchgeiſtigter Ton, als ob es Celli wären! Und im Menuett darf man dem berückenden Geſang der Klarinette ſein Kompliment nicht verſagen.

Auch die Beethoven'ſche Erſte fand die vollkommenſte Ausführung. Dr. Muck darf das geſtrige Konzert ungeachtet ſeiner oben beſprochenen Strukturmängel als eine gewonnene Schlacht anſehen. Das Publikum war ganz meiner Anſicht.

H.

From TIMES
Address: New York City
Date JAN 9 - 1914
Establish 884

BOSTON ORCHESTRA PLAYS.

A Programme of Symphonies by Haydn, Mozart, and Beethoven.

Some may have thought that Dr. Muck drove his principle of "unity of style" rather hard in making the programme of the Boston Symphony Orchestra's third evening concert, which was given last evening in Carnegie Hall. The programme consisted of three symphonies: Haydn's in D major, Mozart's in E flat, and Beethoven's first in C. They are all symphonies of the eighteenth century.

While Haydn's and Mozart's are works of their maturest periods, works that definitely declare their ultimate views and ideals as to symphonic composition, Beethoven's was composed while he was still under the influence of these older men, and had not yet disclosed his own individual style or moved on to the ideals that he established for the dawning of a new era in the new century.

The juxtaposition of three such symphonies cannot be considered a fortunate idea in the art of programme-making. If people went to symphony concerts for the study of musical history, which they do not, there was an opportunity for those who wished to do so to determine for themselves what the historians and historical critics have debated. Is the first symphony "Beethovenish" in originalty? Is it an imitation of Mozart? How far are Haydn and Mozart echoed in its themes, its general plan of development? Is it, as Columbani says, in Mr. Hale's quotation, a résumé of the past, or an original production of his genius? There seems hardly room for much debate, however plainly the claw of the lion may occasionally be visible in passages that neither Haydn nor Mozart would have written.

Whether or not many of Dr. Muck's listeners concerned themselves with these questions last evening, most of them probably felt a sense of monotony in listening to works of so nearly the same style, one after another, without relief. They could enjoy a performance so vigorous and vital, so rhythmically incisive, so beautifully proportioned, so finished in detail, so finely euphonious as the orchestra gave under his direction.

But they doubtless wished that Dr. Muck was a little less relentless in the exemplification of his principles: or that his principles took a little more account of an aesthetic hunger for contest and differentiation.

They may have rejoiced in the symphonies of Haydn and Mozart and in Beethoven's first. Not one of them has been seriously touched by the tooth of time, or is invalidated by the perspective of the twentieth century. But they do not belong all together on one programme.

4

From EVE. POST.
Address New York C

MUSIC AND DRAMA

Boston Orchestra Plays French No elty.

The programme of the Boston Symph concert on Saturday afternoon was made of three numbers—César Franck's S phony in D minor; a novelty, "La trag de Salomé," by Florent Schmitt, in two parts, and Rimsky-Korsakoff's Caprice on Spanish themes.

It seems a singular thing that when Franck's symphony was first performed in 1889 it should have been a puzzle to some listeners, for to our sophisticated ears its harmonic masses, and its thematic material seem perfectly normal. One always feels in listening to his music a lofty purpose—one might almost say a semi-religious solemnity—in his attitude toward his work; but, splendid as are some of the massive orchestral effects which Franck creates, his melodic invention is not of striking originality. No doubt he would have been greatly surprised could he have realized that his symphony is largely based on themes from Liszt's "Les Préludes," that Wagner's works, especially "Parsifal," constantly colored his thoughts, and that one of the chief melodies of his symphony is surprisingly like Grieg. Even if he had little melodic vein himself, he had the taste to study men who had it in a marked degree.

Of the second number on the programme one cannot say that, like the symphony, it is noble and lofty in tone. Florent Schmitt having selected the noisome subject of Salome, and Robert d'Humières having added sundry indecent embellishments to the story, the composer proceeds to try to illustrate it in tones. Fortunately, music is unable to convey such things unaided. Without a clew one would simply wonder what all the noise was about. Mr. Schmitt no doubt hoped to enrich the world by the adaptation of his original work (a mute drama in two acts and seven scenes) to concert performance, but without a dancer it is imcomprehensible. The first "dance of the pearls," where Salome is supposed to dance "with a childish joy," is as frenzied as the later objectionable ones, when nature comes to the rescue and pours volcanic fires on her head. Schmitt has complete command of all the modern color effects for the orchestra, and an occasional interesting moment is the result, the use of muted brasses played fortissimo producing an uncommon effect. The opening measures of the second part, which picture the "enchantments of the sea," have descriptive value, but the general effect is that of a deafening charivari. The orchestra played it with splendid virtuosity, of course, but it seemed hardly worth the trouble. There was almost no applause for either movement.

The concert closed with the Russian work referred to. It came as a welcome contrast to the French novelty, which affected one like a nightmare after listening to Strauss's novelty. Rimsky-Korsakoff's composition was played here a few weeks ago by the Philharmonic in splendidly virile fashion. If there was less red blood in it on Saturday, it nevertheless was played with consummate finish, and came as an appropriate close to a concert chiefly notable for its display of orchestral technique.

From AMERICAN
Address: New York City.
Date JAN 9

Concert of Boston Symphony Hear

DR. MUCK was consistently classic in making the programme for last evening's concert of the Boston Symphony Orchestra, which took place at Carnegie Hall. But three names appeared in the composers' column—Haydn, Mozart and Beethoven—all masters, who lived in about the same period, yet each an individualist in style and treatment, and each was represented by a symphony.

First on the programme was Haydn's D major symphony, one of the most melodious and fluent works by that versatile and tireless composer. The charming moods and measures were interpreted with graciousness, appropriate emphasis and faultless blending of tone.

The E flat symphony by Mozart next claimed the attention of the large and distinguished audience. After listening to the Boston Orchestra's masterly reading of the score one can understand this symphony's position among the greatest of Mozart's writings.

Beethoven's C major symphony (No. 1) closed the concert. In outline, scope and melodic material the Beethoven number bore considerable resemblance to the Mozart work. Yet the first-named composition carried a dignity and depth that characterize the writings of Beethoven.

From EVENING GLOBE
Address: New York City.
Date JAN 12 1914
Estab 84

Music.

"Salome" at a Boston Symphony Concert—Other Musical Matters.

Dr. Muck turned from the austere classicism of his Thursday night programme to offer modern music to the audience that filled Carnegie Hall for the concert of the Boston Symphony Orchestra Saturday afternoon. César Franck's symphony and Rimsky-Korsakoff's "Caprice on Spanish Themes" are still modern music, though the former is now twenty-five years old and the latter twenty-seven. They formed respectively the opening and the closing items of the programme Saturday. Between them came "La Tragédie de Salomé," a much more recent work, by Florent Schmitt, born in Lorraine of Alsatian parents, and prominent among the younger French composers. The performance was the first in New York.

Richard Strauss's superb setting of Oscar Wilde's "Salome" is unfortunately not now heard in our town, though the Metropolitan Opera Company has the means to give it a splendid production. However, there is no need of going into that matter here and wasting time and strength in vain lamentations. It is more to the point to inquire whether "La Tragédie de Salomé" for orchestra, after a poem by Robert d'Humières, by Florent Schmitt fills a long felt want.

The Schmitt affair has nothing to do with the Wilde play. It had its inception in music he composed for a "mute drama" by Robert d'Humières performed for the first time at the Théâtre des Arts, Paris, Nov. 9, 1907. It is interesting to note that the part of Salomé was taken by Loie Fuller, who danced the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver, and the dance of fear. The orchestra at the Théâtre des Arts was too small to realize Schmitt's ideal, so he amplified the score, putting together several episodes so as to form a suite in two parts for concert use. This was performed at a Colonne concert in Paris on Jan. 2, 1911, under the direction of Gabriel Pierné. The Russian Ballet later took up the work and the famous Karsavina has done Salomé.

The first section of the concert suite consists of a prelude representing the terrace of Herod's palace overlooking the Dead Sea, the surrounding landscape at sunset, and a slow promenade of John the Baptist across the stage, followed by the dance of pearls. The second section begins with the "Enchantments on the Sea." The five engulfed cities are dimly seen beneath the waves. "Old crimes recognize Salome and call to her in brotherly fashion." Dance measures are heard, a voice rises from the depths, Herod is overcome, thunder rolls, Salome begins to dance, Herod starts to his feet. Then follows the dance of the lightnings. Herod pursues Salome amid the flashes and plucks the veils from off her. John suddenly steps forward and covers her with his cloak. Herodias points out John to the executioner. Holding the head in a charger, Salome at first dances, then casts the charger into the sea, which straightway turns to the color of blood. All except Salome flee in terror, but she is dazed by a vision of the heads rising about her everywhere. The dance of fear concludes the matter, danced amid a general cataclysm of nature.

Schmitt's music is modern in the fullest sense of the term, modern in harmonic daring, modern in orchestration. It unquestionably produced an effect on Saturday, but with this effect went the impression one could not escape that it is realistic music, music of the scene, which in this concert suite loses something essential that only the theatrical representation can impart. Interesting as the Schmitt music is, it does not quite stand alone.

Of course the orchestra played it magnificently. But so did the orchestra play the great symphony of Franck, which sounded ineffably beautiful as the men from Boston proclaimed its glories. Rimsky-Korsakoff's caprice is just a little [illegible] concert but Dr.

From MORNING TELEGRAPH
Address: New York
Date JAN 9 1914
Es 34

BOSTON SYMPHONY CONCERT.

Evening Devoted to Three Contemporaneous Works.

The Boston Symphony Orchestra devoted its concert of last night to three symphonies, one by Haydn, one by Mozart and the other by Beethoven. As the Beethoven symphony was his first, the period of the three works were very close.

This gave a sense of monotony to th evening, though it should be said that execution of the programme [illegible] perfection.

TIME TABLE 7:45
rture 7:53
Opera
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From PRESS
Address: New York City.
Date JAN 9 - 1914

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From STAATSZEITUNG
Address: New York City.
Date JAN 9 1914

barel."

Boſtoner Symphonie-Konzert.

Haydn, Mozart und Beethoven, dazu noch des Altmeiſters Erſte Symphonie, und kein Soliſt dazu! Das geſtrige Abendkonzert der Boſtoner mußte demnach alle Freunde ernſter Kunſt anziehen, und die Snobs abſchrecken. Umſo erfreulicher, daß Carnegie Hall auch geſtern nicht das kleinſte Plätzchen frei hatte, und daß die Befriedigung des Publikums ungemein freundliche Formen annahm.

Leicht hatte Dr. Muck es dem Publikum nicht gemacht; nicht als ob er es allzuſehr mit ſchwerer Koſt beladen hätte, — ganz im Gegentheil, es war alles zu ſehr in einem und demſelben Gefühlskreis gehalten, wodurch die Veranſtaltung einer gelegentlichen Monotonie nicht zu entbehren ſchien. Haydn, Mozart und dazu ein Beethoven, da der Größte der Großen, wenn man etwa das ſchäumende, kräftige Menuett ausnimmt, noch gänzlich in den Spuren ſeiner großen Vorgänger wandelte. Das ſchloß jede Kontraſtwirkung, jede kräftigere Note, Effekte, auf welche ein Programm ja nicht verzichten darf, vollſtändig aus. Dr. Muck iſt nicht immer glücklich im Programmachen, und geſtern gab er einen eklatanten Beweis dafür.

Allerdings machte der Dirigent und ſein Orcheſter, das ſich geſtern wieder von ſeiner herrlichſten Seite zeigte, durch die Ausführung der einzelnen Werke die Grundfehler des Aufbaus ſtark wett. In Haydn's funkelnder, geiſtvoller D-Dur-Symphonie (Breitkopf & Härtel No. 2) entzückten der wunderſam glänzende Ton, das feingliedrige Muſiziren und die wirkſam gebrachten Kontraſte, denn im Andante kommt der liebe Papa Haydn mitten zwiſchen den Variationen des einfachen Liedſätzchens immer wieder mit faſt ſchroffen Orcheſterfortiſſimi, die ganz leidenſchaftlich ſich geben, und auch im Menuett muß zwiſchen dem kräftig zufahrenden erſten Satz und dem ſanften Trio der Kontraſt gebührend gebracht werden. In Mozart's Es Dur-Symphonie (Köchel 543) prangte die Lyrik in zarteſtem Schmelz, aber auch der ungewohnte Ernſt des Andante gelangte zu ſeinem Recht.

Ich kann es nicht unterlaſſen, anläßlich dieſes Satzes der ſonſt ſo ungelenken Baßgeigen zu gedenken, deren Spieler ſich als Virtuoſen reifſter Art erwieſen. Welch' ein gleichmäßiger, warmer, durchgeiſtigter Ton, als ob es Celli wären! Und im Menuett darf man dem berückenden Geſang der Klarinette ſein Kompliment nicht verſagen.

Auch die Beethoven'ſche Erſte fand die vollkommenſte Ausführung. Dr. Muck darf das geſtrige Konzert ungeachtet ſeiner oben beſprochenen Strukturmängel als eine gewonnene Schlacht anſehen. Das Publikum war ganz meiner Anſicht.

H.

From TIMES
Address: New York City
Date JAN 9 - 1914

BOSTON ORCHESTRA PLAYS.

A Programme of Symphonies by Haydn, Mozart, and Beethoven.

Some may have thought that Dr. Muck drove his principle of "unity of style" rather hard in making the programme of the Boston Symphony Orchestra's third evening concert, which was given last evening in Carnegie Hall. The programme consisted of three symphonies: Haydn's in D major, Mozart's in E flat, and Beethoven's first in C. They are all symphonies of the eighteenth century.

While Haydn's and Mozart's are works of their maturest periods, works that definitely declare their ultimate views and ideals as to symphonic composition, Beethoven's was composed while he was still under the influence of these older men, and had not yet disclosed his own individual style or moved on to the ideals that he established for the dawning of a new era in the new century.

The juxtaposition of three such symphonies cannot be considered a fortunate idea in the art of programme-making. If people went to symphony concerts for the study of musical history, which they do not, there was an opportunity for those who wished to do so to determine for themselves what the historians and historical critics have debated. Is the first symphony "Beethovenish" in originalty? Is it an imitation of Mozart? How far are Haydn and Mozart echoed in its themes, its general plan of development? Is it, as Columbani says, in Mr. Hale's quotation, a résumé of the past, or an original production of his genius? There seems hardly room for much debate, however plainly the claw of the lion may occasionally be visible in passages that neither Haydn nor Mozart would have written.

Whether or not many of Dr. Muck's listeners concerned themselves with these questions last evening, most of them probably felt a sense of monotony in listening to works of so nearly the same style, one after another, without relief. They could enjoy a performance so vigorous and vital, so rhythmically incisive, so beautifully proportioned, so finished in detail, so finely euphonious as the orchestra gave under his direction.

But they doubtless wished that Dr. Muck was a little less relentless in the exemplification of his principles: or that his principles took a little more account of an aesthetic hunger for contest and differentiation.

They may have rejoiced in the symphonies of Haydn and Mozart and in Beethoven's first. Not one of them has been seriously touched by the tooth of time, or is invalidated by the perspective of the twentieth century. But they do not belong all together on one programme.

[4]

From EVE. POST.
Address New York City.

MUSIC AND DRAMA

Boston Orchestra Plays French Novelty.

The programme of the Boston Symphony concert on Saturday afternoon was made up of three numbers—César Franck's Symphony in D minor; a novelty, "La tragédie de Salomé," by Florent Schmitt, in two parts, and Rimsky-Korsakoff's Caprice on Spanish themes.

It seems a singular thing that when Franck's symphony was first performed in 1889 it should have been a puzzle to some listeners, for to our sophisticated ears its harmonic masses, and its thematic material seem perfectly normal. One always feels in listening to his music a lofty purpose—one might almost say a semi-religious solemnity—in his attitude toward his work; but, splendid as are some of the massive orchestral effects which Franck creates, his melodic invention is not of striking originality. No doubt he would have been greatly surprised could he have realized that his symphony is largely based on themes from Liszt's "Les Préludes," that Wagner's works, especially "Parsifal," constantly colored his thoughts, and that one of the chief melodies of his symphony is surprisingly like Grieg. Even if he had little melodic vein himself, he had the taste to study men who had it in a marked degree.

Of the second number on the programme one cannot say that, like the symphony, it is noble and lofty in tone. Florent Schmitt having selected the noisome subject of Salome, and Robert d'Humières having added sundry indecent embellishments to the story, the composer proceeds to try to illustrate it in tones. Fortunately, music is unable to convey such things unaided. Without a clew one would simply wonder what all the noise was about. Mr. Schmitt no doubt hoped to enrich the world by the adaptation of his original work (a mute drama in two acts and seven scenes) to concert performance, but without a dancer it is imcomprehensible. The first "dance of the pearls," where Salome is supposed to dance "with a childish joy," is as frenzied as the later objectionable ones, when nature comes to the rescue and pours volcanic fires on her head. Schmitt has complete command of all the modern color effects for the orchestra, and an occasional interesting moment is the result, the use of muted brasses played fortissimo producing an uncommon effect. The opening measures of the second part, which picture the "enchantments of the sea," have descriptive value, but the general effect is that of a deafening charivari. The orchestra played it with splendid virtuosity, of course, but it seemed hardly worth the trouble. There was almost no applause for either movement.

The concert closed with the Russian work referred to. It came as a welcome contrast to the French novelty, which affected one like a nightmare after listening to Strauss's novelty. Rimsky-Korsakoff's composition was played here a few weeks ago by the Philharmonic in splendidly virile fashion. If there was less red blood in it on Saturday, it nevertheless was played with consummate finish, and came as an appropriate close to a concert chiefly notable for its display of orchestral technique.

From AMERICAN
Address: New York City.
Date JAN 9

Concert of Boston Symphony Heard

DR. MUCK was consistently classic in making the programme for last evening's concert of the Boston Symphony Orchestra, which took place at Carnegie Hall. But three names appeared in the composers' column—Haydn, Mozart and Beethoven—all masters, who lived in about the same period, yet each an individualist in style and treatment, and each was represented by a symphony.

First on the programme was Haydn's D major symphony, one of the most melodious and fluent works by that versatile and tireless composer. The charming moods and measures were interpreted with graciousness, appropriate emphasis and faultless blending of tone.

The E flat symphony by Mozart next claimed the attention of the large and distinguished audience. After listening to the Boston Orchestra's masterly reading of the score one can understand this symphony's position among the greatest of Mozart's writings.

Beethoven's C major symphony (No. 1) closed the concert. In outline, scope and melodic material the Beethoven number bore considerable resemblance to the Mozart work. Yet the first-named composition carried a dignity and depth that characterize the writings of Beethoven.

EVENING GLOBE
Address: New York City.
Date JAN 12 1914

Music.

"Salome" at a Boston Symphony Concert—Other Musical Matters.

Dr. Muck turned from the austere classicism of his Thursday night programme to offer modern music to the audience that filled Carnegie Hall for the concert of the Boston Symphony Orchestra Saturday afternoon. César Franck's symphony and Rimsky-Korsakoff's "Caprice on Spanish Themes" are still modern music, though the former is now twenty-five years old and the latter twenty-seven. They formed respectively the opening and the closing items of the programme Saturday. Between them came "La Tragédie de Salomé," a much more recent work, by Florent Schmitt, born in Lorraine of Alsatian parents, and prominent among the younger French composers. The performance was the first in New York.

Richard Strauss's superb setting of Oscar Wilde's "Salome" is unfortunately not now heard in our town, though the Metropolitan Opera Company has the means to give it a splendid production. However, there is no need of going into that matter here and wasting time and strength in vain lamentations. It is more to the point to inquire whether "La Tragédie de Salomé" for orchestra, after a poem by Robert d'Humières, by Florent Schmitt fills a long felt want.

The Schmitt affair has nothing to do with the Wilde play. It had its inception in music he composed for a "mute drama" by Robert d'Humières performed for the first time at the Théâtre des Arts, Paris, Nov. 9, 1907. It is interesting to note that the part of Salomé was taken by Loie Fuller, who danced the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver, and the dance of fear. The orchestra at the Théâtre des Arts was too small to realize Schmitt's ideal, so he amplified the score, putting together several episodes so as to form a suite in two parts for concert use. This was performed at a Colonne concert in Paris on Jan. 2, 1911, under the direction of Gabriel Pierné. The Russian Ballet later took up the work and the famous Karsavina has done Salomé.

The first section of the concert suite consists of a prelude representing the terrace of Herod's palace overlooking the Dead Sea, the surrounding landscape at sunset, and a slow promenade of John the Baptist across the stage, followed by the dance of pearls. The second section begins with the "Enchantments on the Sea." The five engulfed cities are dimly seen beneath the waves. "Old crimes recognize Salome and call to her in brotherly fashion." Dance measures are heard, a voice rises from the depths, Herod is overcome, thunder rolls, Salome begins to dance, Herod starts to [illegible] feet. Then follows the dance of the lightnings. Herod pursues Salome amid the flashes and plucks the veils from off her. John suddenly steps forward and covers her with his cloak. Herodias points out John to the executioner. Holding the head in a charger, Salome at first dances, then casts the charger into the sea, which straightway turns to the color of blood. All except Salome flee in terror, but she is dazed by a vision of the heads rising about her everywhere. The dance of fear concludes the matter, danced amid a general cataclysm of nature.

Schmitt's music is modern in the fullest sense of the term, modern in harmonic daring, modern in orchestration. It unquestionably produced an effect on Saturday, but with this effect went the impression one could not escape that it is realistic music, music of the scene, which in this concert suite loses something essential that only the theatrical representation can impart. Interesting as the Schmitt music is, it does not quite stand alone.

Of course the orchestra played it magnificently. But so did the orchestra play the great symphony of Franck, which sounded ineffably beautiful as the men from Boston proclaimed its glories. Rimsky-Korsakoff's caprice is just a little light for a symphony concert, but Dr. Muck conducted it as if he holds it in special affection.

JAN 9 1914

BOSTON SYMPHONY CONCERT.

Evening Devoted to Three Contemporaneous Works.

The Boston Symphony Orchestra devoted its concert of last night to three symphonies, one by Haydn, one by Mozart and the other by Beethoven. As the Beethoven symphony was his first, the period of the three works were very close.

This gave a sense of monotony to the evening, though it should be said that the execution of the programme was perfection.

TIME TABLE 7:45
rture 7:53
Opera ....

From STANDARD UNION
Address: Brooklyn, N. Y.
Date JAN 10 1914

FOUR OLD MASTERS IN THIS PROGRAMME

Classic Delights of Boston Symphony Featured by Harp and Flute Concerto.

HAYDN'S 'SURPRISE' PLAYED

Mozart, Handel and Beethoven the Others Represented.

Everyone whose taste in art may justly be termed old-fashioned was present, in spirit at least, at the opera house of the Academy of Music last evening. There the Boston Symphony Orchestra gave the third of its series of philharmonic concerts in this borough, playing a programme of four names—Haydn, Mozart, Handel, Beethoven. It was an artistic menu that might be characterized as strictly classical, were it not that the word to many implies scholarly severity, even austerity, a frowning disapproval of modern vagaries. The programme was not one designed to attract only the student; it abounded in music that charmed, music that lulled or swayed the emotions, and quaint conceits to coax forth the indulgent smile.

It may be that in drawing respectful attention to the Old Masters Dr. Muck was making amends for some of his previous examples of programme building, especially, perhaps, for that of the last preceding concert here, when the audience was asked to listen to Kreisler in a Tschaikowsky concerto directly after the startling "Salome" of Schmitt. Last night there were no sensations, no experiments, just the tried and true companions of everybody's musical boyhood, and if these four must be judged by the examples of Dr. Muck's programme, surely it must be agreed that the greatest of these is Mozart.

The genius of Salzburg was represented by a concerto for flute and harp. Incidentally, here was another sop to the old-fashioned—calling upon the ranks of the orchestra to furnish the evening's soloists. There are many who argue, and with apparent logic, that the greatest aggregation of instrumental specialists in the world should need no outside assistance in presenting a two-hour entertainment. So Alfred Holy, the orchestra's new harpist, seated himself at the front of the platform, and beside him stood Andre Maquarre, flutist, and with an instrumental lattice-work background by their fellow Bostonians played this genuinely inspired piece. One might well say that in the warmth and sincere eloquence of the orchestral voices as revealed in the Mozart concerto the height of musical charm is reached. The chronic concert-goer must surely have marveled at the degree of perfection attained by Mr. Maquarre and Mr. Holy and their accompanying colleagues. Beside the lofty plane of this performance all readings and interpretations of tone-paintings and flights of up-to-date fancy tumble down like so many spent rockets.

These are the two so-called liquid voices of the orchestral chorus. The characterization was very apt last night. Mr. Holy's harp sent forth a spray of crisp, clear, keen staccato notes—the whole a cascade of continuous flow, yet each as distinct and cleanly cut as a single captive raindrop. The flute was the other sort of "musical liquid"—the ever-moving, peaceable brook. And when the second number, an andantino, was reached, Mr. Maquarre's instrument converted the melting love melody, unmistakably Italian in its inspiration, into the closest resemblance to a human voice that one may expect to hear from a mechanical source. One might well have visualized Mr. Bonci singing "O Mio Dolce Ardor." This number abounded in dialogues and quaint "close harmonies" for the solo instruments. The blending was a delight; the technique of the artists thoroughly good.

Haydn's "surprise" symphony

From PRESS
Address: Philadelphia, Pa.
Date JAN 4

Prelude.

The Boston Symphony Orchestra will give its third concert in Philadelphia tomorrow (Monday) evening, January 5th, in the Academy of Music at 8:15. The soloist will be that superb artist, Madame Teresa Carreno, who a fortnight ago appeared with such brilliant success with the Philadelphia Orchestra.

In working out his general schemes of programs for Boston and other cities where the Orchestra gives a series of concerts, Dr. Muck makes a general plan of alternating modern with classic programs. Last time he gave the great Mahler Symphony in Philadelphia. This time his program will be purely classic. It begins with Haydn's Symphony in G Major, No. 6, the "Paukenschlag" or "Surprise" Symphony. This will be followed by Mozart's Symphony in E flat Major, the third of the great group, the others of which are the Symphonies in C Major and G Minor. The second part of the program will have only one number, Beethoven's "Emperor" Concerto in E Flat Major, No. 5 for Pianoforte and Orchestra.

* * *

Est 1884

From BULLETIN
Address: Philadelphia, Pa.
Date JAN 6 191

Established:

Boston Symphony Orchestra

Mme. Carreno Soloist in a Delightfully Played Classical Program

HAVING presented several ultra-modern compositions upon his visit here four weeks ago, Dr. Karl Muck swung to the opposite pole at the Academy of Music last night and conducted the Boston Symphony Orchestra through a rigidly classical program consisting of two symphonies—Haydn's G major and Mozart's E-flat major—and Beethoven's concerto for pianoforte in E-flat major with Madame Teresa Carreno as soloist. Whatever of contrast or variety may have been lacking was amply atoned for by the excellent playing of these old works of inspiration whose beauty has stood the test of time and been proof against the confusing vagaries of musical taste. A large audience, relieved of the necessity of making painful efforts to comprehend, sat comfortably through the evening in manifest delight.

Mme Carreno, who has recently been heard here with the Philadelphia Orchestra and in an excellent concert given by the Young Men's Hebrew Association, once more proved that she is a pianiste who is true to her art—an art that 's aristocratic in spirit without sacrificing its intensity of feeling. She gave a poetical and sympathetic reading of the difficult "Emperor" concerto, developing its many beauties with tender and careful solicitude. Her tone was invariably rich and her control of dynamics masterly. There never was a moment when the brilliant player seemed to be trying to get the better of the artist, and, though the trills and arpeggios fell from her fingers with limpid clarity and amazing facility, she was evidently more absorbed in filling her function as an interpreter of a great work of art than in winning admiration for her mere dexterity. This unfailing restraint made her playing of the graceful allegro and the deeply-thoughtful adagio achievements of unusual beauty, though it prevented her, perhaps, from giving the final movement that touch of grandeur or power which it seems to require. In piano playing, however, under-emphasis is much to be preferred to its noisy alternative. By some strange oversight the piano seemed not to have been adequately tuned, and this fact may have influenced Mme. Carreno to forego giving emphasis which could only have served to exaggerate the instrument's defects.

The two symphonies were played with that finished perfection which distinguishes all the work of the Boston musicians. The naive measures of Haydn were given with buoyant abandon. Just before the thunder-stroke of the Andante which Papa Haydn introduced, as he said, to "shock the ladies," Dr. Muck reduced his strings to the merest audible whisper, so that when the crashing chord came it was indeed a surprise and one so humorous in its playful contrast that the audience laughed in merriment. From the elementary playfulness of Haydn the orchestra swung with easy transition into the more intricate measures of the Mozart work, which was read with full appreciation of its inspired beauty. The whole concert was a refreshing return to the old founts of musical inspiration after many confused and muddled wanderings among the moderns.

From EAGLE
Address: Brooklyn, N. Y.
Date JAN 11 1914

THERE is no doubt, none whatever, that the increase in price of admission to sittings for the Boston Symphony Orchestra concerts in Brooklyn will be accepted without a murmur of objection. An increase in subscription prices for the season of 1913-1914 is very slight, when one concert at a time is considered, the increase being from 15 cents to 30 cents in the body of the house, and 50 cents for box sittings. The Boston Symphony concerts are musical events in which there is no reckoning as to cost, or there should be no reckoning, for the organization has no peer. Price is not to be considered when dealing with the various kinds of excellence abiding in the body of musicians, their instruments and with their admirable leader. Brooklyn music-lovers have not [illegible] slow to perceive the [illegible] that have [illegible] increase in [illegible]

k, 1884

From TIMES
Address: Brooklyn, N. Y.
Date JAN 10 1914

BOSTON SYMPHONY PLAYS.

Academy of Music Crowded With Highly-Enthusiastic Audience.

Especially interesting to that minority of concertgoers, whose interest is more mental than emotional, was the classical programme offered last night by Dr. Muck and the Boston Symphony Orchestra in the Academy of Music. Haydn's Symphony in G major—popularly known as the Surprise—and Beethoven's No. 1 in C major, with Mozart's Concerto for flute and harp, and Handel Concerto in F major for strings and two wind orchestras made up the programme.

The two symphonies, that of Hadyn representing him in the maturity of his powers as a composer, offers opportunity for contrast with Beethoven's first, which if revealing the influence of Mozart and Haydn is yet so eloquent in its foreshadowing of his remarkable use of instruments in his later orchestral works.

It is superfluous to dwell upon the beauty of the rendition of either, the perfect ensemble, the never failing delight of innumerable nuances, the finish, the precision, and the amazing homogenity of th orchestra. The Beethoven Symphony, in particular, was rendered with great freshness and spirit.

The great enthusiasm was aroused by the exquisite playing of Mozart's Concerto for flute and harp, with two members of the orchestra as soloists, Andre Maquarre, flute, and Alfred Haly, harpist. To many the qualities of the flute as a solo instrument are comparatively unknown of the insuating charm revealed by M. Marquarre's playing too much can not be said in praise. Nor was Mr. Haly less happy. The general unfamiliarity of the work, piqued interest, the performance was a revelation. The demonstration of delight which greeted its exceptional performance was instant, unmistakable, and long continued. Handel's originality as an experimenter in the combination of instruments, was engagingly expressed in the Concerto F major for strings and two wind orchestra, brought as solo players, Anton Witek, violin, oboes, the Messrs. Longy and Mueller, and for the horns the Messrs. Wendler and Jaenicke. The composition with its intrinsic, if naive charm, and beautiful rendition, captured the audience and was heartily applauded.

From parquet to topmost gallery every seat was occupied.

From HERALD
Address: Washington, D. C.
Date

The third concert of the Boston Symphony Orchestra will be given in the New National Theater next Tuesday afternoon, January 6, at 4:30, and the soloist will be that superb artist, Mme. Teresa Carreno. Mme. Carreno, from all accounts, is playing this year with all the fire and temperament that gave her a unique position among modern pianists, and her reappearance naturally will excite much interest among lovers of the best piano music.

The program will be to a certain extent classical. The first part will be devoted to Mozart's "Symphony in E Flat Major," the third of the great group of symphonies of this master, the other two of which are those in C major and G minor. The second part of the program comprises Brahms' splendid "Tragic Overture," Beethoven's "Emperor," concerto in E flat major, No. 5, and Wagner's overture, "The Flying Dutchman."

1884

From TIMES
Address: Washington, D. C.
Date 914

BOSTON SYMPHONY PROGRAM CLASSICAL

Third Concert, at New National on Tuesday, Will Have Carreno as Soloist.

The third concert of the Boston Symphony Orchestra will be given at the New National Theater on Tuesday afternoon, at 4:30 o'clock. Mme. Teresa Carreno, pianist, will be the soloist, and her reapparance is a matter of much delight to music lovers.

The program will be classical to a certain extent. The first part will be devoted to Mozart's symphony in E flat major, the third of the group of symphonies of this master. The second part will comprise Brahms' "Tragic" overture, Beethoven's "Emperor" concerto in E flat major, No. 5, and Wagner's overture, "The Flying Dutchman."

The Rebew Orchestra, H. W. Weber, director, will give a public rehearsal in the lecture room of the Keller Memorial Church, corner of Ninth street and Maryland avenue northeast, on Monday evening, Miss Gertrude Garth, soprano, and George Ross, tenor, being the soloists.

Est 1884

From JOURNAL
Address: Providence, R. I.
Date

JAN

Esta 84

A novel piece written in these troublous musical times, easily comprehensible and readily pleasurable, is Juon's fantasy, "The Watchman's Song," played for the first time in Boston at a recent Symphony concert, and the honest work of a tranquil composer.

Of this the Boston Transcript says: "Once upon a time, Juon, sojourning in Copenhagen, heard the clock on the Town House tinkle out the quarter hours and swell into a little folk tune each time that the hands made full circle. Wandering about Denmark and turning the leaves of Danish song books, he discovered other folk tunes—Queen Dagmar's for example, and the knights as they rode through the forest. Good honest folk tunes, both untouched by northern bleakness or sadness—tunes that could be wrought into spirited and songful music, that could be rhythmed spiritedly, expanded into ample and climacteric voice duly robed in warm harmony and colorful instrumentation and yet remain tunes still.

"Out of the three with agreeable diversity of mood and expression, with ready resource and easy skill, he made his pleasant and a little homely fantasy. It would not be the truth to say that any high, fine or unusual invention and imagination distinguish it or that Juon has discovered any new artifices with harmonies and timbres. The chances are that he did not try to search out even one and that he let his fancy and his hand run their easy course. The outcome was an honest, transparent, homely and pleasurable piece of a sort that seldom finds a place in the Symphony concerts, though it deserves it on occasion, in spite of all the pressing classics, ancient and modern, and all the importunate experiments from Paris to Petersburg.

"Only the most austere and sublimated listeners—and they by no means always sincerely—care to be sitting incessantly in what they call "the high places." Juon's music was as pleasant as a homely and tranquil face in a press of anxious countenances, as homely talk in the midst of aesthetic gabble."

* * *

At the third pair of Boston Symphony concerts in Carnegie Hall in New York next Thursday evening and Saturday afternoon there will be no soloist. The Thursday evening concert will be strictly classical, Dr. Muck electing to play three short symphonies, by Haydn, Mozart and Beethoven. The Saturday afternoon programme will include Cesar Franck's symphony in D minor; Florent Schmitt's "La Tragedie de Salome," and Rimsky-Korsakoff's Caprice on Spanish Themes. Schmitt's "Salome" will be heard in New York for the first time.

TIMES
New York City
JAN 11 1914

THE BOSTON ORCHESTRA.

A New Work by Florent Schmitt—Franck's Symphony Played.

The programme of the Boston Symphony Orchestra's concert in Carnegie Hall yesterday afternoon was devoted to modern compositions—to César Franck's Symphony in D minor, Florent Schmitt's "La Tragédie de Salomé," and Rimsky Korsakoff's Caprice on Spanish Themes. Florent Schmitt's piece was played for the first time in New York, and it was the first of his music to be heard here. He is one of the modern school of France, 34 years old, a winner of the Grand Prix, and now one of those considered most recent, most modern in France. One of his biographers considers him to have a "classical turn of mind," finding the explanation for it in his Alsacian descent, while his French blood and French culture have prevented his originality from being "impaired by scholasticism."

In truth, not much impairment of this sort is to be observed in his "Salomé" music; his classicism and his originality may be more open to discussion. This "Salomé" is a suite derived from music written for a "mute drama," a pantomime, that was produced in Paris seven years ago. It is stage music, and in considering it as an interpretation of the scenario as given in the programme notes it is only fair to remember this. The suite is in two parts, the first being a prelude and the "Dance of Pearls," the second "The Enchantments of the Sea," "Dance of the Lightnings," and "Dance of Fear."

Schmitt writes, naturally, in the idiom that has been developed by the school of modern Frenchmen; an idiom that is still difficult for many listeners. And yet Schmitt is no follower of those who are regarded as the leaders of the French school; his music is a voice of his own. It appears, indeed, stronger in invention and in fibre than much that has recently came out of France. It depends less on mere color, instrumental and harmonic, although he makes the fullest use of such color. The prelude is one of the strongest passages of the work, evoking the sunset mood, a vision of the terrace of Herod's palace, the Dead Sea, the Moabite mountains. The "Dance of the Pearls" has a touch of the Orient in its intervals, and its involved rhythms, but it is scarcely of Oriental voluptuousness in its acid harmonies.

The "Enchantments of the Sea" and the "Dance of the Lightnings" and of "Fear," which make the second part, are concerned with various "demoniacal phantasmagoria" and portents of nature. The dance rhythm is less strongly marked; but the music is strangely complicated in changing, broken, and shifting rhythms of other sorts. The instrumental color is harsher and more violent. The illustrative quality of this suite throughout is more obvious than its value specifically as music. There are many interesting instrumental passages, although some would doubtless prefer, toward the end, less of the united horns and trumpets to which the modern French composers are so addicted. The Boston Orchestra, with this performance, did not succeed in securing a general agreement among its listeners as to the surpassing value of this composition. And yet the music made itself felt as a manifestation of something individual in modern French art.

César Franck's symphony, which preceded it, presented itself like a sound and sober classic. Its orchestration never sounded richer, more beautiful than in this performance; and its effective thematic development, the ingenious use of the device of "community of theme," "cyclical form" its admirers call it, was made to count for its utmost in Dr. Muck's exquisitely clear and illuminating delineation. The middle movement, the allegretto, has the purest musical beauty, and is founded upon the most original musical ideas. The material of the first movement seems now rather poverty-stricken, as well as borrowed; and at least one of the chief themes of the last, in the form in which it most frequently appears, grazes dangerously near the commonplace for those to whom this symphony is not an article of faith.

There was a brilliant close to the concert in Rimsky Korsakoff's Spanish caprice, heard for the third time in New York this season.

From AMERICAN
Address: New York City.
Date

BROOKLYN ED

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The second half of the programme will be devoted to Handel's fascinating Concerto for strings and two wind chorus. The solo instruments in this will be Mr. Witek, violin; Messrs. Longy and Mueller, oboes; and Mr. Wendler and Jaennicke, horns. The final number will be the Symphony, in C major, by Beethoven. This is the first of the "immortal" nine, and, while it is to a certain extent a reflection of Mozart and Haydn, yet the reflection is one of manner rather than one of matter. The spirit of the great Beethoven fills it throughout, although it is lighter by far than the great works that follow after.

From AMERICAN
Address: New York City.
Date JAN 11 1914
Established

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Dr. Muck, who is in touch with modern, as well as classic, art, did very well indeed when he gave Schmitt a place in the latest New York programme of the Boston Symphony Orchestra. Few works of such unusual and uncanny charm have been heard here as his "Tragedy of Salome," which was performed at Carnegie Hall yesterday afternoon, between the D minor Symphony of Cesar Franck and the "Caprice on Spanish Themes" (Op. 34) of Rimsky-Korsakoff.

This "Salome" score was played for the first time about seven years ago at an interpretation of a tragic drama in dumb show, with dances by Loie Fuller, who had already appeared much earlier in Paris in another version of the same thrilling theme, devised by Armand Silvestre, Charles Henry Meltzer and Gabrill Pierne.

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The composer is not more than half original. Like Herod and Salome, in the dumb drama, he is haunted, now by snatches of themes from "Parsifal" and "Rheingold," now by familiar passages from the works of Debussy. But if he has remembered something, he has created much. He has invented new orchestral combinations of much art and curious piquancy. He has put color and life and death into his score, which has the highest of the qualities that make art really art—the quality of imagination. Especially ingenious are the uses to which he puts the harp in various passages. Richard Strauss, we may be sure, did not omit to consult "The Tragedy of Salome" before writing his "Rosenkavalier."

Though very complex and studded in what, by the laws of harmony, are discords, Schmitt's music in this work neither hurts nor offends the ear. It abounds in daring rhythms and weird melodies. By comparison it made even the Franck symphony seem aged. Yet, five and twenty years ago the D minor of the great Belgian was

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From TRIBUNE
Address: Providence, R. I.
Date 13
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It was to the soloist of the evening that the audience gave most applause, and as that soloist was Fritz Kreisler, the greatest of the masters of his instrument, the violin, there is no disparagement to the excellent playing of the orchestra in considering him first. It may be said frankly and at once that probably the majority of those present would have preferred to hear something other than the Brahms concerto, which while showing the composer's consummate workmanship, nevertheless leaves one cold as far as the music itself is concerned. Mr. Kreisler has been playing concertos by Mozart, Viotti and Tschaikowsky this season and indeed announced the Tschaikowsky concerto for his Providence appearance and he might have found something in his large repertoire more pleasing for an audience that will hear him only once this season.

However, Mr. Kreisler's playing is so faultless that it makes whatever he plays articulate and it was so last night. He gives life to every note. He combines with the perfect technique of his swift and accurate fingers a tone of thrilling purity and an emotion mastered by art. His prodigious skill is never allowed to exist for itself alone, but is rather concealed under his energy, grace and supple agility. One of the most noticeable characteristics of his work, is that Mr. Kreisler's sense of proportion is finer than that of most artists. A cadenza played by him becomes a link, a parenthesis, not an interruption, so clearly and delicately is it put in its proper place.

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From EVENING JOURNAL
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These things occurred as part of the music that, as usual, was poured forth on Saturday and Sunday. Dr. Karl Muck brought forth for its first hearing in New York Florent Schmitt's suite in two parts made from the music originally written for the mute drama, "La Tragedie de Salome," and this Boston Symphony audience that heard it in Carnegie Hall on Saturday afternoon neither gasped nor gave other evidence of any shock to shrinking sensibilities. But concert audiences in New York are not given to indulgence in this sort of thing. A little more breathlessness at certain times would perhaps be a healthy symptom.

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But there is no question that this music of M. Schmitt discloses real mastery. It is somewhat difficult to follow on its delineative side, but it is genuinely creative of mood and it reveals originality in its means. Dr. Muck and his men played this music with superb skill. Cesar Franck's symphony and the Rimsky-Korsakoff "Capriccio Espagnole" were the other numbers on the programme.

From CITIZEN
Address: Brooklyn, N. Y.
Date JAN 10 1914

BOSTON SYMPHONY CONCERT.

Third of the Season Is Given at the Academy of Music.

Estab 84

Classical severity and somewhat of a sameness in the programme soothed tradition lovers among the fashionable audience in the opera house, Academy of Music, last night, when the Boston Symphony Orchestra gave its third concert of the evening there.

Modernists, however, became a little tired before the last number, Beethoven's First Symphony in C major, was finished, and some left before it was over.

Hadyn's Symphony in G major, opus N. 6, opened the evening's entertainment. This is the "surprise" symphony, and is usually regarded as having dramatic qualities. Hadyn, it is said, bored by having to play to tired duchesses and sleepy squires, wrote this work, introducing fortissimo explosions after pianissimo effects, in order to waken his audience.

So tempered, however, were the "surprises," as executed last night, that they would certainly have failed to make a sleepy sparrow stir, let alone a somnolent duchess. The andante movement the second—was splendidly executed, as, in fact, was every number played. Dr. Muck conducted with seemingly studied calmness and rigidity.

The treat of the evening was Mozart's concerto for flute and harp—soloists, Andre Maquarre, flute, and Alfred Holy, harp. The performance of these artists was beyond criticism. Their art was only circumscribed by the exigencies of the composition, which was written before the double-action harp pedal was invented, and consequently lacks tonal shading.

The adherence of the entire organization to works unadapted to a complete modern orchestra is a disadvantage to which it constantly subpects itself.

Handel's concerto in F major, for strings and two wind instruments, was finely played. The soloists were: Violin, Mr. Witek; oboes, Messrs. Longy and Mueller; horns, Messrs. Wendler and Jaennicke.

From JOURNAL
Address: Providence,
Date JAN
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A novel piece written in these musical times, easily comprehen[sible,] readily pleasurable, is Juon's "The Watchman's Song," played first time in Boston at a recent [Sym]phony concert, and the honest work [of a] tranquil composer.

Of this the Boston Transcript sa[ys:]

"Once upon a time, Juon, sojourning in Copenhagen, heard the clock on the Town House tinkle out the quarter hours and swell into a little folk tune each time that the hands made full circle. Wandering about Denmark and turning the leaves of Danish song books, he discovered other folk tunes—Queen Dagmar's for example, and the knights as they rode through the forest. Good honest folk tunes, both untouched by northern bleakness or sadness—tunes that could be wrought into spirited and songful music, that could be rhythmed spiritedly, expanded into ample and climacteric voice duly robed in warm harmony and colorful instrumentation and yet remain tunes still.

"Out of the three with agreeable diversity of mood and expression, with ready resource and easy skill, he made his pleasant and a little homely fantasy. It would not be the truth to say that any high, fine or unusual invention and imagination distinguish it or that Juon has discovered any new artifices with harmonies and timbres. The chances are that he did not try to search out even one and that he let his fancy and his hand run their easy course. The outcome was an honest, transparent, homely and pleasurable piece of a sort that seldom finds a place in the Symphony concerts, though it deserves it on occasion, in spite of all the pressing classics, ancient and modern, and all the importunate experiments from Paris to Petersburg.

"Only the most austere and sublimated listeners—and they by no means always sincerely—care to be sitting incessantly in what they call "the high places." Juon's music was as pleasant as a homely and tranquil face in a press of anxious countenances, as homely talk in the midst of aesthetic gabble."

* * *

At the third pair of Boston Symphony concerts in Carnegie Hall in New York next Thursday evening and Saturday afternoon there will be no soloist. The Thursday evening concert will be strictly classical, Dr. Muck electing to play three short symphonies, by Haydn, Mozart and Beethoven. The Saturday afternoon programme will include Cesar Franck's symphony in D minor; Florent Schmitt's "La Tragedie de Salome," and Rimsky-Korsakoff's Caprice on Spanish Themes. Schmitt's "Salome" will be heard in New York for the first time.

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The programme contains two short symphonies and two concertos. The first number will be Haydn's Symphony in G major, No. 6, called "The Paukenschlag"; or, "Surprise" Symphony. This is one of the most delightful works of "Papa" Haydn. This will be followed by Mozart's concerto for flute and harp, Mr. Maquarre playing the solo flute and Alfred Holy the solo harp. This will be Brooklyn's first opportunity to hear Mr. Holy, who is generally acknowledged to be one of the greatest harpists of the world.

The second half of the programme will be devoted to Handel's fascinating Concerto for strings and two wind chorus. The solo instruments in this will be Mr. Witek, violin; Messrs. Longy and Mueller, oboes; and Mr. Wendler and Jaennicke, horns. The final number will be the Symphony, in C major, by Beethoven. This is the first of the "immortal" nine, and, while it is to a certain extent a reflection of Mozart and Haydn, yet the reflection is one of manner rather than one of matter. The spirit of the great Beethoven fills it throughout, although it is lighter by far than the great works that follow after.

From TIMES
Address: New York City
Date JAN 11 1914
Establishe

THE BOSTON ORCHESTRA.

A New Work by Florent Schmitt—Franck's Symphony Played.

The programme of the Boston Symphony Orchestra's concert in Carnegie Hall yesterday afternoon was devoted to modern compositions—to César Franck's Symphony in D minor, Florent Schmitt's "La Tragédie de Salomé," and Rimsky Korsakoff's Caprice on Spanish Themes. Florent Schmitt's piece was played for the first time in New York, and it was the first of his music to be heard here. He is one of the modern school of France, 34 years old, a winner of the Grand Prix, and now one of those considered most recent, most modern in France. One of his biographers considers him to have a "classical turn of mind," finding the explanation for it in his Alsacian descent, while his French blood and French culture have prevented his originality from being "impaired by scholasticism."

In truth, not much impairment of this sort is to be observed in his "Salomé" music; his classicism and his originality may be more open to discussion. This "Salomé" is a suite derived from music written for a "mute drama," a pantomime, that was produced in Paris seven years ago. It is stage music, and in considering it as an interpretation of the scenario as given in the programme notes it is only fair to remember this. The suite is in two parts, the first being a prelude and the "Dance of Pearls," the second "The Enchantments of the Sea," "Dance of the Lightnings," and "Dance of Fear."

Schmitt writes, naturally, in the idiom that has been developed by the school of modern Frenchmen; an idiom that is still difficult for many listeners. And yet Schmitt is no follower of those who are regarded as the leaders of the French school; his music is a voice of his own. It appears, indeed, stronger in invention and in fibre than much that has recently came out of France. It depends less on mere color, instrumental and harmonic, although he makes the fullest use of such color. The prelude is one of the strongest passages of the work, evoking the sunset mood, a vision of the terrace of Herod's palace, the Dead Sea, the Moabite mountains. The "Dance of the Pearls" has a touch of the Orient in its intervals, and its involved rhythms, but it is scarcely of Oriental voluptuousness in its acid harmonies.

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César Franck's symphony, which preceded it, presented itself like a sound and sober classic. Its orchestration never sounded richer, more beautiful than in this performance; and its effective thematic development, the ingenious use of the device of "community of theme," "cyclical form," its admirers call it, was made to count for its utmost in Dr. Muck's exquisitely clear and illuminating delineation. The middle movement, the allegretto, has the purest musical beauty, and is founded upon the most original musical ideas. The material of the first movement seems now rather poverty-stricken, as well as borrowed; and at least one of the chief themes of the last, in the form in which it most frequently appears, grazes dangerously near the commonplace for those to whom the symphony is not an article of faith. [Th]e[re] was a brilliant close to the con[cert.] Rimsky Korsakoff's Spanish [Caprice was] heard for the third time in New [York th]is season.

[AM]ERICAN
[N]ew York City.
JAN 11 1914

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Third of the Season Is Given at the Academy of Music.

Classical severity and somewhat of a sameness in the programme soothed tradition lovers among the fashionable audience in the opera house, Academy of Music, last night, when the Boston Symphony Orchestra gave its third concert of the evening there.

Modernists, however, became a little tired before the last number, Beethoven's First Symphony in C major, was finished, and some left before it was over.

Hadyn's Symphony in G major, opus N. 6, opened the evening's entertainment. This is the "surprise" symphony, and is usually regarded as having dramatic qualities. Hadyn, it is said, bored by having to play to tired duchesses and sleepy squires, wrote this work, introducing fortissimo explosions after pianissimo effects, in order to waken his audience.

So tempered, however, were the "surprises," as executed last night, that they would certainly have failed to make a sleepy sparrow stir, let alone a somnolent duchess. The andante movement the second—was splendidly executed, as, in fact, was every number played. Dr. Muck conducted with seemingly studied calmness and rigidity.

The treat of the evening was Mozart's concerto for flute and harp—soloists, Andre Maquarre, flute, and Alfred Holy, harp. The performance of these artists was beyond criticism. Their art was only circumscribed by the exigencies of the composition, which was written before the double-action harp pedal was invented, and consequently lacks tonal shading.

The adherence of the entire organization to works unadapted to a complete modern orchestra is a disadvantage to which it constantly subjects itself.

Handel's concerto in F major, for strings and two wind instruments, was finely played. The soloists were: Violin, Mr. Witek; oboes, Messrs. Longy and Mueller; horns, Messrs. Wendler and Jaennicke.

[96]

From EVENING STAR
Address: Washington, D. C.
Date JAN 7 1914

AMUSEMENTS

Boston Symphony Concert.

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From ENQUIRER
Address: Philadelphia, Pa.
Date

THE BOSTON ORCHESTRA

Two Symphonies and Pianoforte Concerto Make Up the Program

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, which gave its third concert for the season at the Academy of Music last night before one of those crowded audiences which it habitually attracts, seems to have a penchant for eccentric programs. It will be remembered that his last month's arrangement consisted of just two numbers, one of them being the late Gutave Mahler's symphony No. 5 in C sharp minor, whose performance occupied nearly an hour and a half, and the other Brahms' violin concerto. Last night what the orchestra played consisted of two symphonies, the one by Mozart in E flat, containing the familiar minuet, and the "Surprise" symphony of Haydn.

This was a change with a vengeance for anything more different from Mahler's turgid, complicated, pretentious and bombastic score, with its constant straining after effect and its intolerable prolixity, than the sincere, spontaneous, pellucid and melodious music of Haydn and Mozart is with difficulty imaginable. The contrast presented was noteworthy and remarkable, and it may be suspected that a majority of listeners derived more pleasure and a greater profit from the familiar classic scores than from the music that was inflicted upon them a month ago. [illegible] admirably both symp[illegible] wer[illegible] need hardly be said. Th[illegible] wer[illegible] ven with the utmost brillianc[illegible] and [illegible]inement and with an artistic ap[illegible] prec[illegible]tion of their idiosyncracies whic[illegible] quite excluded any such over accentuation as the modern orchestra invites.

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Newspaper Cutting Bureau in the World

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From MORNING TELEGRAPH
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Date JAN 11 1914

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SOME NEW SALOME BALLET MUSIC

The Boston Orchestra Plays Schmitt's Setting of a Loie Fuller Pantomime.

REMARKABLE SCORE BY AN ALSATIAN COMPOSER

A Master of Invention, Construction and Orchestration Introduced to New York.

By H. E. KREHBIEL.

Dr. Muck introduced a composer hitherto unknown to the New York public at the concert of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. No better fortune than such an introduction could be asked by the most exacting musician alive, for it insured an illuminative performance of his work and a sympathetic hearing. The composer was Florent Schmitt; the composition, some music written to illustrate a pantomime, or ballet, entitled "La Tragédie de Salomé." Why the old story of Herodias's daughter, with its slight foundation in the familiar Biblical narrative, should have fascinated the human mind for centuries might provide an interesting topic for psychological study and speculation; but there is neither time nor space at the command of a newspaper reviewer to pursue it now. Mr. Philip Hale suggests the wide scope which it would take when in his programmatic note in the book of Boston programmes he enumerates "Wilde's tragedy, the operas by Massenet, Strauss and Mariotti, the description of Herodias in Heine's 'Atta Troll,' the essay of Gomez Carillo, the pictures of Moreau, Regnault, Karl von Mander and other painters, the tale of Flaubert, the dramas of Richard Hengist Horne and Hermann Sudermann and the libretto of Gustav Nicolai." But this is far from being a complete list. Mr. Hale also mentions the ballet written by Armand Silvestre and Charles Henry Meltzer and set to music by Gabriel Pierné for Miss Loie Fuller in 1895, but overlooks the symphonic poem by an American composer, Henry Hadley, now conductor of the San Francisco Symphony Orchestra, which was played in Boston in April, 1907, and at an English festival. Mr. Hadley's composition is a symphonic poem based on Oscar Wilde's play.

The music, which had its first New York hearing, was also written, like that of M. Pierné, to display the charms of Miss Fuller's art, but the story on which it is based owes nothing to Wilde, though possibly one episode to Jules Lafargue's "Moralité Légendiare," as Mr. Hale suggests. "La Tragédie de Salomé" is a pantomime for which Robert d'Humières created the dramatic story, which with Schmitt's music had its first production in Paris in 1907. Lorent Schmitt is an Alsatian whose musical training has been all French (he carried off the Grand Prix de Rome at the Conservatoire in 1900) and whose sympathies and ideals are also French, though they may be tinged with a bit of Teutonism which finds expression in the solidity and logical sequence of his music and what may be called its frequent lapses into idioms which the followers of Debussy, unlike Richard Strauss, affect to contemn. He is not afraid of the diatonic scale and of a sane and sonorous phrase with all his liking for Oriental intervals and the whole-tone device which Debussy pre-empted as a distinguishing characteristic. His music is highly picturesque and so full of delineative devices that we fancy its effect would be raised fourfold if it could be accompanied by scenery and action, or even with the make-believe of moving pictures, and yet it has an inexplicable charm for its own sake. Schmitt is a puissant evoker of moods by means of pregnant themes and harmonic and instrumental color, but also by a most ingenious and individual system of thematic development. The score of "Salomé" is a closely woven fabric, masterful in the logic of its design as well as in its freedom, and if we were called upon to give it a place among the recent products of orchestral writing we should be strongly tempted to say that it is far and away the most significant instrumental composition which has come to us out of France since Debussy's "L'Après-Midi d'un Faune." We cannot recall evidences of such high imaginativeness in anything by Enesco, Dukas or Debussy, except in the work mentioned, the influence of which is felt oftener than any other in portions of the music not wholly given up to the delineation of externals. In poetical quality and variety of refined expression it puts much of Strauss's music in the shade.

It is a crowded canvas, for which the composer undertook to provide life and color by means of his music. Herod, walking on the terrace of his palace, with the Dead Sea and the mountains of Moab bathed in the colors of the setting sun [illegible]

torches, [illegible] herself for the dance and essaying it for her own childish delight. Then a picture of the sea in its sinister and magical aspects; its rising phosphorescent lights; a vision of the cities whose wickedness caused them to be buried beneath the waves; sounds of sinful orgies; abysmal songs; a storm, the lightnings of which disclose Salome dancing the lascivious dance which inflames the lust of Herod; his pursuit of her; the capture; the stripping of her veils from shoulders and limbs; the apparition of the Baptist, who hides her nudity with his cloak; the vengeance of Herodias; the decapitation. The poet ought to be permitted to tell the rest of the tale in his own way:

> The triumphant Salome takes the head of the prophet and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs to the edge of the terrace and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodia and the executioners in frantic flight.
>
> Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away in anguish. The head again gazes at her from another part of the stage. Salome wishes to steal away. And the heads now arising are everywhere.
>
> Salome, terrified, turns about to escape the bloody vision.
>
> As she dances the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically and break in pieces with a crash. The bolt falls and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

A lurid picture, indeed, and much of it beyond the descriptive capacity of music, of course. But it is little short of marvellous how much of the phantasmagoria has found expression or suggestion in chmitt's music, and how both imagination and emotions fall under its thrall. Ve can well believe that Edmond Stoullig poke the truth without exaggeration when e said that at the performance at the Théâtre des Arts there was nothing to do ut "to admire with open mouth."

The concert began with César Franck's symphony in D minor, which, it is to be feared, we have heard too often of late, since, despite its beauty, it is beginning to grow monotonous because of its persistence of mood, and ended with Rimsky-Korsakow's caprice on Spanish airs, Op. 34, which sounded vulgar and commonplace in comparison with the highly ingenious music which had preceded it.

NEW YORK
CABLE ADDRESS:
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The Boston Symphony Orchestra played before its usual large audience last evening in Carnegie Hall. There was much enthusiasm displayed by the gathering of music lovers for a programme that offered nothing but music in its pristine purity.

It is doubtful if any conductor outside of Dr. Muck could have eliminated soloists and given a programme so severely classical and yet retained the hold upon his hearers as Dr. Muck did in the Haydn symphony in D major, the Mozart E flat major symphony and Beethoven's first symphony.

Dr. Muck's interpretations accentuated the distance that most conductors have wandered from the true classical spirit of these masters. It was a great lesson as well as an undeniable pleasure. The conductor and his men were warmly greeted.

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Music.

A Concert of Classics, "Koenigskinder," and a 'Cellist.

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Miss Beatrice Harrison, the young English 'cellist, who made her début here as soloist with the Philharmonic Society last month, gave a recital at Aeolian Hall yesterday afternoon. The audience seemed bent on making up for its lack of numbers by applauding in season and out. In season Miss Harrison amply deserved the [illegible] plause. The [illegible] with the Philharmo[illegible] amplified and strengthened yesterday. Her technique is masterly, her tone beautiful, and her playing is marked by intelligence and artistic feeling. Boccherini's sonata in A major, Bach's unaccompanied suite in G major, and Tschaikowsky's "Variations on a Rococo Theme" were the principal numbers on her programme.

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INFORMATION OBSCURED

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From TRIBUNE
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SOME NEW SALOME BALLET MUSIC

The Boston Orchestra Plays Schmitt's Setting of a Loie Fuller Pantomime.

REMARKABLE SCORE BY AN ALSATIAN COMPOSER

A Master of Invention, Construction and Orchestration Introduced to New York.

By H. E. KREHBIEL.

Dr. Muck introduced a composer hitherto unknown to the New York public at the concert of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. No better fortune than such an introduction could be asked by the most exacting musician alive, for it insured an illuminative performance of his work and a sympathetic hearing. The composer was Florent Schmitt; the composition, some music written to illustrate a pantomime, or ballet, entitled "La Tragédie de Salomé." Why the old story of Herodias's daughter, with its slight foundation in the familiar Biblical narrative, should have fascinated the human mind for centuries might provide an interesting topic for psychological study and speculation; but there is neither time nor space at the command of a newspaper reviewer to pursue it now. Mr. Philip Hale suggests the wide scope which it would take when in his programmatic note in the book of Boston programmes he enumerates "Wilde's tragedy, the operas by Massenet, Strauss and Mariotti, the description of Herodias in Heine's 'Atta Troll,' the essay of Gomez Carillo, the pictures of Moreau, Regnault, Karl von Mander and other painters, the tale of Flaubert, the dramas of Richard Hengist Horne and Hermann Sudermann and the libretto of Gustav Nicolai." But this is far from being a complete list. Mr. Hale also mentions the ballet written by Armand Silvestre and Charles Henry Meltzer and set to music by Gabriel Pierné for Miss Loie Fuller in 1895, but overlooks the symphonic poem by an American composer, Henry Hadley, now conductor of the San Francisco Symphony Orchestra, which was played in Boston in April, 1907, and at an English festival. Mr. Hadley's composition is a symphonic poem based on Oscar Wilde's play.

The music, which had its first New York hearing, was also written, like that of M. Pierné, to display the charms of Miss Fuller's art, but the story on which it is based owes nothing to Wilde, though possibly one episode to Jules Lafargue's "Moralité Légendiare," as Mr. Hale suggests. "La Tragédie de Salomé" is a pantomime for which Robert d'Humières created the dramatic story, which with Schmitt's music had its first production in Paris in 1907. Lorent Schmitt is an Alsatian whose musical training has been all French (he carried off the Grand Prix de Rome at the Conservatoire in 1900) and whose sympathies and ideals are also French, though they may be tinged with a bit of Teutonism which finds expression in the solidity and logical sequence of his music and what may be called its frequent lapses into idioms which the followers of Debussy, unlike Richard Strauss, affect to contemn. He is not afraid of the diatonic scale and of a sane and sonorous phrase with all his liking for Oriental intervals and the whole-tone device which Debussy pre-empted as a distinguishing characteristic. His music is highly picturesque and so full of delineative devices that we fancy its effect would be raised fourfold if it could be accompanied by scenery and action, or even with the make-believe of moving pictures, and yet it has an inexplicable charm for its own sake. Schmitt is a puissant evoker of moods by means of pregnant themes and harmonic and instrumental color, but also by a most ingenious and individual system of thematic development. The score of "Salomé" is a closely woven fabric, masterful in the logic of its design as well as in its freedom, and if we were called upon to give it a place among the recent products of orchestral writing we should be strongly tempted to say that it is far and away the most significant instrumental composition which has come to us out of France since Debussy's "L'Après-Midi d'un Faune." We cannot recall evidences of such high imaginativeness in anything by Enesco, Dukas or Debussy, except in the work mentioned, the influence of which is felt oftener than any other in portions of the music not wholly given up to the delineation of externals. In poetical quality and variety of refined expression it puts much of Strauss's music in the shade.

It is a crowded canvas, for which the composer undertook to provide life and color by means of his music. Herod, walking on the terrace of his palace, with the Dead Sea and the mountains of Moab bathed in the colors of the settin

torches, [illegible] [illegible] herself for the dance and essaying it for her own childish delight. Then a picture of the sea in its sinister and magical aspects; its rising phosphorescent lights; a vision of the cities whose wickedness caused them to be buried beneath the waves; sounds of sinful orgies; abysmal songs; a storm, the lightnings of which disclose Salome dancing the lascivious dance which inflames the lust of Herod; his pursuit of her; the capture; the stripping of her veils from shoulders and limbs; the apparition of the Baptist, who hides her nudity with his cloak; the vengeance of Herodias; the decapitation. The poet ought to be permitted to tell the rest of the tale in his own way:

> The triumphant Salome takes the head of the prophet and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs to the edge of the terrace and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodia and the executioners in frantic flight.
>
> Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away in anguish. The head again gazes at her from another part of the stage. Salome wishes to steal away. And the heads now arising are everywhere.
>
> Salome, terrified, turns about to escape the bloody vision.
>
> As she dances the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically and break in pieces with a crash. The bolt falls and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

A lurid picture, indeed, and much of it beyond the descriptive capacity of music, of course. But it is little short of marvellous how much of the phantasmagoria has found expression or suggestion in chmitt's music, and how both imagination and emotions fall under its thrall. Ve can well believe that Edmond Stoullig poke the truth without exaggeration when ie said that at the performance at the Théâtre des Arts there was nothing to do out "to admire with open mouth."

The concert began with César Franck's symphony in D minor, which, it is to be feared, we have heard too often of late, since, despite its beauty, it is beginning to grow monotonous because of its persistence of mood, and ended with Rimsky-Korsakow's caprice on Spanish airs, Op. 34, which sounded vulgar and commonplace in comparison with the highly ingenious music which had preceded it.

NEW YORK

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The Boston Symphony Orchestra played before its usual large audience last evening in Carnegie Hall. There was much enthusiasm displayed by the gathering of music lovers for a programme that offered nothing but music in its pristine purity.

It is doubtful if any conductor outside of Dr. Muck could have eliminated soloists and given a programme so severely classical and yet retained the hold upon his hearers as Dr. Muck did in the Haydn symphony in D major, the Mozart E flat major symphony and Beethoven's first symphony.

Dr. Muck's interpretations accentuated the distance that most conductors have wandered from the true classical spirit of these masters. It was a great lesson as well as an undeniable pleasure. The conductor and his men were warmly greeted.

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When the spring winds call cheerily and the birds on the southern shores twitter gayly milady looks on her most cherished winter hat with an air of scorn. The silky sheen of the velvet appears no longer pleasing and the buoyant feather has a dejected look. Then without a

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Establi

SCHMITT'S SALOME FIRST GIVEN HERE

Dr. Muck and Boston Symphony Orchestra Present Tone Poem.

Though Florent Schmitt's scintilla tone-poem, "La Tragedie de Salom already had reached Brooklyn, whe Dr. Karl Muck presented that high modern French score a few weeks a for the benefit of our across-riv brothers and sisters, it was heard f the first time in Manhattan yesterda afternoon at the Boston Symphon Orchestra's third Saturday matinee o the season in Carnegie Hall. The othe numbers on the programme, careful selected by the conductor to satisf his ideas of unity, were Cesar Franck's symphony in D minor, which opened the musical proceedings, and Rimsky-Korsakoff's Caprice on Spanish Themes, opus 34, which brought them to a close.

Originally Florent Schmitt wrote his "Tragedie de Salome" as a "mute drama in two acts and seven scenes," for the poetic background of which Robert d'Humieres was responsible. As the work in that form had its first performance at the Theatre des Arts in Paris on November 9, 1907, with Loie Fuller impersonating the title part, the composer and author may have known the pantomime on the same subject by Armand Silvestre and Charles Henry Meltzer, music by Gabriel Pierne, to which the famous choreographic artist lent her persuasions in March, 1895, in the Comedie Parisienne.

Afterward, as Philip Hale explains in his programme notes, the composer combined several episodes from the "mute drama" into a suite in two parts, and in that shape the score had its first performance anywhere at a Concert Colonne in Paris on January 8, 1911.

A Picturesque Orchestral Orgy.

It was the "suite" which the Boston Orchestra produced yesterday, and to assist the listener in following the impressionistic involutions of the extremely difficult and complicated score, Philip Hale's annotations provided a picturesquely descriptive literary exposition under the following headings: 1. Prelude; Dance of the Pearls. 2. The Enchantment of the Sea; Dance of the Lightnings; Dance of Fear.

Even with this "guide," however, which sketches the scenic background, introduces you to Herod, Herodi John the Baptist and Salome, and d scribes the varying conditions of elements and the movements of protagonists, it was difficult to follo closely the poetic context of the musi

The stressful climax of orchestr noises, to be sure, proved to be illum nating. As Salome dances the stor breaks loose. "A furious wind envelop her. Sulphurous clouds roll about th precipice; the tempest rocks the sea Pillars of sand rush in the desert places The tall cypresses writhe tragically an break in pieces with a crash. The bol falls, and shatters the stones of the citadel. Mount Mebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal fire."

Moreover there were other incidents, too, which could be caught fitfully in the instrumental swirl.

Herod's "furious gesture," however, the chopping off of the Baptist's head, Salome's appearance with "her funereal burden," her swooning and a few other occurrences escaped notice at first hearing. Alas, that it would have been so!

Character of the Work.

As has already been intimated, the score is complicated. Whatever technical difficulties it offers to the players, however—difficulties which Dr. Muck and his musicians solved yesterday with virtuosic brilliancy—the music in itself is not unfathomable.

The orchestral idiom and the devices of harmonic modulation and instrumental coloring are of the Gallic variety in which Debussy excels. But the thematic material and the treatment which it has received are not Debussyan. There are sweeping melodies and dynamic exuberances which the composer of "Pelleas et Melisande" would shun; there is a vigor and propulsive ardor which one does not find in other creations of the neo-French school.

To the student of orchestration the score of "La Tragedie de Salome" unquestionably is interesting. It is crowded with rich sonorities and the rythmical fertility the composer brings to his work is by no means one of his smallest charms, though the division of a few measures into "three and a half quarters" seems to be somewhat far-fetched.

On the whole, though it can hardly be conceded that "La Tragedie de Salome" reveals striking evidences of originality. It is the work of a virtuoso craftsman possessing a fine sense of atmosphere and color rather than a creation of genius.

MAX SMITH.

From EVENING TELEGRAM
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Date JAN 11 1914

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Dr. Karl Muck and the Boston Symphony Orchestra made Cesar Franck's noble Symphony in D Minor the chief feature of their concert in Carnegie Hall yesterday afternoon. It is a Titanic work in the modern manner, richly woven and full of dramatic fire and noble triumphant music. The Boston players gave every changing element of beauty in the score its full value. After Florent Schmitt's arid tone poem, "The Tragedy of Salome," it was a relief to hear Rimsky-Korsakoff's melodic "Caprice on Spanish Themes," which concluded the programme.

From EAGLE
Address: Brooklyn N. Y.
JAN 8 1914
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Est 884

BOSTON SYMPHONY RATES.

Increased Expenditure Calls for Advance in Price of Seats.

For the season of 1914-1915 the subscription prices of season tickets for the five Brooklyn Philharmonic concerts by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, are increased as follows: From $3.75 to $4.50, an increase of 15 cents per concert; from $5 to $6, an increase of 20 cents per concert; from $6 to $7, an increase of 20 cents a concert; from $7.50 to $9, an increase of 30 cents a concert; and box seats, from $10 to $12.50, an increase of 50 cents a concert.

The prices have been lower in Brooklyn than in any other city in which the orchestra plays and have remained substantially the same for more than a quarter of a century. The prices have been recently increased in other cities. The orchestra has been increased from eighty-seven to 101 musicians. The salaries of all the members of the orchestra are much larger than formerly, and the hotel and transportation expenses while the orchestra en-route are also materially increased. Furthermore, the demand for reserved seat season tickets is greater than the supply, so that there is a waiting list of those who would gladly pay more for the privilege of attending the concerts than is now paid.

Under these circumstances it is the judgment of the board of directors of the Philharmonic Society and of the trustees of the Institute that the change as above announced is a proper one, that the increased income from the Brooklyn concerts will contribute to the maintenance of the orchestra more nearly Brooklyn's share of its annual cost, and that all the sunbscribers, old and new, to the concerts will cheerfully pay the larger prices as their contributions to the support of the orchestra as one that is unsurpassed in the quality of its work.

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From TRIBUNE
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BOSTON SYMPHONY PLAYS

Carnegie Hall Crowded for Classical Concert.

Our musical friends from Boston—and how thrice welcome are their monthly visits from their New England home!—came to us again last night. Oversupplied as New Yorkers are with orchestral concerts, they are undersupplied with those of the Boston Symphony, as is evidenced by the size of the audiences which that organization always draws. The programme Dr. Muck chose for last night's concert was scarcely one in which the popular note was dominant, it being a programme devoted to three of the classic masters—Haydn, Mozart and Beethoven—each of which was represented by a complete symphony. Yet, as ever, Carnegie Hall was filled from pit to dome, and the only vacant seats were in the intermission.

Praise for the great band was long ago reckoned among the things superfluous. The perfect balance, the sure adjustments of dynamics, the perfection of detail are the Boston Orchestra's own, and have been as conductor has followed conductor. The individual readings of compositions have differed, the warmth of interpretation has been greater or less, according to the leader, but the band has ever remained supreme.

Josef Haydn's Symphony in D major (B. & H., No. 2) was the one which opened last night's concert, and both in this and in the following, Mozart, in E-flat major, Dr. Muck's splendid mastery of detail was evident, while he led his men with a fine and commanding sweep. It was, however, in the Beethoven First Symphony that he was at his best. Whatever scholasticism of treatment might be hinted at in his reading of Haydn was surely absent here, and in its place was a poetic fire and a repressed intensity that did not in the least take away from the grace and vivacity of the composition. Happy were all hearers last night, and happy will they be again at the orchestra's next concert, to-morrow afternoon.

From JOURNAL
Address Providence, R. I.
Date DEC 28 1913

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33

Establishe

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© Aime Dupont

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* * *

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From PRESS
Address: New York City.
Date JAN 11 1914
Establi

SCHMITT'S SALOME FIRST GIVEN HERE

Dr. Muck and Boston Symphony Orchestra Present Tone Poem.

Though Florent Schmitt's scintillant tone-poem, "La Tragedie de Salome," already had reached Brooklyn, where Dr. Karl Muck presented that highly modern French score a few weeks ago for the benefit of our across-river brothers and sisters, it was heard for the first time in Manhattan yesterday afternoon at the Boston Symphony Orchestra's third Saturday matinee of the season in Carnegie Hall. The other numbers on the programme, carefully selected by the conductor to satisfy his ideas of unity, were Cesar Franck's symphony in D minor, which opened the musical proceedings, and Rimsky-Korsakoff's Caprice on Spanish Themes, opus 34, which brought them to a close.

Originally Florent Schmitt wrote his "Tragedie de Salome" as a "mute drama in two acts and seven scenes," for the poetic background of which Robert d'Humieres was responsible. As the work in that form had its first performance at the Theatre des Arts in Paris on November 9, 1907, with Loie Fuller impersonating the title part, the composer and author may have known the pantomime on the same subject by Armand Silvestre and Charles Henry Meltzer, music by Gabriel Pierne, to which the famous choreographic artist lent her persuasions in March, 1895, in the Comedie Parisienne.

Afterward, as Philip Hale explains in his programme notes, the composer combined several episodes from the "mute drama" into a suite in two parts, and in that shape the score had its first performance anywhere at a Concert Colonne in Paris on January 8, 1911.

A Picturesque Orchestral Orgy.

It was the "suite" which the Boston Orchestra produced yesterday, and to assist the listener in following the impressionistic involutions of the extremely difficult and complicated score, Philip Hale's annotations provided a picturesquely descriptive literary exposition under the following headings: 1. Prelude; Dance of the Pearls. 2. The Enchantment of the Sea; Dance of the Lightnings; Dance of Fear.

Even with this "guide," however, which sketches the scenic background, introduces you to Herod, Herodias, John the Baptist and Salome, and describes the varying conditions of the elements and the movements of the protagonists, it was difficult to follow closely the poetic context of the music.

The stressful climax of orchestral noises, to be sure, proved to be illuminating. As Salome dances the storm breaks loose. "A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically and break in pieces with a crash. The bolt falls, and shatters the stones of the citadel. Mount Mebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal fire."

Moreover there were other incidents, too, which could be caught fitfully in the instrumental swirl.

Herod's "furious gesture," however, the chopping off of the Baptist's head, Salome's appearance with "her funereal burden," her swooning and a few other occurrences escaped notice at first hearing. Alas, that it would have been so!

Character of the Work.

As has already been intimated, the score is complicated. Whatever technical difficulties it offers to the players, however—difficulties which Dr. Muck and his musicians solved yesterday with virtuosic brilliancy—the music in itself is not unfathomable.

The orchestral idiom and the devices of harmonic modulation and instrumental coloring are of the Gallic variety in which Debussy excels. But the thematic material and the treatment which it has received are not Debussyan. There are sweeping melodies and dynamic exuberances which the composer of "Pelleas et Melisande" would shun; there is a vigor and propulsive ardor which one does not find in other creations of the neo-French school.

To the student of orchestration the score of "La Tragedie de Salome" unquestionably is interesting. It is crowded with rich sonorities and the rythmical fertility the composer brings to his work is by no means one of his smallest charms, though the division of a few measures into three and a half quarters" seems to be somewhat far-fetched.

On the whole, though it can hardly be conceded that "La Tragedie de Salome" reveals striking evidences of originality. It is the work of a virtuoso craftsman possessing a fine sense of atmosphere and color rather than a creation of genius.

MAX SMITH.

From EVENING TELEGRAM
Address: New York City.
Date JAN 11 1914
Es 1884

Dr. Karl Muck and the Boston Symphony Orchestra made Cesar Franck's noble Symphony in D Minor the chief feature of their concert in Carnegie Hall yesterday afternoon. It is a Titanic work in the modern manner, richly woven and full of dramatic fire and noble triumphant music. The Boston players gave every changing element of beauty in the score its full value. After Florent Schmitt's arid tone poem, "The Tragedy of Salome," it was a relief to hear Rimsky-Korsakoff's melodic "Caprice on Spanish Themes," which concluded the programme.

EAGLE
Brooklyn N. Y.
JAN 8 1914
884

STON SYMPHONY RATES.

ased Expenditure Calls for Advance in Price of Seats.

the season of 1914-1915 the subion prices of season tickets for the Brooklyn Philharmonic concerts by oston Symphony Orchestra, Dr. Karl Muck, conductor, are increased as follows: From $3.75 to $4.50, an increase of 15 cents per concert; from $5 to $6, an increase of 20 cents per concert; from $6 to $7, an increase of 20 cents a concert; from $7.50 to $9, an increase of 30 cents a concert; and box seats, from $10 to $12.50, an increase of 50 cents a concert.

The prices have been lower in Brooklyn than in any other city in which the orchestra plays and have remained substantially the same for more than a quarter of a century. The prices have been recently increased in other cities. The orchestra has been increased from eighty-seven to 101 musicians. The salaries of all the members of the orchestra are much larger than formerly, and the hotel and transportation expenses while the orchestra en-route are also materially increased. Furthermore, the demand for reserved seat season tickets is greater than the supply, so that there is a waiting list of those who would gladly pay more for the privilege of attending the concerts than is now paid.

Under these circumstances it is the judgment of the board of directors of the Philharmonic Society and of the trustees of the Institute that the change as above announced is a proper one, that the increased income from the Brooklyn concerts will contribute to the maintenance of the orchestra more nearly Brooklyn's share of its annual cost, and that all the sunbscribers, old and new, to the concerts will cheerfully pay the larger prices as their contributions to the support of the orchestra as one that is unsurpassed in the quality of its work.

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IBUNE
New York City
JAN 9 1914
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TON SYMPHONY PLAYS

egie Hall Crowded for Classical Concert.

Our musical friends from Boston—and how thrice welcome are their monthly visits from their New England home!—came to us again last night. Oversupplied as New Yorkers are with orchestral concerts, they are undersupplied with those of the Boston Symphony, as is evidenced by the size of the audiences which that organization always draws. The programme Dr. Muck chose for last night's concert was scarcely one in which the popular note was dominant, it being a programme devoted to three of the classic masters—Haydn, Mozart and Beethoven—each of which was represented by a complete symphony. Yet, as ever, Carnegie Hall was filled from pit to dome, and the only vacant seats were in the intermission.

Praise for the great band was long ago reckoned among the things superfluous. The perfect balance, the sure adjustments of dynamics, the perfection of detail are the Boston Orchestra's own, and have been as conductor has followed conductor. The individual readings of compositions have differed, the warmth of interpretation has been greater or less, according to the leader, but the band has ever remained supreme.

Josef Haydn's Symphony in D major (B. & H., No. 2) was the one which opened last night's concert, and both in this and in the following, Mozart, in E-flat major, Dr. Muck's splendid mastery of detail was evident, while he led his men with a fine and commanding sweep. It was, however, in the Beethoven First Symphony that he was at his best. Whatever scholasticism of treatment might be hinted at in his reading of Haydn was surely absent here, and in its place was a poetic fire and a repressed intensity that did not in the least take away from the grace and vivacity of the composition. Happy were all hearers last night, and happy will they be again at the orchestra's next concert, to-morrow afternoon.

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From EVENING TELEGRAM
Address: New York City.
Date JAN 9 1914
Established:

MEN AND WOMEN MERELY PLAYERS

"KOENIGSKINDER" at the Opera and the Boston Symphony at Carnegie Hall.

WITH all the witchery of a well told fairy tale, "Koenigskinder" was presented at the Metropolitan Opera House last night for the first time this season, and a rapt audience forgot its sophistication and became as little children, while this simple story with hidden symbols gradually unfolded.

Humperdinck's score is now as familiar as his earlier "Hansel und Gretel" and fully as admirable. Last night Alfred Hertz in conducting the work gave due expression to its constantly changing beauty. Miss Farrar as the Goose Girl sang and acted with an unfailing sense of both the outer and inner meaning of her rôle. Her voice was not at its best, but she sang with such discretion that this fact was barely discernible. Carl Jörn as the Prince, Otto Goritz as the Fiddler, Miss Lila Robeson as the Witch and Basil Ruysdael and Albert Reiss as hewers of wood and drawers of water were all consistent figures in the great picture of life in the Hellawald as it is revealed on the stage of the opera house. Robert Leonhardt, appearing as the Innkeeper for the first time, gave the rôle its true value, while Rita Fornia as his daughter and Marie Mattfeld as his stable maid repeated familiar characterizations.

Because of his searching mind, the verve of his baton and his unequalled organization Dr. Muck can dare programmes that no other conductor could risk. Still, subscribers might wel. fear, and perhaps refuse so copious a dosage of naivete as he provided in last night's programme at Carnegie Hall. Here it is in all its rigorous simplicity:—Haydn, symphony in D major, adagio, andante, menuetto, allegro spirituoso; Mozart symphony in E flat major, adagio, andante, menuetto, finale; Beethoven, symphony in C major, adagio, andante cantabile, menuetto, finale. A series of three simple symphonies for the Strauss stricken ears of the New York concertgoers—surely a sufficiency of its sort and a task to make interesting to any but the precise combination of Dr. Muck and his Boston symphonians. It was a real achievement for them to carry it through so successfully and the audience left manifestly much more enlivened and enthusiastic than they had entered.

One must always admire the student in Dr. Muck, his look and bearing hardly permit one to forget it. So if in his programme making he occasionally thinks too much of the student into his enthusiastic audience, it is not fair to criticise. Last night's programme, though seemingly at the glance forbidding, was from the scholar's point of view vitally interesting. The Haydn symphony was first performed in 1795, the Mozart in 1788 and the Beethoven in about 1800. Very seldom do audiences have works written by these giants at the same period brought into such close juxtaposition, and last night's concert demonstrated with interesting clearness that Beethoven, beginning his work in the period of the maturity of Haydn and Mozart, wrote with almost precisely the same idiom, his first symphony being touched only here and there, and then chiefly in the "development," with any color that might be called specially his own, always excepting the wonderful "scherzo" which dissembles itself under the familiar old title "menuetto."

MISS GERALDINE FARRAR

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He rema and sons then com grar ...ly and her bowing ... tone

From SUN
Address: New York City.
Date
Est 884

Following the plan of alternating classic and modern programmes in a series of concerts the programme which Director Muck has arranged for the third evening concert of the Boston Symphony Orchestra in Carnegie Hall next Thursday evening, January 8, will be purely classical and will consist of three short symphonies. These are as follows:

Haydn, Symphony in D Major, No. 2
Mozart, Symphony in E Flat Major
Beethoven, Symphony in C Major, No. 1

At the matinee concert he will give an entirely modern programme. It is as follows:

Cesar Franck, Symphony in D Minor
Florent Schmitt, "La Tragedie de Salome."
Rimsky-Korsakoff, Caprice on Spanish Themes, opus 34.

From EVENING NEWS
Address Baltimore, Md.
Date JAN 4 1914
Esta 884

Symphony Orchestra At Lyric Next Wednesday

The third concert of the Boston Symphony Orchestra, under Dr. Muck, will be given at the Lyric Theater next Wednesday evening. There will be but two numbers on the program—a symphony and a piano concerto. The soloist will be Mme. Terese Carreno, one of the really great virtuosos of our time. She will play Beethoven's "Emperor" concerto in E flat major, No. 5.

The first part of the program will be devoted to Rachmaninoff's Symphony in E minor, No. 2. This work has been heard here once before, when Mr. Fiedler was conductor of the orchestra. Sergei Rachmaninoff is the one man among modern Rus-

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From EVENING SUN
Address: New York
Date N 9
Estab 84

TO-NIGHT'S Boston Symphony audience in Brooklyn will hear a piece of news practically unprecedented for this season. Beginning next fall, the prices of tickets are to be raised. The best chairs at the Academy go up from top theatre rates to $2.50, and even the gallery, where a charge is more quickly felt, makes a modest step from 75 to 90 cents. The reasons for the advance are briefly stated. Prices hitherto have been lower in Brooklyn than in any other place where the Boston visitors play, and have remained substantially the same for more than a quarter of a century.

The prices have been recently raised in other cities. The orchestra, too, has been increased from eighty-seven to 101 musicians. The salaries of the members are larger than they were, and the cost of living at hotels and on trains is higher than ever before. A clinching argument is that the demand for season tickets exceeds the supply. There is a waiting list of those who will gladly pay more for the privilege of attending the concerts than is paid by the fortunate persons holding subscriptions now.

The usual house sold out by the season greeted the Boston Orchestra in Manhattan last night at Carnegie Hall. Three purely classical symphonies made a two-hour bill. If any Homeric nods marked Haydn's D major, No. 2, the slumberers were gently roused by Mozart's E flat and stirred to final departure by Beethoven's First symphony in C major. After a recent equinoctial storm of Mahler, it was all as calm as the cloudless sky of a summer day. The applause was as gentle as the music, and Dr. Muck bowed thrice alone.

At the Brooklyn concert this evening, besides the Beethoven symphony, there are Haydn's Sixth or "Surprise," a Mozart flute and harp concerto for Maquarre and Alfred Holy, and a Handel concerto for strings and wind, with Witek, Longy and Mueller, Wendler and Jaennicke, in solo parts.

To-morrow's Carnegie Hall matinee is all modern, including a Cesar Fr[illegible] symphony, Rimsky-Korsakoff's "Caprice" and a new "Tra

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Address
Date JAN 7
Est

SYMPHONY SOLOIST AT LYRIC CONCER

TERESA CARRENO

Mme. Teresa Carreno, pianist, will be the soloist at the third Boston Symphoy concert of the season at the Lyric tonight, the number in which she will be heard being Beethoven's celebrated "Emperor" Concerto in E flat major. This piece ranks with the world's musical masterpieces and is a great favorite in Baltimore. Harold Randolph, director of the Peabody Conservatory, made a deep impression with it at the Oratorio Society's Musical Festival last spring, his reading having aroused no end of enthusiasm.

The program selected by Director Muck for the concert tonight contains but two numbers, the other being Rachmaninoff's Symphony No. 2. This work is in E minor and tonight's performance will be only the second it has received in Baltimore. It is regarded as one of the greatest symphonic compositions since Tschaikowsky. Rachmaninoff is a leader among contemporaneous musicians both as a piano virtuoso and as a composer. The composition that brought him his first, and perhaps widest, fame was his prelude in C sharp minor, which became popular to the hackneyed point. It was taken by many as an expression of the revolutionary spirit of young Russia.

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From HERALD
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Salome's Dances in Musical Form Prove Dramatic

Boston Symphony Orchestra Plays Music Originally Composed for a Mute Drama.

Salome, that much discussed daug Herodias, was introduced to yest afternoon's audience of the Boston phony Orchestra in Carnegie Hall musical form composed by Mr. F Schmitt, a French composer. The called "La Tragedie de Salome," is i movements, the first representing Prelude and Dance of Pearls, whil second half depicts the Enchantmen the Sea, the Dance of Lightnings an Dance of Fear.

Originally this music was compose accompany a mute drama performe Paris six years ago. Yesterday it gested the necessity of stage pictu make clear its dramatic significance. ultra' modern, abounds in disson and employs a large orchestra, for w Mr. Schmitt has written with skill. first section is uninteresting, but in Dance of the Lightnings and in the Dance of Fear there are highly dra moments.

The audience received the work c there being very little applause afte first section and not much more afte finale. It is hardly the sort of m which invites a second hearing.

The rest of the programme was m more acceptable and was more enthu tically applauded. It began with C Frank's D minor symphony, excelle conducted by Dr. Karl Muck and finely played by his admirable orchestra. The second movement, with its melancholy theme, was singled out for appreciative applause. The concert ended with Rimsky-Korsakoff's "Caprice on Spanish Themes," which was most brilliantly played and proved the various soloists of this orchestral ensemble to be virtuosi. So the audience went home

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"ROMEIKE" NEW YORK
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From EVG. STAR
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Date JAN 8 1914
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GLAD RACHMANINOFF SYMPHONY WAS LON

Played by Boston Organiza tion It Charmed Audience at the Lyric.

It depends upon the degree of sens susceptibility as to how and to what extent Rachmaninoff's symphony in minor is enjoyed. This work, togethe with Beethoven's concerto in E flat fo piano and orchestra, constituted the pr gram given by the Boston Symphony Or chestra at the Lyric last night. Mme Teresa Carreno, pianist, was the soloist The concert was the third of the seaso given by the Boston organization. Dr Karl Muck conducted well, especially i the symphony.

When is a symphony not a symphony? When it is long.

This is the strange question and the still stranger answer (in effect) which is heard endlessly among those who discuss music. Interpreted, question and answer mean that when a symphony is long it becomes a rambling composition and loses its distinctive form. This is not logical, and, to say the least, it is no compliment to the mind which created the work. The enormous modern examples of the symphony being created are laid out on such large scales that, regarded from one point of view, their forms are less easily seen than those of the smaller examples. This is because of the enlargement of detail and not because of change of form. The form remains the same. Close to a small building, its form or design is apparent at a glance; viewed from the same distance, the schemes of larger ones become less instantly apparent as the dimensions increase.

So comes the need of perspective for the auditor and onlooker and the ability to appreciate both small and great detail. It is difficult to get perfect proportion in the combination of design and detail. Hence, devotees of the art of music frequently are divided into factions, one leaning to form and the other leaning to detail. If music is ever to mean anything to the world, the world must keep itself free from exacting the all but impossible and give the greater attention to content. Form itself may give real pleasure, but it is the working out of the material form shapes which leaves the great impression.

Conversely, overloaded detail decreases the good effect which otherwise might have been produced. One listened to the Rachmaninoff symphony played last night knowing it was long, glad it was long and he did not care how long it was. So much for the susceptibility of sense! seeking perspective, one began immediately to weigh the claims of form and design, respectively, to see whether the great size of the composition was justified. (Including the intervals between the four movements it requires about one hour and ten minutes for the performance.) Time only will tell. What will be thought of it 100 years from now—as long after it was written as it has been since Beethoven wrote the concerto played last night. Probably it will be thought then, as it is thought now of the concerto, that it is entirely too long. The world owes much to Russian composition, however, very much, and it will owe much more.

Mme. Carreno played splendidly, but the piano had little carrying power. The orchestra lived the music it played, though it probably would have been more expressive in the concerto if more could have been done with the tone of the piano.

J. N. H.

Newspaper Cutting Bureau in the World
From EVENING SUN
Address: New York
Date

WITH the return of the Boston Symphony Orchestra to-day, the Longy Ensemble of wind players from America's premier band announces a third concert at Æolian Hall on Saturday night. The programme has been withheld pending the players' arrival.

Established: London, 1881; New York, 1884

Newspaper Cutting Bu
From EVENING WORLD
Address: New York
Date JAN 9 1914
Establis

THREE SYMPHONIES PLAYED BY THE BOSTON ORCHESTRA

Dr. Karl Muck led the Boston Symphony Orchestra last night through a classical programme that consisted of Haydn's symphony in D minor, Mozart's symphony in E flat major and Beethoven's first symphony in C major. It was enjoyed by a crowded audience that appreciated the musicianship of the conception and the brilliant playing of the orchestra. If there were something of apparent sameness in the [illegible] positions that savored of one [illegible] Muck is to be forgiven. The[illegible] time or space just now to analy[illegible] difference in the works. Just [illegible] and attention to [illegible]

From EVENING TELEGRAM
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MISS GERALDINE FARRAR

When Miss Beatrice Harrison, the English 'cellist, appeared with the Philharmonic Orchestra recently, her excellent work awakened interest in her further appearances, which was gratified yesterday afternoon when Miss Harrison appeared in recital in Aeolian Hall.

Her playing is masterly and her bowing remarkable. The result is a rich full tone and faultless intonation. In a Boccherini sonata, a Bach suite, a Tschaikowsky theme with variations and several smaller compositions she presented an ideal programme.

Address
Date JAN 7 1

Est

SYMPHONY SOLOIST AT LYRIC CONCER

TERESA CARRENO

Mme. Teresa Carreno, pianist, will be the soloist at the third Boston Symphoy concert of the season at the Lyric tonight, the number in which she will be heard being Beethoven's celebrated "Emperor" Concerto in E flat major. This piece ranks with the world's musical masterpieces and is a great favorite in Baltimore. Harold Randolph, director of the Peabody Conservatory, made a deep impression with it at the Oratorio Society's Musical Festival last spring, his reading having aroused no end of enthusiasm.

The program selected by Director Muck for the concert tonight contains but two numbers, the other being Rachmaninoff's Symphony No. 2. This work is in E minor and tonight's performance will be only the second it has received in Baltimore. It is regarded as one of the greatest symphonic compositions since Tschaikowsky. Rachmaninoff is a leader among contemporaneous musicians both as a piano virtuoso and as a composer. The composition that brought him his first, and perhaps widest, fame was his prelude in C sharp minor, which became popular to the hackneyed point. It was taken by many as an expression of the revolutionary spirit of young Russia.

"ROMEIKE" NEW YORK
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Date JAN 8 1914

Establish

GLAD RACHMANINOFF SYMPHONY WAS LON

Played by Boston Organization It Charmed Audience at the Lyric.

It depends upon the degree of sens susceptibility as to how and to what extent Rachmaninoff's symphony in E minor is enjoyed. This work, togethe with Beethoven's concerto in E flat fo piano and orchestra, constituted the pro gram given by the Boston Symphony Or chestra at the Lyric last night. Mme Teresa Carreno, pianist, was the soloist The concert was the third of the seaso given by the Boston organization. Dr Karl Muck conducted well, especially i the symphony.

When is a symphony not a symphony? When it is long.

This is the strange question and the still stranger answer (in effect) which is heard endlessly among those who discuss music. Interpreted, question and answer mean that when a symphony is long it becomes a rambling composition and loses its distinctive form. This is not logical, and, to say the least, it is no compliment to the mind which created the work. The enormous modern examples of the symphony being created are laid out on such large scales that, regarded from one point of view, their forms are less easily seen than those of the smaller examples. This is because of the enlargement of detail and not because of change of form. The form remains the same. Close to a small building, its form or design is apparent at a glance; viewed from the same distance, the schemes of larger ones become less instantly apparent as the dimensions increase.

So comes the need of perspective for the auditor and onlooker and the ability to appreciate both small and great detail. It is difficult to get perfect proportion in the combination of design and detail. Hence, devotees of the art of music frequently are divided into factions, one leaning to form and the other leaning to detail. If music is ever to mean anything to the world, the world must keep itself free from exacting the all but impossible and give the greater attention to content. Form itself may give real pleasure, but it is the working out of the material form shapes which leaves the great impression.

Conversely, overloaded detail decreases the good effect which otherwise might have been produced. One listened to the Rachmaninoff symphony played last night knowing it was long, glad it was long and he did not care how long it was. So much for the susceptibility of sense! seeking perspective, one began immediately to weigh the claims of form and design, respectively, to see whether the great size of the composition was justified. (Including the intervals between the four movements it requires about one hour and ten minutes for the performance.) Time only will tell. What will be thought of it 100 years from now—as long after it was written as it has been since Beethoven wrote the concerto played last night. Probably it will be thought then, as it is thought now of the concerto, that it is entirely too long. The world owes much to Russian composition, however, very much, and it will owe much more.

Mme. Carreno played splendidly, but the piano had little carrying power. The orchestra lived the music it played, though it probably would have been more expressive in the concerto if more could have been done with the tone of the piano.

J. N. H.

From SUN
Address: New York City.
1914
Date

Following the plan of alternating classic and modern programmes in a series of concerts the programme which Director Muck has arranged for the third evening concert of the Boston Symphony Orchestra in Carnegie Hall next Thursday evening, January 8, will be purely classical and will consist of three short symphonies. These are as follows:

Haydn, Symphony in D Major, No. 2
Mozart, Symphony in E Flat Major
Beethoven, Symphony in C Major, No. 1

At the matinee concert he will give an entirely modern programme. It is as follows:

Cesar Franck, Symphony in D Minor
Florent Schmitt, "La Tragedie de Salome."
Rimsky-Korsakoff, Caprice on Spanish Themes, opus 34.

From EVENING NEWS
Address Baltimore, Md.
Date JAN 4 1914

Esta 884

Symphony Orchestra At Lyric Next Wednesday

The third concert of the Boston Symphony Orchestra, under Dr. Muck, will be given at the Lyric Theater next Wednesday evening. There will be but two numbers on the program—a symphony and a piano concerto. The soloist will be Mme. Terese Carreno, one of the really great virtuosos of our time. She will play Beethoven's "Emperor" concerto in E flat major, No. 5.

The first part of the program will be devoted to Bachmaninoff's Symphony in E minor, No. 2. This work has been heard here once before, when Mr. Fiedler was conductor of the orchestra. Sergei Rachmaninoff is the one man among modern Rus-

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Symphony audi... Brooklyn will hear a ...ows practically unprecedented this season. Beginning next fall, the prices of tickets are to be raised. The best chairs at the Academy go up from top theatre rates to $2.50, and even the gallery, where a charge is more quickly felt, makes a modest step from 75 to 90 cents. The reasons for the advance are briefly stated. Prices hitherto have been lower in Brooklyn than in any other place where the Boston visitors play, and have remained substantially the same for more than a quarter of a century.

The prices have been recently raised in other cities. The orchestra, too, has been increased from eighty-seven to 101 musicians. The salaries of the members are larger than they were, and the cost of living at hotels and on trains is higher than ever before. A clinching argument is that the demand for season tickets exceeds the supply. There is a waiting list of those who will gladly pay more for the privilege of attending the concerts than is paid by the fortunate persons holding subscriptions now.

The usual house sold out by the season greeted the Boston Orchestra in Manhattan last night at Carnegie Hall. Three purely classical symphonies made a two-hour bill. If any Homeric nods marked Haydn's D major, No. 2, the slumberers were gently roused by Mozart's E flat and stirred to final departure by Beethoven's First symphony in C major. After a recent equinoctial storm of Mahler, it was all as calm as the cloudless sky of a summer day. The applause was as gentle as the music, and Dr. Muck bowed thrice alone.

At the Brooklyn concert this evening, besides the Beethoven symphony, there are Haydn's Sixth or "Surprise," a Mozart flute and harp concerto for Maquarre and Alfred Holy, and a Handel concerto for strings and wind, with Witek, Longy and Mueller, Wendler and Jaennicke, in solo parts.

To-morrow's Carnegie Hall matinee is all modern, including a Cesar Fr... symphony, Rimsky-Korsakoff's "Caprice" and a new "Tra...

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From HERALD
Address: New York City
Date

Establis

Salome's Dances in Musical Form Prove Dramatic

Boston Symphony Orchestra Plays Music Originally Composed for a Mute Drama.

Salome, that much discussed daughter of Herodias, was introduced to yesterday afternoon's audience of the Boston Symphony Orchestra in Carnegie Hall in a musical form composed by Mr. Florent Schmitt, a French composer. The suite, called "La Tragedie de Salome," is in two movements, the first representing the Prelude and Dance of Pearls, while the second half depicts the Enchantment on the Sea, the Dance of Lightnings and the Dance of Fear.

Originally this music was composed to accompany a mute drama performed in Paris six years ago. Yesterday it suggested the necessity of stage pictures to make clear its dramatic significance. It is ultra modern, abounds in dissonances and employs a large orchestra, for which Mr. Schmitt has written with skill. The first section is uninteresting, but in the Dance of the Lightnings and in the final Dance of Fear there are highly dramatic moments.

The audience received the work coolly, there being very little applause after the first section and not much more after the finale. It is hardly the sort of music which invites a second hearing.

The rest of the programme was much more acceptable and was more enthusiastically applauded. It began with Cesar Frank's D minor symphony, excellently conducted by Dr. Karl Muck and finely played by his admirable orchestra. The second movement, with its melancholy theme, was singled out for appreciative applause. The concert ended with Rimsky-Korsakoff's "Caprice on Spanish Themes," which was most brilliantly played and proved the various soloists of this orchestral ensemble to be virtuosi. So the audience went home

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EVENING SUN
ss: New York
JAN

WITH the return of the Boston Sym-
phony Orchestra to-day, the Longy
nsemble of wind players from Amer-
a's premier band announces a third
cert at Æolian Hall on Saturday
ht. The programme has been with-
pending the players' arrival.

London, 1881; New York, 188

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paper Cutting Bu
ENING WORLD
: New York
JAN 9 1914

THREE SYMPHONIES PLAYED BY THE BOSTON ORCHESTRA

Dr. Karl Muck led the Boston Symphony Orchestra last night through a classical programme that consisted of Haydn's symphony in D minor, Mozart's symphony in E flat major and Beethoven's first symphony in C major. It was enjoyed by a crowded audience that appreciated the musicianship of the conception and the brilliant playing of the orchestra. If there were something of apparent sameness in the compositions that savored of one mind, Dr. Muck is to be forgiven. There is no time or space just now to analyze the difference in the works. Just a ... all attention to

From JOURNAL
Address: Providence, R
Date DEC 31 191

FRITZ KREISLER SOLOIST AT SYMPHONY CONCERT

Boston Organization Presents 2 1-2-Hour Programme Here.

Again the Boston Symphony Orchestra increased the time limit of its programme and its third concert last evening in Infantry Hall held the attention of a large audience for nearly two hours and a half, with a programme of considerable variety and an unusual amount of melody, which, with Fritz Kreisler as a soloist, left little to be desired.

It was a matter of regret, of course, that the indisposition of Dr. Muck prevented his appearance, and obliged Mr. Urack to fill his place, but Mr. Urack who last year on one or two similar occasions appeared in the same position has been steadily growing in experience and favor, and if one felt occasionally in the symphony, a possibility that Dr Muck might have been more subtly suggestive, it was no more than a c of possibility, and he ably filled in the rest of the programme, was arranged in the following or

Schubert ..... Unfinished Symphony in
I. Allegro moderato.
II. Andante con moto.
Bizet......Suite No. 1, from the Music phonse Daudet's Play, "L'Arlesienne"
I. Prelude.
II. Minuetto.
III. Adagietto.
IV. Carillon.
Lalo...............Overture to "Le Ro
Brahms......Concerto in D-major, for Vi Orchestra, Op. 77.
I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo

Modern music, with its surpris strange chords and its exciting sonances, undoubtedly has charm those who like novelty, and wh constantly seeking the exciteme change; but to those who apprecia sincerity of true melody, there is beauty in the flowing themes o symphony that Schubert left unfinished and never heard played.

Louis Elson once prophesied that in time there will be a reaction from the noise of modern music, and that "melody will return, and Music, heavenly maid, will become young again." Last night, as one listened to the delicacy of the strings and the limpid notes of the wood-wind choir as they played their changes on the themes, one realized that in the undying beauty of the melody of Schubert's Unfinished Symphony, the heavenly maid was ever young. Even if, as has been said, Schubert lacked the technical skill to develop his themes, he was so greatly blessed in his gift of melody, that between the variety of his themes and the color of his instrumentation, one feels no further need. He is never commonplace, nor dull, and the buoyancy of his music as it swings from grave to gay is soul-satisfying to an idealist.

The symphony has been heard here at more than one Symphony concert. It was a favorite with Mr. Gericke when he was conductor and he chose it for the concert at which he made his farewell appearance here. Last night the two movements were admirably played, but not more so than the succeeding numbers.

Bizet's suite, "L'Arlesienne," which was played here first nearly 20 years ago, was, in its way, a wide contrast to the symphony, but a tuneful, stirring succession of four movements of great variety met with much favor from the audience, especially the "Minuetto."

Likewise Lalo's overture to "Le Ro d'Ys" was brilliantly played and giver its full dramatic value, rounding out the first part of the programme and providing still further interest.

To many the crowning quality of the programme was that which came last the Brahms Concerto in D-major fo violin and orchestra, in which Frit Kreisler was the soloist.

In the years since Kreisler first ap peared here in the Students' Course, h has forged steadily onward, playing eac year with greater interpretative skill an more compelling beauty of tone, yet pre serving his simplicity of manner an accepting the appreciation bestowed upo him with an entire absence of self-con sciousness that ranks him with th world's greatest artists.

Last year he played the Beethove Concerto with compelling force, and las night the audience had an opportunit to her the Concerto by Brahms playe by the same hand. It was a brillian performance, Mr. Kreisler meeting th demands of the composition with a per fection of technique, inspired by the re sources of an artistic temperament, and playing with admirable effect.

The fourth concert will be given or Feb. 3 with Mme. Teresa Carreno, wh is considered the greatest woman pianis as soloist.

A. W. C.

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It is like the great sword of an old general covered with elaborate detail of ornamentation, but still as strong as ever. The old ideas of the masters are still present in it, but made more effective by the large orchestra of modern instruments, allowing a greater expansion in the instrumentation. This modern use of the multitude of instruments allows a variety to the ear in what appears like repetition, making the changing music the same and yet not the same, either in fact or effect. The symphony is a complete demonstration of the fact that the true possibilities of musical composition are yet far from exhausted, and that even R. Strauss and Elgar are not yet near the last word in musical writings. People are beginning to realize the axiom in musical art that whatever really sounds well, is well, as in tecture what actually looks well is The present in art will never be a set limits for the future. But i always be true that whatever . fo cause sounds bad, is bad. Still alphabet of progress the prospect must follow the A already achieved.

The next concert brings a gre prano, Madame Elizabeth Van En

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From EAGLE
Address: Brooklyn, N.Y.
JAN 10 1914
Date

BOSTON SYMPHONY CONCERT.

Classic Programme Strong in Unity Superbly Given at Academy.

To say that yesterday's Academy of Music concert of the Boston Symphony Orchestra was caviar for the general without a sop to Cerberus, is to employ a metaphor as mixed as Dr. Muck's programme was unified. Haydn, Mozart, Handel and Beethoven—the master being represented by his most Mozartian symphony—provide a combination of effects which no orchestra can develop or differentiate so well as the Bostonian under the classic leadership of Dr. Muck. And it is difficult to quarrel with him for making us more familiar with the great orchestral pieces of another century in the best interpretation possible to modern musical genius. It should be added that in the ten-minute conversazione between the two halves of last night's concert some murmurs of protest against the classic rigors of the programme were heard, especially from such representatives of masculinity as were on duty rather than on pleasure bent.

The most interesting number of the programme was the Mozart "Concerto for Flute and Harp," delightfully simple and appealing to the ear, yet calling for a degree of virtuosity which only those somewhat familiar with the solo instruments can appreciate. Andre Maquarre's performance of the delicious runs and thrills in the "andantino" and the "rondo," resembling now the singing of a bird. And, again, the soft crooning of a woman was a revelation of the flute as an expression of human emotion. The passages which Mozart provided for the harp seemed less inspired largely because the mechanical possibilities of this instrument had not been developed in his day. Nevertheless, Alfred Holy did wonders with them, and in the solo passages of the last two movements brought out some very pleasing effects.

In Haydn's "Surprise" symphony the sudden fortisimo in the andante brought forth the usual ripple of response from the audience although the "Paukenschlag," as given yesterday, seemed a very mild affair compared to those auricular assaults with which Wagner, et al., have made us familiar. The pure classic spirit was abroad in the number. As the first on the programme, the mind was still fresh to receive it, and its chaste and yet spirited interpretation by Dr. Muck and his men will keep it in memory as a supreme example of the eighteenth century spirit in music.

The broad, majestic lines of Handel's "Concerto in F Major" for strings and two wind orchestras were well preserved, and the first Beethoven symphony rounded out the successfully unified programme. Each time he returns Dr. Muck gives the impression of having established a closer and more intimate relation with the members of his orchestra, so that an inclination of the head or a slight movement of the hand wins the response which other conductors achieve with elaborate gesticulation. For such a programme as that of last night the leader and the orchestra are supreme.

From HERALD
Address: Washington, D. C.
Date AN 7 1914

Boston Symphony Concert

A large and distinguished audience crowded the New National Theater yesterday afternoon for the Boston Symphony Orchestra. Mrs. Thomas Marshall, wife of the Vice President, was entertained by Mrs. Thomas F. Walsh in her box, who also had with her Mrs. Robert Petterson, Viscount Benoist d'Azy, and Capt. and Mrs. D. S. Vassilieff.

Other boxholders were Brig. Gen. and Mrs. Crozier, who had with them Mme. Jusserand, wife of the French Ambassador; Lady Spring-Rice, wife of the British Ambassador, and Mrs. Huntington Wilson; the German Ambassador and Countess von Bernstorff, who were accompanied by Mrs. Chandler Hale; Mrs. Marshall Field, who had with her Mrs. Drummond, Mrs. Harriet Lane Beale, Mrs. Slater, and Miss Patten; Mrs. James McMillan entertained Mrs. Alfred E. Bates and Mrs. Preston Gibson; Mrs. Walter Bruce Howe entertained a number of friends in her box, as did Mrs. Listner and Mrs. I. T. Mann.

Others in the audience were the Secretary of the Interior and Mrs. Franklin K. Lane, Mrs. Charles E. Hughes, Mrs.

John Hays, Mrs. Charles C. Glover, Mme. van Swinderen, Mrs. Buckner Randolph, Mrs. George Howard, Viscountess Henri de Sibour, Miss Gwynn, Mr. and Mrs. Robert Lansing, Mr. and Mrs. Wayne MacVeagh, Mrs. Arnold Hague, Mrs. Ten Eyck Wendell, Mrs. Rufus Peckham, Miss Harriet Peckham, Mme. de Pena, Miss de Pena, the Misses Sedgely, Mrs. William D. Mearns, Mr. and Mrs. Christian Hemmick, Miss Marian Sands, Mrs. James Harlan, Mrs. Norman Williams, Mrs. William Kearney Carr, Miss Ida Thompson, Miss Natalie Magruder, Mrs. Victor Murdock, Mrs. Robert Wynne, Mrs. Richard A. Johnson, Mrs. Lloyd Bowers, and Mrs. Charles McKenny.

From HERALD
Address: Washington, D. C.
Date AN 7 1914

SUCCESS IS SCORED BY BOSTON ORCHESTRA

Mme. Teresa Carreno Also Plays Beethoven's Fifth Pianoforte Concerto with Artistic Finish.

The Boston Symphony Orchestra, at th National Theater, yesterday afternoon gave the third of its matinees for th season in Washington. Mme. Teres Carreno, the renowned pianist, playe Beethoven's fifth pianoforte concerto. Th symphony was the E flat major of Mo zart, and Brahms' "Tragic" overtur and the overture to Wagner's "Flyin Dutchman," completed the program.

No man is better suited to play Mozart than Dr. Muck. The exquisite grace and loveliness of phrase requires just the fine artistic finish in every least detail that Dr. Muck gives. Wherever pure aesthetic beauty, passion, is to be portrayed, Dr. Muck is far and away above every other conductor in An [illegible] a. [illegible] e did not know which to admire [illegible] the dainty arabesque work of the andante, or the breezy finals, in which the dominating motive of eight or nine notes was so subtlety managed as to make the figure a winged flight of melody above the lo moving harmonies.

Brahms' "Academic" overture [illegible] played here last year; yesterday his "Tragic" overture. The experimental stage for Brahms' music has hardly yet passed for many musicians. But whether or not he is to be placed in th role of pioneers or classed as a Bach-Beethoven imitator, the sincerity, and absolute beauty of much of his music makes such questions come very near quibble. The "Tragic" overture has very little of the tragic character.

The player of Beethoven must unite a warm heart with a clear intellect. This Mme. Carreno does. She played the concerto with great artistic finish as to detail. Her technic is fully adequate to the needs of that work. She lacks only power to make her work truly great. So far as physical strength would go, her playing of the concerto was that of a careful, musicianly, and inspired artist. The subordination of the piano to the solo orchestra, wherever those occurred, was exquisitely done Her runs and thrills were dainty and lovely.

The orchestral rendering of the "Dutchman" was highly dramatic and thoroughly satisfying.

From PRESS
Address: Philadelphia, Pa.
Date JAN 6 1914

BOSTON SYMPHONY THIRD CONCERT

Haydn's G Major and Mozart's E-Flat Major Played—Carreno the Soloist.

PROGRAM.
Haydn..Symphony in G major (B. and H. No. 6.)
Mozart..Symphony, E flat major (K. 543)
Beethoven..Concerto for Pianoforte, No. 5, in E flat major, Op. 73.
Conductor........**Dr. Karl Muck**
Soloist...............Teresa Carreno.

Three numbers constituted the Boston Symphony's third concert this season at the Academy of Music last evening, Theresa Carreno being the soloist. There were two symphonies, Haydn's G major ("The Surprise") and Mozart's E-flat major, while the concerto played by Carreno was Beethoven's No. 5, also in E-flat major. It was a program that was classical to the extreme, but most thoroughly enjoyable. It is rarely that Haydn and Mozart, two composers of practically the same period, are heard in the same program, but "The Surprise" is the gem of Haydn's long works, as far as melodiousness is concerned, and Mozart's E-flat major is the brightest and most sparkling of his long compositions, and yet the two following one another presented so much variety that monotony was not suggested.

Haydn's G major is frequently childlike in its simplicity, but the admirable handling by Dr. Muck and his orchestra makes it big and broad and appealing. Especially effective

cate manner in which the andante movement was handled, the big combination being subdued at times almost to a musical whisper, an art in which Dr. Muck has drilled his men to a degree of perfection such as no other leader has been able to accomplish.

The reading of the Mozart symphony was equally admirable, bringing out all its brightness, its shimmer, its plasticity as well as its beauty of pattern. Dr. Muck presented all the beauties that the genius of Mozart had worked into it, and especially was this true of the playing of the "Menuetto."

Madame Carreno was heard here for the third time within as many wee and in one of the greatest of conc numbers for the piano, Beethoven's No. 5. In the long list it is, in many ways, the most exacting of all the big solo numbers, requiring a technical mastery possessed by but a few artists, and no one of them has ever played it with more feeling that Carreno. To the credit of Dr. Muck it must be said that he demonstrated a wonderful mastery over the acccompaniment in order that the audience could enjoy to the greatest extent the pianist's finished art.

The next concert by the Boston Symphony will be given on February 16, when the soloist will be Madame Elizabeth Van Endert, a German lyric soprano, who will be heard in Philadelphia for the first time.

NIXON—"THE ATTORNEYS"

From PUBLIC LEDGER
Address Philadelphia
Date JAN 6

BOSTON SYMPHONY WITH CARREN

Pianist in Beethoven Con Follows Delightful Perform ance of Haydn and Mozar Symphonies.

PROGRAM.
Symphony in G major, "Surprise".....Hayd
Symphony, E flat major (K. 543)......Moz
Concerto for Pianoforte, No. 5......Beeth
Madame Teresa Carreno.

It would be wide of the mark to say that the concert of the Boston Symph Orchestra, heard by the usual "capacity" audience at the Academy last evening was severely classical. For, though th program was given over to Haydn, Mozart and Beethoven, the "Surprise" symphony is the very essence of the blithe and sunny temperament of its composer and at the playful thunderstrokes of the Andante, the hearers laughed outright. Their accentuation was the more forceful since Conductor Muck had reduced the lisping phrases that preceded them to the merest audible whisper, creating a profound hush throughout the auditorium to make certain of not losing a syllable.

The entire symphony was set forth in a way that showed a true apprehension of the first and the best of musical humorists; through the last movement ran the "delight and liberty" of children turned loose in blue jeans to play in the sand pile. This was Haydn restored to the contemporary atmosphere—yet every phrase was brought to life and exhilarating freshness as though of today: it was no half-hearted attempt to revive moldering archaisms.

The playing of the more sophisticated core of Mozart continued the impression f the exactitude of clockwork with the old and pulseless mechanism replaced by he warm and breathing vitality of human inspiration. As in the Andante of Haydn, the oboe and flute caroled and warbled exquisitely together, so in the Mozart Menuett they answered each other so feliciously that but for the different timbre, it vould have been hard to tell where one eft off and the other took up the strain.

Mr. Muck had seated the players so t but four of the first violins and two the second were upon the lowest level, d the arrangement brought the piano t the apex of the triangle of the strings.

The soloist, Madame Carreno, has just been heard here with the Philadelphia Orchestra and in one of the excellent Y. M. H. A. concerts at Witherspoon Hall. Last night she elected to play the Beethoven Concerto No. 5, in E flat major, and played it like the great artist she is. It was a thoughtful, reverent interpretation. Here was no disposition to disclose the "Valkyrie of the Pianoforte," as Madame Carreno was called some years ago.

It was a reading that made common cause with the superlative accompaniment produced by Mr. Muck and his associates; the piano part was built into the polyphony instead of domineering. The concerto must have been all but impossible to the piano technique of Beethoven's day. The runs and arpeggios fell from the player's fingers in the very poetry of motion, and—in staccato passages—with the the clear detachment of the notes of the xylophone. Such playing as that of the adagio only issues from a deep experience of life, and for the technique it may be said that more beautiful trills are hardly producible by human fingers. And what a celestial voice, again, was that of Maquarre's flute heard in the background a little later! It was a masterpiece in the ensemble, orchestra and soloist dividing the honors. Though the concerto came at the end of the evening, Madame Carreno was many times recalled, and would, of course, have been encored had the long-standing rule permitted. Her artistic triumph was the more remarkable in view of the fact that by an extraordinary oversight the piano on which she played had not been accurately tuned in its upper octaves.

WITH THE MINSTREL MEN

From AMERICAN
Address: Baltimore, Md.
Date JAN 8 19

Triumph for Boston Symphony

A remarkable triumph, ever for Boston Symphony Orchestra, was its concert last evening at the Lpric, under its director, Dr. Karl Muck, with Teresa Carreno as soloist. The following was the unique program, constructed by the well-instructetd musical scribe who brought forth music, both old and new:

Rachmaninoff—I. Largo—allegro moderato. II. Allegro molto. III. Adagio. IV. Allegro vivace.

Beethoven—Concerto for pianoforte, No. 5, in E-flat mapor. Op. 73. I. Allegro. II. Adagio un poco moto. III. Rondo: Allegro ma non troppo.

As will be seen, there were but two numbers on the program, both great master works, a century apart in their dates, but each the best of its time. For no one will question the supremacy of Beethoven's E flat Emperor piano concerto, nor has anyone put forth a stronger, fuller, more complete, melodious and harmonious symphony than that of the Rachmaninoff. He is very mod-

From JOURNAL
Address: Providence, R
Date DEC 31 1913

FRITZ KREISLER SOLOIST AT SYMPHONY CONCERT

Boston Organization Presents 2 1-2-Hour Programme Here.

Again the Boston Symphony Orchestra increased the time limit of its programme and its third concert last evening in Infantry Hall held the attention of a large audience for nearly two hours and a half, with a programme of considerable variety and an unusual amount of melody, which, with Fritz Kreisler as a soloist, left little to be desired.

It was a matter of regret, of course, that the indisposition of Dr. Muck prevented his appearance, and obliged Mr. Urack to fill his place, but Mr. Urack who last year on one or two similar occasions appeared in the same position has been steadily growing in experience and favor, and if one felt occasionally in the symphony, a possibility that Dr. Muck might have been more subtly suggestive, it was no more than a question of possibility, and he ably filled his part in the rest of the programme, which was arranged in the following order:

Schubert ..... Unfinished Symphony in B-minor
I. Allegro moderato.
II. Andunte con moto.
Bizet......Suite No. 1, from the Music for Alphonse Daudet's Play, "L'Arlesienne"
I. Prelude.
II. Minuetto.
III. Adagietto.
IV. Carillon.
Lalo................Overture to "Le Roi d'Ys"
Brahms.....Concerto in D-major, for Violin and Orchestra, Op. 77.
I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Modern music, with its surprises, its strange chords and its exciting dissonances, undoubtedly has charms for those who like novelty, and who are constantly seeking the excitement of change; but to those who appreciate the sincerity of true melody, there is great beauty in the flowing themes of the symphony that Schubert left unfinished and never heard played.

Louis Elson once prophesied that in time there will be a reaction from the noise of modern music, and that "melody will return, and Music, heavenly maid, will become young again." Last night, as one listened to the delicacy of the strings and the limpid notes of the wood-wind choir as they played their changes on the themes, one realized that in the undying beauty of the melody of Schubert's Unfinished Symphony, the heavenly maid was ever young. Even if, as has been said, Schubert lacked the technical skill to develop his themes, he was so greatly blessed in his gift of melody, that between the variety of his themes and the color of his instrumentation, one feels no further need. He is never commonplace, nor dull, and the buoyancy of his music as it swings from grave to gay is soul-satisfying to an idealist.

The symphony has been heard here at more than one Symphony concert. It was a favorite with Mr. Gericke when he was conductor and he chose it for the concert at which he made his farewell appearance here. Last night the two movements were admirably played, but not more so than the succeeding numbers.

Bizet's suite, "L'Arlesienne," which was played here first nearly 20 years ago, was, in its way, a wide contrast to the symphony, but a tuneful, stirring succession of four movements of great variety met with much favor from the audience, especially the "Minuetto."

Likewise Lalo's overture to "Le Roi d'Ys" was brilliantly played and given its full dramatic value, rounding out the first part of the programme and providing still further interest.

To many the crowning quality of the programme was that which came last the Brahms Concerto in D-major for violin and orchestra, in which Fritz Kreisler was the soloist.

In the years since Kreisler first appeared here in the Students' Course, he has forged steadily onward, playing each year with greater interpretative skill and more compelling beauty of tone, yet preserving his simplicity of manner and accepting the appreciation bestowed upon him with an entire absence of self-consciousness that ranks him with the world's greatest artists.

Last year he played the Beethoven Concerto with compelling force, and last night the audience had an opportunity to her the Concerto by Brahms played by the same hand. It was a brilliant performance, Mr. Kreisler meeting the demands of the composition with a perfection of technique, inspired by the resources of an artistic temperament, and playing with admirable effect.

The fourth concert will be given on Feb. 3 with Mme. Teresa Carreno, who is considered the greatest woman pianist, as soloist.

A. W. C.

The First Established and Most Complete Newspaper Cutting Bureau in the World

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From AMERICAN
Address: Baltimore, Md.
Date JAN 8 1914

Triumph for Boston Symphony.

A remarkable triumph, ever for the Boston Symphony Orchestra, was its concert last evening at the Lpric, under its director, Dr. Karl Muck, with Teresa Carreno as soloist. The following was the unique program, constructed by the well-instructetd musical scribe who brought forth music, both old and new:

Rachmaninoff—I. Largo—allegro moderato. II. Allegro molto. III. Adagio. IV. Allegro vivace.

Beethoven—Concerto for pianoforte, No. 5, in E-flat mapor. Op. 73. E. Allegro. II. Adagio un poco moto. III. Rondo: Allegro ma non troppo.

As will be seen, there were but two numbers on the program, both great master works, a century apart in their dates, but each the best of its time. For no one will question the supremacy of Beethoven's E flat Emperor piano concerto, nor has anyone put forth a stronger, fuller, more complete, melodious and harmonious symphony than that of the Rachmaninoff. He is very mod-

It is like the great sword of an old general covered with elaborate detail of ornamentation, but still as strong as ever. The old ideas of the masters are still present in it, but made more effective by the large orchestra of modern instruments, allowing a greater expansion in the instrumentation. This modern use of the multitude of instruments allows a variety to the ear in what appears like repetition, making the changing music the same and yet not the same, either in fact or effect. The symphony is a complete demonstration of the fact that the true possibilities of musical composition are yet far from exhausted, and that even R. Strauss and Elgar are not yet near the last word in musical writings. People are beginning to realize the axiom in musical art that whatever really sounds well, is well, as in architecture what actually looks well is well. The present in art will never be able to set limits for the future. But it will always be true that whatever . for any cause sounds bad, is bad. Still in the alphabet of progress the prospective B must follow the A already achieved.

The next concert brings a great soprano, Madame Elizabeth Van Endert.

stablished and Most Complete
Cutting Bureau in the World

AGLE
Brooklyn, N. Y. JAN 10 1914

TON SYMPHONY CONCERT.

sic Programme Strong in Unity Superbly Given at Academy.

say that yesterday's Academy of c concert of the Boston Symphony estra was caviar for the general out a sop to Cerberus, is to employ etaphor as mixed as Dr. Muck's programme was unified. Haydn, Mozart, Handel and Beethoven—the master being represented by his most Mozartian symphony—provide a combination of effects which no orchestra can develop or differentiate so well as the Bostonian under the classic leadership of Dr. Muck. And it is difficult to quarrel with him for making us more familiar with the great orchestral pieces of another century in the best interpretation possible to modern musical genius. It should be added that in the ten-minute conversazione between the two halves of last night's concert some murmurs of protest against the classic rigors of the programme were heard, especially from such representatives of masculinity as were on duty rather than on pleasure bent.

The most interesting number of the programme was the Mozart "Concerto for Flute and Harp," delightfully simple and appealing to the ear, yet calling for a degree of virtuosity which only those somewhat familiar with the solo instruments can appreciate. Andre Maquarre's performance of the delicious runs and thrills in the "andantino" and the "rondo," resembling now the singing of a bird. And, again, the soft crooning of a woman was a revelation of the flute as an expression of human emotion. The passages which Mozart provided for the harp seemed less inspired largely because the mechanical possibilities of this instrument had not been developed in his day. Nevertheless, Alfred Holy did wonders with them, and in the solo passages of the last two movements brought out some very pleasing effects.

In Haydn's "Surprise" symphony the sudden fortisimo in the andante brought forth the usual ripple of response from the audience although the "Paukenschlag," as given yesterday, seemed a very mild affair compared to those auricular assaults with which Wagner, et al., have made us familiar. The pure classic spirit was abroad in the number. As the first on the programme, the mind was still fresh to receive it, and its chaste and yet spirited interpretation by Dr. Muck and his men will keep it in memory as a supreme example of the eighteenth century spirit in music.

The broad, majestic lines of Handel's "Concerto in F Major" for strings and two wind orchestras were well preserved, and the first Beethoven symphony rounded out the successfully unified programme. Each time he returns Dr. Muck gives the impression of having established a closer and more intimate relation with the members of his orchestra, so that an inclination of the head or a slight movement of the hand wins the response which other conductors achieve with elaborate gesticulation. For such a programme as that of last night the r and the orchestra are supreme.

HERALD
: Washington, D. C.
AN 7 1914

Boston Symphony Concert

A large and distinguished audience crowded the New National Theater yesterday afternoon for the Boston Symphony Orchestra. Mrs. Thomas Marshall, wife of the Vice President, was entertained by Mrs. Thomas F. Walsh in her box, who also had with her Mrs. Robert Petterson, Viscount Benoist d'Azy, and Capt. and Mrs. D. S. Vassilieff.

Other boxholders were Brig. Gen. and Mrs. Crozier, who had with them Mme. Jusserand, wife of the French Ambassador; Lady Spring-Rice, wife of the British Ambassador, and Mrs. Huntington Wilson; the German Ambassador and Countess von Bernstorff, who were accompanied by Mr. Chandler Hale; Mrs. Marshall Field, who had with her Mrs. Drummond, Mrs. Harriet Lane Beale, Mrs. Slater, and Miss Patten; Mrs. James McMillan entertained Mrs. Alfred E. Bates and Mrs. Preston Gibson; Mrs. Walter Bruce Howe entertained a number of friends in her box, as did Mrs. Listner and Mrs. I. T. Mann.

Others in the audience were the Secretary of the Interior and Mrs. Franklin K. Lane, Mrs. Charles E. Hughes, Mrs. John Hays, Mrs. Charles C. Glover, Mme. van Swinderen, Mrs. Buckner Randolph, Mrs. George Howard, Viscountess Henri de Sibour, Miss Gwynn, Mr. and Mrs. Robert Lansing, Mr. and Mrs. Wayne MacVeagh, Mrs. Arnold Hague, Mrs. Ten Eyck Wendell, Mrs. Rufus Peckham, Miss Harriet Peckham, Mme. de Pena, Miss de Pena, the Misses Sedgely, Mrs. William D. Mearns, Mr. and Mrs. Christian Hemmick, Miss Marian Sands, Mrs. James Harlan, Mrs. Norman Williams, Mrs. William Kearney Carr, Miss Ida Thompson, Miss Natalie Magruder, Mrs. Victor Murdock, Mrs. Robert Wynne, Mrs. Richard A. Johnson, Mrs. Lloyd Bowers, and Mrs. Charles McKenny.

HERALD
Washington, D. C.
AN 7 1914

CESS IS SCORED BOSTON ORCHESTRA

Mme. Teresa Carreno Also Plays Beethoven's Fifth Pianoforte Concerto with Artistic Finish.

The Boston Symphony Orchestra, at the National Theater, yesterday afternoon, gave the third of its matinees for the season in Washington. Mme. Teresa Carreno, the renowned pianist, played Beethoven's fifth pianoforte concerto. The symphony was the E flat major of Mozart, and Brahms' "Tragic" overture, and the overture to Wagner's "Flying Dutchman," completed the program.

No man is better suited to play Mozart than Dr. Muck. The exquisite grace and loveliness of phrase requires just the fine artistic finish in every least detail that Dr. Muck gives. Wherever pure aesthetic beauty, passion, is to be portrayed, Dr. Muck is far and away above every other conductor in Am[illegible]. [illegible] did not know which to admire [illegible] the dainty arabesque work of the andante, or the breezy finals, in which the dominating motive of eight or nine notes was so subtlety managed as to make the figure a winged flight of melody above the [illegible] moving harmonies.

Brahms' "Academic" overture [illegible] played here last year; yesterday his "Tragic" overture. The experimental stage for Brahms' music has hardly yet passed for many musicians. But whether or not he is to be placed in the role of pioneers or classed as a Bach-Beethoven imitator, the sincerity, and absolute beauty of much of his music makes such questions come very near quibble. The "Tragic" overture has very little of the tragic character.

The player of Beethoven must unite a warm heart with a clear intellect. This Mme. Carreno does. She played the concerto with great artistic finish as to detail. Her technic is fully adequate to the needs of that work. She lacks only power to make her work truly great. So far as physical strength would go, her playing of the concerto was that of a careful, musicianly, and inspired artist. The subordination of the piano to the solo orchestra, wherever those occurred, was exquisitely done. Her runs and thrills were dainty and lovely.

The orchestral rendering of the "Dutchman" was highly dramatic and thoroughly satisfying.

From PRESS
Address: Philadelphia, Pa.
Date JAN 6 1914

BOSTON SYMPHONY THIRD CONCERT

Haydn's G Major and Mozart's E-Flat Major Played—Carreno the Soloist.

PROGRAM.
Haydn..Symphony in G major (B. and H. No. 6.)
M zart..Symphony, E flat major (K. 543)
Beethoven..Concerto for Pianoforte, No. 5, in E flat major, Op. 73.
Conductor........Dr. Karl Muck
Soloist..............Teresa Carreno.

Three numbers constituted the Boston Symphony's third concert this season at the Academy of Music last evening, Theresa Carreno being the soloist. There were two symphonies, Haydn's G major ("The Surprise") and Mozart's E-flat major, while the concerto played by Carreno was Beethoven's No. 5, also in E-flat major. It was a program that was classical to the extreme, but most thoroughly enjoyable. It is rarely that Haydn and Mozart, two composers of practically the same period, are heard in the same program, but "The Surprise" is the gem of Haydn's long works, as far as melodiousness is concerned, and Mozart's E-flat major is the brightest and most sparkling of his long compositions, and yet the two following one another presented so much variety that monotony was not suggested.

Haydn's G major is frequently childlike in its simplicity, but the admirable handling by Dr. Muck and his orchestra makes it big and broad and appealing. Especially effective

cate manner in which the andante movement was handled, the big combination being subdued at times almost to a musical whisper, an art in which Dr. Muck has drilled his men to a degree of perfection such as no other leader has been able to accomplish.

The reading of the Mozart symphony was equally admirable, bringing out all its brightness, its shimmer, its plasticity as well as its beauty of pattern. Dr. Muck presented all the beauties that the genius of Mozart had worked into it, and especially was this true of the playing of the "Menuetto."

Madame Carreno was heard here for the third time within as many weeks and in one of the greatest of concert numbers for the piano, Beethoven's No. 5. In the long list it is, in many ways, the most exacting of all the big solo numbers, requiring a technical mastery possessed by but a few artists, and no one of them has ever played it with more feeling that Carreno. To the credit of Dr. Muck it must be said that he demonstrated a wonderful mastery over the acccompaniment in order that the audience could enjoy to the greatest extent the pianist's finished art.

The next concert by the Boston Symphony will be given on February 16, when the soloist will be Madame Elizabeth Van Endert, a German lyric soprano, who will be heard in Philadelphia for the first time.

NIXON—"THE ATTORNEYS"

PUBLIC LEDGER
Philadelphia
JAN 6

BOSTON SYMPHO WITH CAR

Pianist in Beethoven Con Follows Delightful Performance of Haydn and Mo Symphonies.

PROGRAM.
Symphony in G major, "Surprise".....Hay
Symphony, E flat major (K. 543)......Mo
Concerto for Pianoforte, No. 5......Beeth
Madame Teresa Carreno.

It would be wide of the mark to say that the concert of the Boston Symphony Orchestra, heard by the usual "capacity" audience at the Academy last evening, was severely classical. For, though the program was given over to Haydn, Mozart and Beethoven, the "Surprise" symphony is the very essence of the blithe and sunny temperament of its composer, and at the playful thunderstrokes of the Andante, the hearers laughed outright. Their accentuation was the more forceful since Conductor Muck had reduced the lisping phrases that preceded them to the merest audible whisper, creating a profound hush throughout the auditorium to make certain of not losing a syllable.

The entire symphony was set forth in a way that showed a true apprehension of the first an d the best of musical humorists; through the last movement ran the "delight and liberty" of children turned loose in blue jeans to play in the sand pile. This was Haydn restored to the contemporary atmosphere—yet every phrase was brought to life and exhilarating freshness as though of today: it was no half-hearted attempt to revive moldering archaisms.

The playing of the more sophisticated score of Mozart continued the impression of the exactitude of clockwork with the cold and pulseless mechanism replaced by the warm and breathing vitality of human inspiration. As in the Andante of Haydn, the oboe and flute caroled and warbled exquisitely together, so in the Mozart Menuett they answered each other so felicitously that but for the different timbre, it would have been hard to tell where one left off and the other took up the strain.

Mr. Muck had seated the players so that but four of the first violins and two of the second were upon the lowest level, and the arrangement brought the piano at the apex of the triangle of the strings.

The soloist, Madame Carreno, has just been heard here with the Philadelphia Orchestra and in one of the excellent Y. M. H. A. concerts at Witherspoon Hall. Last night she elected to play the Beethoven Concerto No. 5, in E flat major, and played it like the great artist she is. It was a thoughtful, reverent interpretation. Here was no disposition to disclose the "Valkyrie of the Pianoforte," as Madame Carreno was called some years ago.

It was a reading that made common cause with the superlative accompaniment produced by Mr. Muck and his associates; the piano part was built into the polyphony instead of domineering. The concerto must have been all but impossible to the piano technique of Beethoven's day. The runs and arpeggios fell from the player's fingers in the very poetry of motion, and—in staccato passages—with the the clear detachment of the notes of the xylophone. Such playing as that of the adagio only issues from a deep experience of life, and for the technique it may be said that more beautiful trills are hardly producible by human fingers. And what a celestial voice, again, was that of Maquarre's flute heard in the background a little later! It was a masterpiece in the ensemble, orchestra and soloist dividing the honors. Though the concerto came at the end of the evening, Madame Carreno was many times recalled, and would, of course, have been encored had the long-standing rule permitted. Her artistic triumph was the more remarkable in view of the fact that by an extraordinary oversight the piano on which she played had not been accurately tuned in its upper octaves.

WITH THE MINSTREL MEN

From SUN
Address: New York City.
Date

SALOME IN MUSIC FRESH FROM PARIS

Florent Schmitt's Exposition of Mute Tragedy in New Thought Style.

COMPOSITION WELL DONE

Cesar Franck and Rimsky-Korsakov Also on Boston Symphony Programme.

The chief business of the Boston Symphony Orchestra at its matinee concert in Carnegie Hall yesterday was the performance for the first time in this city of parts of Florent Schmitt's "La Tragedie de Salome," after a poem by Robert d'Humieres. This tragedy is a mute drama and was produced at the Theatre des Arts, Paris, on November 9, 1907, with Schmitt's music. The character of the drama may be surmised from the fact that the role of *Salome* was entrusted to the hands (and feet) of Loie Fuller, who performed the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver and the dance of fear.

It may be added that the supreme moment of the play is reached when *Salome* is dancing a lascivious dance upon a stage illumined by flashes of lighting, and *Herod*, pursuing her, snatches off the seven veils, so that she is seen for a moment nude. Then *John* intervenes and covers her with his cloak. At this moment *Herodias*, infuriated, signals for the destruction of John, and a few minutes later his head is delivered to *Salome*, who presently throws it into the sea.

This is by no means all of this delectable drama, but it is enough. What may be the precise purport of the music of Mr. Schmitt it is difficult to determine, nor do we know just what episodes of the tragedy were illustrated by the two movements performed yesterday. It matters little. This kind of music has one immense advantage over the older kinds—it can be understood in any one of a thousand ways without violence. Doubtless this is because we doddering ancients cannot catch up with the significance of the new thought in music.

Cannot Be Ignored.

Let us content ourselves then with recognizing the indisputable fact that this music belongs to the present and that it translates into tone the ideas now dominant in all the other arts, particularly in Paris. It cannot be dismissed with contempt nor evaded by the easy application of the term "impressionistic." It is neither crude nor vulgar in methods. It is, on the contrary, pointed in purpose, which is the modern one of delineating moods by the combination of pungent and striking harmonic development with ingenious instrumentation, and it shows forth a genuine mastery of materials.

If we were better acquainted with the delineative design of the music, such as might be gained from a performance of the tragedy, we might more readily appreciate the wonderful color scheme of the composition, its extraordinary treatment of modern harmonies, its pointed use of stopped trumpets as a new factor in chord tinting, rather than as solo voices, its utilization of harp harmonics in novel figuration and its introduction of a sweeping pizzicato across the four strings of the violin family in a new exhibition of arpeggiated chords.

In form there is no obscurity in this music. It is easy enough to follow, and the themes, while avoiding both the straight lines and the perfect curves of old fashioned melody, are not intangible, despite their chromatic elusiveness. All these things belong to the apparatus of the new thought, which was nurtured at the Nouvelle Athenes immortalized by George Moore. It was born when in "the death pallor of the zenith, like a white flag fluttering faintly, Symbolists and Decadents appeared."

"Never before was there so sudden a flux and conflux of artistic desire, such aspiration of the soul of man, such rage of passion, such fainting fever, such cerebral erethism."

Certainly they were a seething company, those New Athenians, but who will explain to us why the movement set going by them has found it so much more comfortable to walk in the gutter than on the sidewalk? Is it a manifestation of genius to discover the soul of a Sappho in the body of a night prowler of the Place Pigalle? Are the passions of *Salome* and her sort more inspiring to true art than those of *Semiramis*, whose flesh burned after its kind no less than her mind after power and kingdom? The chief fascinations of *Salome* were her acceptance of the hideous rites of mummy worship and her eagerness to dance disrobed.

There are still many things in the ritual of the Rosicrucians and in the ceremonies of phallic adoration which have not been dramatized or set to music by these professors of the new thought. We can only say that in the opinion of some fairly intelligent people these fellows are no better than those shrewd inventors of religions which appear from time to time as a thin cloak for unbridled lust and its filthiest indulgence.

The fact that Mr. Schmitt has a real talent makes the case only the more pitiable. He has left Debussy behind in the race after new harmonic atmospheres and he has made Reger and some of the others look childish in the use of embittered counterpoint, the polyphony that stingeth like an adder. But we do not believe that he can compose "Les Elephants Savants" or "La Pythonesse" as he has pretended to do in his "Musique Foraines." And we hope he will find some better food for his imagination in the future than the dirty tragedy in which one musical soul has already sold itself for thirty pieces of silver.

Cesar Franck's noble symphony in D minor opened the programme—a prelude which hung over the "Salome" setting like the clear sky over a tropical jungle. It was nobly played too. The Schmitt number was performed superbly. It was a triumph of orchestral virtuosity. The final music was Rimsky-Korsakov's "Caprice on Spanish Themes."

THE SEAGOERS.
Newspaper Cutting Bureau in the Wo

From EVENING MAIL
Address: New York
Date JAN 12 1914
Established:

The Boston Symphony atoned for the severity of the classical programme of the first of its pair of concerts at Carnegie Hall Saturday by giving one entirely modern in composers, although Cesar Franck, whose sublime D minor symphony opened the programme, may well be placed among the classics, and in nothing did Dr. Muck reach greater interpretative heights than in this.

Dr. Muck presented for the first time here a composer of the French school who is now arousing much attention. This was Florent Schmitt, born in Lorraine, of Alsatian parents. The work was "La Tragedie de Salome," in symphonic style, scored with all modern effects and written in the modern French idiom as expressed by Debussy, Dukas, Ravel and others of indefinable characteristics.

Whatever may be said for or against the work—and it will find plenty of defenders and of detractors—it is gripping in interest, of exceedingly emotional nature and it is a masterly picee of instrumentation.

As given for the first time in t Theater des Arts, Paris, November 907, it was presented as mute dran pantomime), in which Lole Fuller danced the several dances. Last summer in London the music was given by the Russian dancers, when Mme. Karsavina danced the part of Salome.

These two numbers were too pronounced in character to allow such a work as the Rimsky-Korsakoff "Caprice on Spanish Themes" to enjoy the success it would otherwise have had.

SUNDAY HERALD,
BOSTON, JANUARY 18,

EUGENE YSAYE

The recital in Symphony Hall this afternoon by Eugene Ysaye at 3:30 will complete the list of concerts given this year by the great violinists of the world. Messrs. Kreisler, Thibaud and Elman have already played here and it will be interesting to observe wherein Ysaye differs from the younger men who have followed him. He will have the assistance of his accomplished accompanist, Camille Decreus. As the great chorus stage will be in use in Symphony Hall this evening it has been decided to sell seats on the same, which are most desirable, for the concert of Ysaye this afternoon. The program is as follows:

Sonata .... G. Faure
Concerto in E minor .... Mendelssohn
Aria .... Handel
Havanaise .... Saint-Saens
Concerto No. 2, in D minor .... Wieniawski
Finale alla zingara.

SYMPHONY PROGRAM

Anton Witek, the admired concert master of the Symphony orchestra, will make his annual appearance as soloist at the 13th rehearsal and concert next Friday afternoon and Saturday evening. Mr. Witek will play Tschaikowsky's concerto. Two novelties are on the program, one by Debussy and one by Liszt. The new piece by Debussy will be his Suite "Printemps." This is not to be confused with his "Rondes de Printemps," played by Mr. Fiedler several years since. It was a piece sent as envoi when he was a student at Rome. The committee of the Beaux Arts, finding it ultra-modern, refused to receive it. It was published forthe piano (four hands). Debussy not long ago rewrote it. It had its first performance in Paris last spring. Its first performance in America was last month in New York by the New York Symphony Society under Walter Damrosch. The Liszt novelty will be the Symphonic Poem, "Hungaria." This is the ninth of the series of symphonic poems by Liszt. It has never been played at a Symphony concert, but was performed in 1891 at a concert of the Philharmonic Society at the Tremont Theatre.

MMES. CULP AND CARRENO

The concert which Mmes. Julia Culp and Teresa Carreno will give in Symphony Hall, Sunday, Jan. 25, will be for many the most attractive of the winter series. Mme. Culp in her few appearances here has established herself in the favor of Boston as has been the fortune of few other singers. At her song recital the other day Jordan Hall was filled to its utmost capacity and naturally she will draw from a wider public for a Sunday concert. Mme. Carreno likewise has a large and loyal public who will welcome her appearance here. Mme. Culp will sing three groups of songs; the first by Schumann, the second by Hugo Wolf and the third will be composed of English, Scotch and Irish songs. Mme. Carreno's selections will be announced in a few days.

RECORD, SATURDAY,
JANUARY 17.

BAUER PLAYS BRAHMS CONCERTO

PROGRAMME.

Bruckner—Ninth Symphony. D minor. (Unfinished.)
Brahms—Piano Concerto, No. 1. D minor.
Soloist, Mr. Harold Bauer.

The programme of yesterday afternoon reads as if it were very short. But a Bruckner Symphony, even if it is unfinished, is something to be reckoned with and eats up time remorselessly. At a first glance also it might appear as if the audience were very deeply steeped in D minor, but the modern modulations made sufficient excursions through surrounding and even distant keys, even if the music of both works frequently came back to roost in D minor, says Louis C. Elson in The Advertiser.

There were some points of coincidence that came uncontrollably to mind. One could not but think of another "ninth symphony" which was considered very long in its day, yet even in its complete state was less prolonged than this uncompleted work. Then also, one thought of another "Unfinished" symphony which was much more grateful to the ear than this colossal composition. Yet Bruckner was not as prolix, nor as puzzling as many of his successors have become, and some of his symphonic work really rises to majestic heights.

It was somewhat odd to have Bruckner bracketed with Brahms. The two have nothing in common except the first two letters of their names. Possibly Dr. Muck was seeking alliteration in the make-up of this D-minor programme. Brahms looked down contemptuously upon poor Bruckner and cordially allowed his partisan, Mme. Von Herzogenberg, to make the most satirical flings at his contemporary. He agreed with her when she compared Bruckner's music to a watery soup with just a speck of grease floating upon it, to deceive people into believing in its richness.

Mr. Bauer merged himself into the work with artistic zeal. He evidently played for the music-lover and not at the galleries. All the more is it the critic's duty to recognize the high worth of his interpretation. And the audience, in this case, seemed to recognize it too, for the applause was very spontaneous and very hearty, after the conclusion of the work, and although the end of the programme had been reached, all the audience remained to recall Mr. Bauer again and again.

RECORD, SATURDAY, JANUARY 10, 1914

Julia Culp's Great Art Again Charms Bosto

MME. JULIA CULP,
The wonderful lieder singer, who sang to a great audience at her Boston re-entr

The absence of our Symphony orchestra no longer leaves any vacancy in the list of musical events, for many famous soloists are now only too glad to find a recital-date with which nothing important will conflict. Yesterday afternoon gave this chance to Julia Culp, who took full advantage of it. The scene was shifted to Jordan Hall, where a crowded audience was better able to follow the expression of the singer.

That her nuances of expression were well worth following may be taken for granted. With encomiums that place her foremost among Lieder singers, Miss Culp certainly justified her admirers in their praise. Her voice was full and mellow; rich to opulence in quality, except in one or two rare cases of forced high notes; and amply sympathetic in its softer effects. The latter were sometimes exaggerated a trifle, and several numbers were closed with an almost inaudible pianissimo. Apart from this, however, the singer's use of varying dynamics was fully justified, and eminently artistic.

Of four groups on the programme, the first was devoted to Schubert. "Heimliches Lieben" brought out much richness of tone; it might have had a shade more intensity, but it showed a most velve smoothness. Entirely successful was "D Fischers Liebesglueck," the singer's a mated brightness, variety of style, an well-controlled lightness of touch makin it the most pleasing of the group. "Di Forelle" was given with tones of crysta line clearness, while "Nacht und Traeum finished the set in a broad style well su tained by the soloist.

Of the Brahms songs that followed, t opening "Trennung" gave the singer well-taken opportunity to bring out repressed intensity which marks many that composer's works. "Meerfah showed full attention to mood and c trast, though bringing memories of Fran more-delicate setting. "Sonntag" ushe in a brighter style, and after the "Hei kehr," short but intense, "Der Schmie with its rhythmic suggestion of the smit hammer, was given with a swing that w insistent applause and the first of seve encores. Miss Culp's work was art throughout, but the lively vein of this other numbers showed her at her best.

At the piano, Conrad Bos, prince of a companists, added much to the high a tistic merit of the recital.

[162]

New

From SUN
Address: New York City.
Date

SALOME IN MUS
FRESH FROM P

Florent Schmitt's Exposition Mute Tragedy in New Thought Style.

COMPOSITION WELL DONE

Cesar Franck and Rimsky-Korsakov Also on Boston Symphony Programme.

The chief business of the Boston Symphony Orchestra at its matinee concert in Carnegie Hall yesterday was the performance for the first time in this city of parts of Florent Schmitt's "La Tragedie de Salome," after a poem by Robert d'Humieres. This tragedy is a mute drama and was produced at the Theatre des Arts, Paris, on November 9, 1907, with Schmitt's music. The character of the drama may be surmised from the fact that the role of *Salome* was entrusted to the hands (and feet) of Loie Fuller, who performed the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver and the dance of fear.

It may be added that the supreme moment of the play is reached when *Salome* is dancng a lascivious dance upon a stage illumined by flashes of lighting, and *Herod*, pursuing her, snatches off the seven veils, so that she is seen for a moment nude. Then *John* intervenes and covers her with his cloak. At this moment *Herodias*, infuriated, signals for the destruction of John, and a few minutes later his head is delivered to *Salome*, who presently throws it into the sea.

This is by no means all of this delectable drama, but it is enough. What may be the precise purport of the music of Mr. Schmitt it is difficult to determine, nor do we know just what episodes of the tragedy were illustrated by the two movements performed yesterday. It matters little. This kind of music has one immense advantage over the older kinds—it can be understood in any one of a thousand ways without violence. Doubtless this is because we doddering ancients cannot catch up with the significance of the new thought in music.

Cannot Be Ignored.

Let us content ourselves then with recognizing the indisputable fact that this music belongs to the present and that it translates into tone the ideas now dominant in all the other arts, particularly in Paris. It cannot be dismissed with contempt nor evaded by the easy application of the term "impressionistic." It is neither crude nor vulgar in methods. It is, on the contrary, pointed in purpose, which is the modern one of delineating moods by the combination of pungent and striking harmonic development with ingenious instrumentation, and it shows forth a genuine mastery of materials.

If we were better acquainted with the delineative design of the music, such as might be gained from a performance of the tragedy, we might more readily appreciate the wonderful color scheme of the composition, its extraordinary treatment of modern harmonies, its pointed use of stopped trumpets as a new factor in chord tinting, rather than as solo voices, its utilization of harp harmonics in novel figuration and its introduction of a sweeping pizzicato across the four strings of the violin family in a new exhibition of arpeggiated chords.

In form there is no obscurity in this music. It is easy enough to follow, and the themes, while avoiding both the straight lines and the perfect curves of old fashioned melody, are not intangible, despite their chromatic elusiveness. All these things belong to the apparatus of the new thought, which was nurtured at the Nouvelle Athenes immortalized by George Moore. It was born when in "the death pallor of the zenith, like a white flag fluttering faintly, Symbolists and Decadents appeared."

"Never before was there so sudden a flux and conflux of artistic desire, such aspiration of the soul of man, such rage of passion, such fainting fever, such cerebral erethism."

Certainly they were a seething company, those New Athenians, but who will explain to us why the movement set going by them has found it so much more comfortable to walk in the gutter than on the sidewalk? Is it a manifestation of genius to discover the soul of a Sappho in the body of a night prowler of the Place Pigalle? Are the passions of *Salome* and her sort more inspiring to true art than those of *Semiramis*, whose flesh burned after its kind no less than her mind after power and kingdom? The chief fascinations of *Salome* were her acceptance of the hideous rites of mummy worship and her eagerness to dance disrobed.

There are still many things in the ritual f the Rosicrucians and in the ceremonies f phallic adoration which have not been ramatized or set to music by these professors of the new thought. We can nly say that in the opinion of some fairly ntelligent people these fellows are no beter than those shrewd inventors of religions which appear from time to time s a thin cloak for unbridled lust and its ilthiest indulgence.

The fact that Mr. Schmitt has a real alent makes the case only the more pitiable. He has left Debussy behind in the ace after new harmonic atmospheres and e has made Reger and some of the others ook childish in the use of embittered counterpoint, the polyphony that stingeth like an adder. But we do not believe that e can compose "Les Elephants Savants" r "La Pythonesse" as he has pretended o do in his "Musique Foraines." And we ope he will find some better food for his magination in the future than the dirty ragedy in which one musical soul has already sold itself for thirty pieces of silver.

Cesar Franck's noble symphony in D minor opened the programme—a prelude which hung over the "Salome" setting ike the clear sky over a tropical jungle. It was nobly played too. The Schmitt number was performed superbly. It was a triumph of orchestral virtuosity. The final music was Rimsky-Korsakov's "Caprice on Spanish Themes."

THE SEAGOERS.
Newspaper Cutting Bureau in the W

From EVENING MAIL
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Date JAN 12 1914
Established:

The Boston Symphony atoned for the severity of the classical programme of the first of its pair of concerts at Carnegie Hall Saturday by giving one entirely modern in composers, although Cesar Franck, whose sublime D minor symphony opened the programme, may well be placed among the classics, an

in nothing did Dr. Muck reach greater interpretative heights than in this.

Dr. Muck presented for the first time here a composer of the French school who is now arousing much attention. This was Florent Schmitt, born in Lorraine, of Alsatian parents. The work was "La Tragedie de Salome," in symphonic style, scored with all modern effects and written in the modern French idiom as expressed by Debussy, Dukas, Ravel and others of indefinable characteristics.

Whatever may be said for or against the work—and it will find plenty of defenders and of detractors—it is gripping in interest, of exceedingly emotional nature and it is a masterly picee of instrumentation.

As given for the first time in t Theater des Arts, Paris, November 907, it was presented as mute dran

pantomime), in which Loie Fuller danced the several dances. Last summer in London the music was given by the Russian dancers, when Mme. Karsavina danced the part of Salome.

These two numbers were too pronounced in character to allow such a work as the Rimsky-Korsakoff "Caprice on Spanish Themes" to enjoy the success it would otherwise have had.

SUNDAY HERALD,
BOSTON, JANUARY 18,

EUGENE YSAYE

The recital in Symphony Hall this afternoon by Eugene Ysaye at 3:30 will complete the list of concerts given this year by the great violinists of the world. Messrs. Kreisler, Thibaud and Elman have already played here and it will be interesting to observe wherein Ysaye differs from the younger men who have followed him. He will have the assistance of his accomplished accompanist, Camille Decreus. As the great chorus stage will be in use in Symphony Hall this evening it has been decided to sell seats on the same, which are most desirable, for the concert of Ysaye this afternoon. The program is as follows:

Sonata........................G. Faure
Concerto in E minor..........Mendelssohn
Aria..............................Handel
Havanaise......................Saint-Saens
Concerto No. 2, in D minor....Wieniawski
Finale alla zingara.

SYMPHONY PROGRAM

Anton Witek, the admired concert master of the Symphony orchestra, will make his annual appearance as soloist at the 13th rehearsal and concert next Friday afternoon and Saturday evening. Mr. Witek will play Tschaikowsky's concerto. Two novelties are on the program, one by Debussy and one by Liszt. The new piece by Debussy will be his Suite "Printemps." This is not to be confused with his "Rondes de Printemps," played by Mr. Fiedler several years since. It was a piece sent as envoi when he was a student at Rome. The committee of the Beaux Arts, finding it ultra-modern, refused to receive it. It was published forthe piano (four hands). Debussy not long ago rewrote it. It had its first performance in Paris last spring. Its first performance in America was last month in New York by the New York Symphony Society under Walter Damrosch. The Liszt novelty will be the Symphonic Poem, "Hungaria." This is the ninth of the series of symphonic poems by Liszt. It has never been played at a Symphony concert, but was performed in 1891 at a concert of the Philharmonic Society at the Tremont Theatre.

MMES. CULP AND CARRENO

The concert which Mmes. Julia Culp and Teresa Carreno will give in Symphony Hall, Sunday, Jan. 25, will be for many the most attractive of the winter series. Mme. Culp in her few appearances here has established herself in the favor of Boston as has been the fortune of few other singers. At her song recital the other day Jordan Hall was filled to its utmost capacity, and naturally she will draw from a wider public for a Sunday concert. Mme. Carreno likewise has a large and loyal public who will welcome her appearance here. Mme. Culp will sing three groups of songs; the first by Schumann, the second by Hugo Wolf and the third will be composed of English, Scotch and Irish songs. Mme. Carreno's selections will be announced in a few days.

RECORD, SATURDAY, JANUARY 10, 1914

Julia Culp's Great Art Again Charms Bosto

MME. JULIA CULP,
The wonderful lieder singer, who sang to a great audience at her Boston re-entree

The absence of our Symphony orchestra no longer leaves any vacancy in the list of musical events, for many famous soloists are now only too glad to find a recital-date with which nothing important will conflict. Yesterday afternoon gave this chance to Julia Culp, who took full advantage of it. The scene was shifted to Jordan Hall, where a crowded audience was better able to follow the expression of the singer.

That her nuances of expression were well worth following may be taken for granted. With encomiums that place her foremost among Lieder singers, Miss Culp certainly justified her admirers in their praise. Her voice was full and mellow; rich to opulence in quality, except in one or two rare cases of forced high notes; and amply sympathetic in its softer effects. The latter were sometimes exaggerated a trifle, and several numbers were closed with an almost inaudible pianissimo. Apart from this, however, the singer's use of varying dynamics was fully justified, and eminently artistic.

Of four groups on the programme, the first was devoted to Schubert. "Heimliches Lieben" brought out much richness of tone; it might have had a shade more intensity, but it showed a most velve smoothness. Entirely successful was "D Fischers Liebesglueck," the singer's an mated brightness, variety of style, an well-controlled lightness of touch makin it the most pleasing of the group. "Di Forelle" was given with tones of crysta line clearness, while "Nacht und Traeum finished the set in a broad style well su tained by the soloist.

Of the Brahms songs that followed, t opening "Trennung" gave the singer well-taken opportunity to bring out repressed intensity which marks many that composer's works. "Meerfah showed full attention to mood and co trast, though bringing memories of Fran more-delicate setting. "Sonntag" ushe in a brighter style, and after the "Hei kehr," short but intense, "Der Schmie with its rhythmic suggestion of the smit hammer, was given with a swing that w insistent applause and the first of seve encores. Miss Culp's work was art throughout, but the lively vein of thi other numbers showed her at her best.

At the piano, Conrad Bos, prince of a companists, added much to the high a tistic merit of the recital.

RECORD, SATURDAY,
JANUARY 17.

BAUER PLAYS BRAHMS CONCERTO

PROGRAMME.

Bruckner—Ninth Symphony. D minor. (Unfinished.)
Brahms—Piano Concerto, No. 1. D minor.
Soloist, Mr. Harold Bauer.

The programme of yesterday afternoon reads as if it were very short. But a Bruckner Symphony, even if it is unfinished, is something to be reckoned with and eats up time remorselessly. At a first glance also it might appear as if the audience were very deeply steeped in D minor, but the modern modulations made sufficient excursions through surrounding and even distant keys, even if the music of both works frequently came back to roost in D minor, says Louis C. Elson in The Advertiser.

There were some points of coincidence that came uncontrollably to mind. One could not but think of another "ninth symphony" which was considered very long in its day, yet even in its complete state was less prolonged than this uncompleted work. Then also, one thought of another "Unfinished" symphony which was much more grateful to the ear than this colossal composition. Yet Bruckner was not as prolix, nor as puzzling as many of his successors have become, and some of his symphonic work really rises to majestic heights.

It was somewhat odd to have Bruckner bracketed with Brahms. The two have nothing in common except the first two letters of their names. Possibly Dr. Muck was seeking alliteration in the make-up of this D-minor programme. Brahms looked down contemptuously upon poor Bruckner and cordially allowed his partisan, Mme. Von Herzogenberg, to make the most satirical flings at his contemporary. He agreed with her when she compared Bruckner's music to a watery soup with just a speck of grease floating upon it, to deceive people into believing in its richness.

Mr. Bauer merged himself into the work with artistic zeal. He evidently played for the music-lover and not at the galleries. All the more is it the critic's duty to recog-ize the high worth of his interpretation. the audience, in this case, seemed to ize it too, for the applause was very us and very hearty, after the the work, and although the gramme had been reached, nce remained to recall Mr. and again.

Closes Weak.

TRANSCRIPT,

JANUARY 17,

THE SYMPHONY CONCERT

HALTING BRUCKNER AND FREED BRAHMS

A Singular Programme, That Had Its Curious Justification—Bruckner's Ninth Symphony, in Which Shortcoming More Than Genius Shone — Brahms's First Concerto, with Mr. Bauer and Dr. Muck to Make It Eloquent

BY common consent nowadays Bruckner in his nine symphonies was a "genius." That is to say, he was capable of moments when his music falls nothing short of inspiration, either in the melodies whence it springs or in the intensity of emotional utterance, or oftenest in both these attributes of high and spiritual invention and vision. He was a "genius," too, in the fulness with which he kept his faith in his own individual way and never once turned aside from it, however the world might judge it or ignore it. He was simple and single-hearted of vision; his emotions were all universal and elementary; yet he had no less the passion for large and intricate creation when he set himself to express it. Thereby is he a "genius" again. As much is he such by the weaker sides of that title; for when inspiration fails, then is a "genius" much less than a mere talent.

Hear Bruckner in some of his truly inspired music of great, intense, lambent, and transporting vision or of the outspoken play of elementary human moods—such music as he wrote in many a scherzo and many an adagio from the eighth symphony downward—hear him then and the listening ear and mind forgets all his shortcomings. He may lack the designing and the architectural faculty in tones; he may write music that is sheer emptiness; he may seem to be always beginning anew; he may use time and again the "great crescendi" that he loved; the inversions in which he delighted; the contrary motion of theme against theme that seemed to stir him; he may resort to his favorite tubas, to his horns, to his characteristic sublimated string tone as often as he likes. And so on with all his mannerisms, his weaknesses, his lacking faculties of a great and rounded composer. They come, they go, and no ear and no mind lingers over them before such melodies as he invents for his adagios or for his slow song in other movements, and bears upward to an ecstatic intensity that scarcely any other music attains, or such elemental rejoicing in melody and rhythm as that with which he fills his scherzi. Between such inspirations, the listener is too breathless to question.

On the other hand when the inspiration comes not or comes almost fitfuly; when Bruckner's spirit fails to conjure and outpour its visions; when the elemental impulse stirs not in the music, then is it hard indeed to endure. "Genius" refusing to function is monotonous weariness, and a mere "talent" seems in the pains and the tedium twenty times more pleasurable. Bruckner's "genius" functioned seldom and functioned fitfully in his ninth and final symphony that Dr. Muck chose to make his annual and just "homage" to a unique composer at the Symphony Concert of yesterday afternoon. It was the work of Bruckner's sickening and final years, and the weakness of imagination and accomplishment that neither resolute will nor intense longing could conquer is written large upon it. The Scherzo indeed summons the elemental wildness of mood and voice as in one last flare of the composer's spirit; but nowhere in the Adagio is the passion of ecstasy and of vision that flowed out of Bruckner into melodies that quiver with the beauty of this spiritual seeing and that well up into those piercing and shimmering songs that seem to rise out of universal aspiration to the heights of a John in Patmos writing his celestial revelation in tones.

Of such is the Adagio of the eighth symphony unmatched in its kind in all music. Of such are not the spent and relatively feeble strivings of the slow song of the ninth. As for the first movement, it seemed hard to recall under its tedious lengths, where else in many another of his symphonies, he has groped so often, written so many passages that are null and void, begun so many times afresh, and plied and exhausted all his idiosyncrasies. Only here and there in its incessant advance and recession, in its whirr of progression and in its clamorous sweeps of climax echoed the other Bruckner who was a genius. To hear was almost to pity and regret.

In the scherzo, the dying inspiration does shed light and heat again. The dissonances at the beginning are of the Brucknerian wildness fired afresh. Out of the fleetness of the music speaks the Brucknerian exhilaration in such movements. It thickens; it becomes definitely a dance tune and the sheer elementary gusto of melody and rhythm carries all before it. What play with timbres as with wild voices Bruckner makes. How the orchestra beats out his thrilling rhythms. How the strings weave a kind of joyous filagree in racing fancies about it. How readily he stills and deepens it into contrasting and sober song. The Bruckner who was a genius wrote this scherzo out of air and wire, thick-coming fancies and elate freedom. The work of it, perhaps, is upon many another scherzo that has been written since and very modernly—in the fleet dissonance, in the wild and frenzy play with timbres, in the airy fancies that coalesce of a rudder into sharply rythmed dance-tones.

Unique genius that he was, Bruckner has influenced the course of the music that came after him and not through Mahler's, which has its obvious kinships to his, alone. His "great crescendi," as some would say, have become a habit of our time. The long progression out of tonal [illegible] and tonal [illegible] through strug- [illegible] itself is almost a mannerism of contemporary music made in Germany and in many another country. No less than Bruckner, our composers love the voice of the horns and the hymning sonorities of the brass. They would have hut they often miss the shimmer that makes his melodies radiant, the fine intensity that gives them ecstatic voice. But therein there is no imitating Bruchner until his inspiration comes again. They are of the "genius" that has gone on a journey or is sleeping, like Baal in the Old Testament through all of this ninth symphony except the scherzo. As yet they have returned and awakened in no man. Yet their absence gave leisure for comforting reflection. And did not someone say in a farewell speech to Mr. Gericke that to do so was one of the purposes of the Symphony Concerts?

Strangely ordered as Dr. Muck's programme seemed with Brahms's first piano concerto in succession to this symphony of Bruckner, the outcome justified the singularity. For concerto, as some saw when it was first played fifty years ago, and as other still say when they hear it now, reach all the adventitous advantages that kindly fortune may give it. Yesterday the piece and the composer had them in plenty. In comparison with the Bruckner of the ninth symphony, Brahms, a composer that could and did say what he undertook to set forth; he never groped or heritated; he foresaw the end from the beginning; and he devised and ordered his means accordingly. Thus early in his career—he was in his twenties when he wrote the concerto—he is clearly a talent. Not a trace of genius is perceptible in it and therrin no doubt is Bruckner's compensation, if in the fields of the blest—and the famous—the two composers have not forgotten the open and the secret rivalries in which they dwelt in Vienna. In the final rondo of the concerto is melodic and rhythmic energy flowering into propulsive power, and Dr. Muck and Mr. Bauer together yesterday felt and heightened it in the new fashion that has opened the eloquence, heightened the power and warmed the beauty of Brahms's music. The song of the slow movement has its sober beauty of a Brahms who in his youth was already grave and musing of mood.

Mr. Bauer did not attempt in another new also a mistaken fashion with Brahms's to "emotionalize" the song. He was content to let its sober march in his pace and its serene beauty in the quiet colony of his tone speak its sober reflection. When Brahms saw a vision, as his caption of the movement, half implies, he saw in no Brucknesian ecstasies, but as the old sculptors saw the figures that move in grave and beauty across their friezes. The Brucknerian ecstasies ring eagerly in their transport; the Brahamsian ecstasies have these serene depths. They should sound nobly and Mr. Bauer gives them such voice. As for the first movement, it is music-making, not so abstruse as it first seemed and not so crabbed as some still call it, but music-making in which reflection and even calculation plays its part. A little, a very little of the Brucknerian "genius" would have bettered Brahms's invention with his melodies. No more of the Brucknerian intensity and mildness would have helped him in the working of them. For he does that and not too much more in his modulation and amplification of them. Mr. Bauer wise and practised pianist, in the fullness of maturity, saw the true course with the music. By the beauty of his tone, by the lucidity of his exposition, by a fine ordor to make the most of every suggestion it might bear, technical heightening here and imaginative felicity there, he actually made it sound as though these were a reticent eloquence of the thought that does no tquite dare to release its own emotion.

H. T. P.

MONITOR, BOSTON,

SATURDAY, JANUARY 17,

Last and Uncompleted Great Orchestral Work of Vienna Composer Revived by Karl Muck for Twelfth Concert Program

HAROLD BAUER PLAYS

Presenting the Anton Bruckner symphony (unfinished) in D minor, No. 9, and the Johannes Brahms piano concerto in D minor, No. 1, with Harold Bauer as soloist, the Boston Symphony orchestra rehearsed its twelfth program in Symphony hall on Friday afternoon to moderate applause.

The Bruckner work, considered in its parochial bearings, belongs among the Mahler, Rachmaninoff and Franck symphonies which Dr. Muck has put into the repertory this season. Its performance from the platform side is a tremendous achievement in conducting and from the auditorium side an extreme undertaking in appreciation. Of all these pieces, which for reasons either of length or of philosophical content are nothing short of vast, the Bruckner effort seems to have won the least general favor. If anybody hal held a stop-watch over the handclapping that occurred between movements and at the close of all the presentations, Bruckner would unquestionably have the smallest number of seconds in the record. It is an extraordinary thing for the rehearsal audience to grant the conductor less than three recalls after he has made such an effort as Dr. Muck made in the first [illegible] [illegible] regard for interpreter and players when they have labored hard for its entertainment, regardless of its liking for the music. But respectful and open though the audience showed itself while the three movements of the Viennese symphonist's uncompleted composition was being played, it would not register its commendation by a third recall, with the implied demand that the musicians all stand and bo acknowledgement.

Intellectually, the Bruckner work is perhaps the greatest of all the big numbers that have been on the programs of the season, except the Franck symphony. It is by no means dull and inconsequent. It is not so pleasant to follow as the Mahler symphony; it is not so logical as the symphony of Rachmaninoff, but it does hold attention. The serious complaint a listener must make with it is that it is wanting in contrasts. Once the composer started in a mood he stayed in it until he exhausted it. That is where he falls below Mahler, who shifts his scene with the suddenness of Ariosto. That is where he falls below Rachmaninoff, whose fundamental themes are contrasted in feeling and so disclose variety in developcoment.

Mr. Bauer playing the Brahms concerto put his audience where he likes best to put it, back in the last days of the romantic period. Early Brahms is the same thing to him as late Schumann. The Brahms concerto in itself is not a greatly engrossing piece, but it has just the mood that appeals to the genius of Mr. Bauer and it must please under his interpretation.

* * *

HERALD. SATURDAY.

JANUARY 17. 1914.

ALMANAC HINT FOR CONCERTS

Bruckner's Symphony Chosen by Dr. Muck Suggests "About This Time."

IS COUPLED WITH BRAHMS

Harold Bauer Gives Impressive Performance of Concerto.

By PHILIP HALE.

The 12th public rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. Harold Bauer was the pianist. The program was as follows: Bruckner's Symphony in D minor, No. 9 (unfinished), and Brahms's Concerto in D minor, No. 1, for the piano. The symphony had not been played here since November, 1907. Mr. Bauer, coming to this country for the first time in 1900, played for the first time at a Symphony concert in Boston, and he then chose the concerto of Brahms, which had not then been heard here with the orchestral accompaniment. Mr. Joseffy played the concerto here at a concert of the New York Symphony Orchestra eight years ago tomorrow.

Was it a happy or a Mephistophelian thought that induced Dr. Muck to couple the names of Bruckner and Brahms on a program? He did not select the concerto. Mr. Bauer has been playing it in the West. His devotion to it is only equalled by the memorable instance in the Micawber family; he will never forsake it. But Dr. Muck surely chose the symphony. The Farmers' Almanac for concert goers might read in January or February, "about this time expect Bruckner." In February, 1887, 1889, 1910; in January, 1912, 1913; in December, 1901 and 1906, symphonies by Bruckner were played. Perhaps they are regarded as good substantial winter music.

Yesterday Bruckner and Brahms were closely associated. The Brucknerites, who in Boston, like the Conies of Holy Writ, are a feeble folk, hearing the concerto, might have said one to another: "Didn't I tell you? And they call Brahms great!" The Brahmsites, or Brahmins, dozing through the symphony, might have said: "And this man had his admirers in Vienna! And they dared to pit him against our St. Johannes. Now comes Mr. Bauer and we shall at last hear some music."

In spite of certain noble passages, the Ninth Symphony cannot be reckoned among Bruckner's greatest works. The first movement shows too often a curious deficiency in workmanship. From either a lack of fine taste in style or from an Olympian indifference, the composer frittered away the effect of a really grand thought by gingerbread ornamentation or inconsequential development. Then there are those irritating pauses, as though Bruckner, the organist, stopped in improvisation to shift the stops of an old-fashioned instrument, to make new combinations regardless of continuity in musical thought. These pauses excite anticipation, and, alas, too often lead to something trivial. The Scherzo is worked out with a firmer hand and has a more decided character. The close of the third [illegible] [illegible] impressive performance of the Concerto. He is one of the few truly musical pianists that visit us. Time has somewhat softened the austerities and the asperities of the work itself, and no one would today echo the complaints made against it when it was first played; that it was surcharged with dissonances. The first movement has a wild, demoniacal spirit in the beginning, but the wildness no longer dismays the hearer. It is a pity that the motto of the second movement in the manuscript score—"Blessed is he that cometh in the name of the Lord!"—was not retained in the published work, for it is singularly appropriate to the spirit of the music. Whether it were suggested by the death of Scnumann or not, this may be said today: the Rondo Finale does not seem in keeping with the movements that precede it.

The program of the concerts next week includes Debussy's Suite "Printemps," which will be played here for the first time; Tschaikowsky's violin concerto (Mr. Witek, violinist), and Liszt's symphonic poem "Hungaria," which will be played for the first time at these concerts.

JOURNAL—

JANUARY 17.

BAUER AROUSES GREAT APPLAUSE

Pianist Plays First Brahms Concerto at Symphony Concert.

Harold Bauer's poetical playing of Brahms's first piano concerto was the most popular feature of the Symphony matinee yesterday, but to those who are proof against Bruckner's long-windedness and can wait patiently for the inevitable, inspired theme, the noble and sympathetic performance of the Austrian composer's ninth "unfinished" symphony was equally impressive.

These two compositions make up this week's program, which will be performed again tonight.

Bauer made the Brahms concerto known to the present generation of Boston music-lovers when he chose it for his American debut with the Boston Symphony Orchestra in the season of 1900-01. It is one of Brahms's early works and shows the promise that later was so richly fulfilled in his great first symphony. It aroused lively discussion when Brahms played it for the first time in 1859, but today it is received calmly by the most conservative, who still shiver at Strauss and Debussy. Mr. Bauer's performance, which was remarkable for its epic spirit and its tonal beauty, was warmly applauded.

The three movements of the Bruckner symphony afford a full hour's diversion. If the symphony had been finished it might easily be the longest in the whole catalogue. It bears marks of the composer's genius, notably the beautiful themes in the third movement, but it has long, dry stretches. Even the fine performance that Dr. Muck led failed to arouse any enthusiasm in the audience.

ADVERTISER

JANUARY 17.

BRUCKNER WORK IS VERY LONG

HAROLD BAUER STRONG IN BRAHMS CONCERTO

Both Works in D Minor, but of Diverse and Almost Opposite Schools.

By Louis C. Elson.

PROGRAMME.

Bruckner—Ninth Symphony. D minor. (Unfinished.)
Brahms—Piano Concerto, No. 1. D minor. Soloist, Mr. Harold Bauer.

The programme of yesterday afternoon reads as if it were very short. But a Bruckner Symphony, even if it is unfinished, is something to be reckoned with and eats up time remorselessly. At a first glance also it might appear as if the audience were very deeply steeped in D minor, but the modern modulations made sufficient excursions through surrounding and even distant keys, even if the music of both works frequently came back to roost in D minor.

There were some points of coincidence that came uncontrollably to mind. One could not but think of another "ninth symphony" which was considered very long in its day, yet even in its complete state was less prolonged than this uncompleted work. Then also, one thought of another "Unfinished" symphony which was much more grateful to the ear than this colossal composition. Yet Bruckner was not as prolix, nor as puzzling as many of his successors have become, and some of his symphonic work really rises to majestic heights.

That the simple-hearted contrapuntist was very sincere in his work no one may doubt, and that is saying something in these days when one has cause to suspect even Richard Strauss, and very many of the lesser tonal conundrum-manufacturers. The naive dedication of a very earnest part of this symphony "To God," meant something not at all ludicrous to the devout Bruckner.

The Bruckner Work.

The symphony is not a marvel of orchestration, as many recent symphonic poems are. It does not rely entirely upon dazzling effects of tone-color, but could bear the effect of piano transcription very well, which is equivalent to saying that it has musical ideas: it has many of these, and great ones, too, but Bruckner is not so melodic as Brahms, and he is sometimes misled by his skill into very much prolixity, so that instead of saying—"A modern symphony, at length," the critic exclaims—"A symphony, at very great length!"

There are great climaxes in the first movement, and Dr. Muck took these grandly. The orchestra must have worked most assiduously to win such a good result. The Adagio sinned most in its prolixity, and makes a rather poor ending for the work. Of course, we must remember that it was not intended for an ending at all.

In spite of the asceticism of the work one constantly felt that Bruckner was far above the experimentalists of the Holbrooke or Scriabine type, more coherent than Mahler, and of surer touch than Sibelius.

The second movement, the Scherzo, is masterly, and seems the best part of the symphony; it is very bizarre and original, but here we have a rhythmic sweep, and some figures, worthy of Beethoven. It is the movement that is easiest comprehended, and the wild rush of that remarkable figure made up of a single tone seven times repeated, reminded of what Beethoven had done with similar repetition in his seventh symphony.

Brahms Concerto.

It was somewhat odd to have Bruckner bracketed with Brahms. The two have nothing in common except the first two letters of their names. Possibly Dr. Muck was seeking alliteration in the make-up of this D-minor programme. Brahms looked down contemptuously upon poor Bruckner and cordially allowed his partisan, Mme. Von Herzogenberg, to make the most satirical flings at his contemporary. He agreed with her when she compared Bruckner's music to a watery soup with just a speck of grease floating upon it, to deceive people into believing in its richness.

This may indicate that there was more good contrast in this programme than appears upon the face of it, and this fact came to light as one listened to the two diverse and almost opposite schools. Brahms had the advantage of it in presenting the more agreeable and more comprehensible work, and his surety in handling his themes, his serenity of melody, his clear and logical development, all made a composition which it was a delight to listen to, most especially when such a great artist as Harold Bauer was presenting the principal part.

And the first concerto had the charm of novelty, for it has been so overshadowed by the second (Op. 83, in B-flat) that it is practically a new work to modern auditors. It is a youthful composition (Op. 15), but Brahms was a giant in his youth, as his piano sonata (Op. 5) and even earlier works may prove. It is a self-abnegatory work, without much display for the pianist, who must sink himself in the ensemble and play for the music's sake and not for virtuosity. Even the difficulties (and they are great) are not made manifest. Brahms' difficulties were not made for the sake of display, but they are always there for an artistic purpose.

The present writer recalls what the late Prof. Baermann told him while he was practicing the second Brahms Concerto: "At first I was repelled by the difficulties and thought them merely crabbedness and eccentricity, but when I had mastered the work, I saw that every difficulty had an artistic purpose behind." The musical world has grown since the Leipsic "Signale" said of this first concerto— [illegible] bligato, in [illegible] the [illegible] grateful as possible, and the orchestral part a series of lacerating chords."

Today the first movement seems gloriously passionate,—for Brahms,—and the other movements melodic enough. Yet the first movement still seems the gem of the work, and was given with an ensemble and beauty that will cause the performance long to be remembered.

Mr. Bauer's Artistry.

Mr. Bauer merged himself into the work with artistic zeal. He evidently played for the music-lover and not at the galleries. All the more is it the critic's duty to recognize the high worth of his interpretation. And the audience, in this case, seemed to recognize it too, for the applause was very spontaneous and very hearty, after the conclusion of the work, and although the end of the programme had been reached, all the audience remained to recall Mr. Bauer again and again.

His broad playing of the chief theme of the first movement, his solo work in the subordinate theme, his chord and octave work in the development, his romantic vein in the Adagio (without becoming at all sentimental), his triumphant style and his wonderful trills in the Finale—all these and other beauties that could be spoken of, made a noble ending to the concert, and the unity of orchestra and soloist causes Dr. Muck to share in this artistic triumph.

SUNDAY GLOBE

JANUARY 18.

Mr Witek Soloist at the Symphony Concerts

Anton Witek, the admired concert master of the Symphony Orchestra, will make his annual appearance as soloist at the 13th rehearsal and concert next Friday afternoon and Saturday evening. Mr Witek will play the Tschaikowsky concerto.

Two novelties are on the program, one by Debussy and one by Liszt. The new Debussy piece will be his suite, "Printemps." This is not to be confused with his "Rondes de Printemps" played by Mr Fiedler several years since. It was a piece he "sent back" from Rome which for some reason was never published.

After he returned to Paris he made it into a piece for two pianos. Within the last year he has rewritten it for orchestra and pianos and it had its first performance in Paris last Spring. Its first performance in America was a few weeks ago in New York by the New York Symphony Society, under Walter Damrosch.

The Liszt novelty will be the symphonic poem, "Hungaria." This is the ninth of the series of symphonic poems by Liszt. Curiously enough it has never been played at a Symphony concert, and it is questionable whether it has ever been played in Boston.

Alexander Bloch, a New Violinist, in Recital

Alexander Bloch, a new violinist, will give a recital at Jordan Hall Wednesday afternoon. He studied with Prof Sevcik of Vienna and later became one of the pupils of the famous Leopold Auer. At the completion of his studies Mr Bloch was offered an engagement as soloist with the Symphony Orchestra of Tiflis and was the first American, in fact the first foreigner, to fill this position, formerly held only by native Russians.

He was reengaged for the coming season, but decided to return to America. He made his New York debut in November. In his program here Mr Bloch will have the assistance of Dr William Crane Carl of New York, organist.

The program is as follows:

Sonata, E major....................................Haendel
Concerto, E minor...............................Mendelssohn
Chaconne ....Vitalli
(For violin and organ.)
(a) Priere et Berceuse.....Alexander Guilmant
(b) Fugue in D major...................J. S. Bach
(Organ)
(a) Humoresk...............................Tor Aulin
(b) Nocturne..............................Chopin-Auer
(c) Hungarian dance, G minor, Brahms-Joachim

Miss Ruth Deyo's Recital Next Thursday Afternoon

Miss Ruth Deyo, who recently made an appearance as pianist at the Symphony concerts, announces a recital at Jordan Hall for Thursday afternoon. Her program will include Bach's toccata in C minor, Schumann's Phantasie op. 17, and a barcarolle, nocturne (op. 48, No. 1), Mazurka (op 6, No. 1) and scherzo (op. 39) by Chopin.

Second Longy Program With Number by Marquarre

At its second concert in Jordan Hall next Thursday evening the Longy Club will have the assistance of Joseph Keller, 'cellist; Ernest Huber, contra-bass, and Edward Miersch, horn. The program will be as follows:

Edouard Flament—Fantasia con Fuga (Op. 28), for flute, oboe, English horn, two clarinets, bassoon and horn. (First time.)
A. Maquarre—Three romantic numbers for flute, oboe, two clarinets and two bassoons.
V. d'Indy—Fantaisie sur des Theme populaires Francais, for oboe and piano.
A. Dvorak—Serenade (Op. 44), for two oboes, two clarinets, two bassoons, three horns, 'cello and bass.

Week's Opera Schedule

Culp-Carreno Concert.

The concert which Julia Culp and Teresa Carreno are to give in Symphony Hall a week from this afternoon will be for many the most attractive of the Winter series. Julia Culp in her few appearances here has established herself in the favor of Boston as has been the fortune of the very few other singers. Mme Carreno likewise has a large and loyal public who will welcome her appearance here.

Mme Culp will sing three groups of songs, the first will be by Schumann, the second by Hugo Wolf and the third will be English, Scotch and Irish songs. Mme Carreno's numbers will be announced in a few days.

Ysaye in Concert Today at Symphony Hall

The recital in Symphony Hall this afternoon by Eugene Ysaye at 3:30 will complete the list of concerts given this year by the great violinists of the world. We have had Kreisler, Thibaud and Elman, and it will be interesting to observe wherein Ysaye differs from the younger men who have followed him. He will have the assistance of his accomplished accompanist, Camille Decreus.

As the great chorus stage will be in [illegible] Hall this evening, [illegible] to sell seats on [illegible] rable for the [illegible] afternoon [illegible]

international con- [illegible] organized selfishness

BOSTON POST,

JANUARY 19.

YSAYE GIVES FIRST RECITAL

Violinist Delights Large Audience at Symphony Hall

Eugene Ysaye, returning to Boston, played for the first time this season yesterday afternoon in Symphony Hall. He was assisted by Camille Decreus, pianist. The programme included Faure's A major sonata, the Mendelssohn violin concerto, an aria of Handel, Saint-Saens' Havanaise and Wieniawski's D minor concerto.

Mr. Ysaye again demonstrated his overwhelming greatness as an artist, for in spite of some minor shortcomings he interpreted music of many schools with a masterly comprehension and with that recreative spirit which characterizes the performances of himself and a very few other great artists.

The violin part of Faure's sonata was played in a manner that at once revealed the innermost secret of the delicate music and lifted the beautiful work to a plane of the highest art. In his sincerity Mr. Ysaye made no attempt to distort the concerto out of all resemblance to itself for the sake of singular effects or individual interpretation; yet he played with such feeling and such a magnificent grasp of the formal qualities of the work that neither faulty intonation in one or two places nor an occasional unsteadiness of tone made the performance anything but memorable.

The aria of Handel was in a spirit that made the beautiful melody one of the great moments of the afternoon. The audience was large, and a number of seats on the stage were filled.

BOSTON HERALD.

JANUARY 19.

YSAYE PLAYS IN SYMPHONY HALL

Violinist's Work Uneven—Falls Below His Own Very High Standard.

IRRITATED BY LATE COMERS

His Intonation Not Always Secure and Tone Wobbles—Some Flashes of Genius.

Eugene Ysaye gave a recital yesterday afternoon at Symphony Hall. Camille Decreus was the accompanist. The program was as follows: Faure, Sonata in A-major; Mendelssohn, concerto in E-minor; Handel, aria; Saint-Saens, Havanaise; Wieniawski, concerto No. 2 in D-minor.

Mr. Ysaye's playing was uneven. He was evidently not in the vein. No doubt he was vexed and irritated at the beginning of the recital by the arrival of late comers, who thus habitually show discourtesy to the artist on the stage and mar the enjoyment of those already seated. Faure's sonata is intimate music, perhaps better suited to a smaller hall. Its effectiveness is not enhanced, however, by disturbances between each movement.

On the whole, Mr. Ysaye fell below his own extraordinarily high standard, both in technique and aesthetic expression. His intonation was not always secure. His tone sometimes wobbled. He was not technically at his best.

Yet there were occasional flashes of genius. There were moments of fire and brilliance in the first and third movements of Mendelssohn's Concerto, while Handel's Aria was played with rare dignity and taste.

Mr. Ysaye played Wieniawski's concerto con amore. At times, in this, as in Saint-Saens' Havanaise, the beauty of his tone, charged with poignant emotional significance, his incomparable phrasing, enchanted the hearer and Mr. Ysaye was again the supreme artist, the inspired interpreter.

Mr. Decreus's accompaniments were sympathtetic and admirable.

A large audience was warmly appreciative and Mr. Ysaye was generous in adding to the program.

BOSTON JOURNAL

JANUARY 19.

YSAYE CONCERT ATTRACTS MANY

Representative Audience Enjoys Program Offered by Violinist.

Ysaye is still a name to conjure with. The veteran Belgian violinist, pupil of the famous Vieuxtemps, gave his first recital of the season in Boston at Symphony Hall yesterday afternoon, and attracted an audience that completely filled the hall. Even the seats on the stage which were put up for the choral concert that took place in the same hall last night were all occupied.

The audience, furthermore, was unusually representative in that it included not only those seeking intellectual diversion after the customary Sunday midday dinner, but also a great many musicians. There were enough Symphony fiddlers present, for instance, to make up an orchestra for a Bach suite.

Nearly twenty years have gone by since Ysaye made his Boston debut at a Symphony concert, and the premier violinist is now in his 55th year. But time has used him kindly. His gigantic frame still wears a sturdy aspect; his hair is still coal-black, and curled out at the back like an Elizabethan ruff; his tone, at its best, possesses the same ravishing beauty as of yore, and he has retained much of the magical technique that for so many years kept him beyond rivalry.

There were scratchy and slipshod measures yesterday, and there were exaggerations of style and sentiment; but, by and large, it was a splendid performance, such as only a supreme master of the violin could attain. The peccadillos were insignificant in comparison with the extraordinary achievements in tone and technique.

All but the Saint-Saens "Havanaise" number was new on an Ysaye program in Boston. The Faure sonata in A-major, which Ysaye played sitting down; the Mendelssohn concerto in E-minor; the Handel "Aria" and the second Wieniawski concerto in D-minor all represented departures from previous programs offered by the Belgian giant.

The more critical liked him best in the "Havanaise," which he performed with fairly blazing skill and spirit; but there was also a thrilling outburst of applause after the first movement of the Mendelssohn concerto. After the recital there was a half-hour of encores.

Ysaye is to be the soloist at the Opera House concert on Sunday, Feb. 8, and he is to play again at Symphony Hall on Feb. 21, with Godowsky and Gerardy.

From TRIBUNE
Address: New York City.
Date JAN 19 1914

Es 1884

THE "STAR" SOLOIST

May His Day End for the Symphony Concert.

To the Editor of The Tribune.

Sir: Last night's regular Philharmonic concert, with a "star" soloist, failed to draw a fairly large audience, while exactly a week ago the Boston Symphony Orchestra, in the same hall and without the magnetic attraction of soloists, played to hundreds of "standees." Referring to last night's performance, your music reviewer suggests that "if Mr. Elman is unable to fill the house, it is about time to ask what is the matter with the musical situation." As he does not hazard an answer himself, I wish the scholarly Mr. Krehbiel would attempt to resolve this serious mystery and tell us just what is the matter with a musical community which no longer grows hysterical over its Mischa Elmans.

A couple of years ago the writer, in a communication to this newspaper, incidentally alluded to the significant fact that many mature music lovers ardently hope for the day when "stars" at symphonic concerts shall become as unnecessary financially as they are usually undesirable artistically. The number of "starless" symphony concerts since courageously given by our leading orchestral organizations would seem to forecast the coming of that happy day—or is the wish father to the thought again?

DAVID A. MODELL.
New York, Jan. 16, 1914.

BOSTON GLOBE

JANUARY 19.

YSAYE NOT IN FORM.

People's Choral Union in Mixed Program.

Miss Lucrezia Bori Is the Feature of Concert at Opera House.

Sunday has become a day of concerts. Mr Ysaye at Symphony Hall in the afternoon, Miss Bori at the Opera House in the evening and finally the concert by the People's Choral Union all drew their audiences. The great Belgian violinist made his first appearance here this season. The excellent pianist, Camille Decreus, assisted him. Mr Ysaye was not in the mood, and played in a manner hard to reconcile with his recitals here last season. He appeared wearied and uncertain of himself, falling into sentimental and slovenly traits of style and into indifferent bowing and intonation.

Now and then, as in the finale of the Mendelssohn concerto, he roused himself himself into something of the old technical brilliance and emotional fire. There were moments, as in the first movement of the Faure sonato (A major), when there were echoes of the incomparable caress with which Ysaye can sing a melody, but oftenest the bow was unsteady on the string and it was labored or cheapened playing.

The singing of the chorus was particularly spirited in the first stanza of Mr Wodell's madrigal, a melodic piece of part-writing of clear voice leading, sufficiently varied in harmony to afford color and agreeably contrasted in dynamics. The chorus sings with enthusiasm, with commendable distinctness in enunciation, with careful heed to the conductor in shading, and upon occasion can rise to a telling climax of tone.

The soloists were not equal to the usual standard of these concerts. Mr Frick has been heard of from time to time in Berlin and showed some of the worst traits of German singing. Mr Finnegan has a pretty voice and uses it prettily. The audience was liberal with its applause.

BOSTON GLOBE—

JANUARY 17.

HAROLD BAUER REDEEMS PROGRAM

Pianist Plays Brilliantly in Brahms Concerto.

Bruckner's "Unfinished" Symphony Long Enough as It Is.

It is well Bruckner left his ninth symphony "unfinished." There are other ninth symphonies with which it hardly will rank, and an hour is a fair allotment for three movements. One day Anton, honest soul that he was, rushed into his classroom wildly waving a letter in his hand, stammering and inarticulate in the very suffocation of joy. As speech was restored to him, he confided to his eager pupils that the letter was from Wagner and that the master had addressed to him these heavenly words: "What I am to the music drama you are to the symphony." The summit of Walhalla was at hand and the gods robbed of their glory.

The great Richard had not yet sat through this ninth symphony or he would have inserted a qualifying phrase or a footnote. Yesterday we had the joy of it at the Symphony rehearsal. It is said that Dr Muck considers it a righteous duty to play one of Bruckner's symphonies a year. Even if this austere resolve upon penance be true, it is possible to live nine years before a repetition of yesterday's experience again is necessary, for there are eight others to choose from.

What strangely antithetical music. Holding out golden promises in one moment and wearisome to extinction for half an hour thereafter. All the pedantic, finical, meticulous, petty and provincial earmarks that thrust themselves into the earlier symphonies occasionally and even often are the chief materials here for a succession of worn and tedious formulas that are the offspring of a brain and inspiration atrophied and dried up by a life of drudgery in the classroom.

The arresting nobility of thought, the grandeur of expression in a few isolated passages grip the mind and feeling and cause wonder that they should consort with any such a meandering herd of commonplaces. If there is obvious music, mathematical to the last reduction of an equation; fearful lest the hearer may not arrive at the precise conclusion from a given premise, honest, untiring and relentless in its insistence upon sequence when the whole idea as inflated into a column is not worth a paragraph—if there is obvious, laborious and prolix music extant as a warning to those persons not sure that they are called to compose, verily this symphony is it. Even the scouring given the tenor tubas—those traditional badges of Wagnerism—could not lighten this dreary hour. May Dr Muck tie up the score securely and lay it reverently upon the highest shelf.

Johannes Brahms, the darling of the arch foes of Wagner, the one against whose symphonies those of Bruckner were pitted in competition by the Wagner camp, followed hard upon, separated by a bare 15 minutes of intermission to ease their souls. The great [illegible] has written music deeply [illegible] the spirits of the Wagnerites and the Brucknerian satellites, among it his D minor concerto for piano, a grave and austere piece, in the first movement of which the solo instrument should have been some terrible engine of war, emitting solemn thunder.

In short the afternoon was a solemn occasion. Had it been the anniversary of the death both of Bruckner and Brahms—two of the three B's—rolled into one, it would have been a fitting celebration. Mr Bauer, however, is not without resources in such a catastrophe. He put on as a cheerful a countenance as possible and played as though the end of art was not yet. Rarely has he triumphed more victoriously by the sheer force of his superb art. In the last movement the composer relented to the extent of a jocular vein in the German manner, and Mr Bauer made the most of it. His performance was dignified and established a variety in moods which are not inevitably furnished by the music. The pianist was warmly rewarded.

Liszt's "Hungaria" was for some reason exhumed by Dr. Muck and given an exceedingly brilliant performance, for the first time at these concerts. The reason for this being the first performance by the Boston Symphony Orchestra of the piece was made clear by its performance. Despite a vigorous march theme with a spirited Hungarian twist and a few orchestral effects that are dramatic as well as astonishing, the piece is one of the emptiest, taken as a whole, of the compositions of Liszt that we have heard. Roaring, swaggering emptiness. Why not some noise? Why not an anvil or two? Why not a portion of P. T. Barnum's admirable forces set agoing on the stage? For this trapeze music, there is, thank heaven, no use in a concert hall. The audience was a little bored and rather astonished and somewhat displeased. For a rarity, the audience was right.

POST, SATURDAY,

JANUARY 24,

DEBUSSY WORK BY SYMPHONY

WiteK Qualifies as Master in TschaiKowsKy Concerto

BY OLIN DOWNES

Debussy's early "suite symphonique" for orchestra with pianos, "Printemps," was performed for the first time in Boston yesterday afternoon at the public rehearsal of the Boston Symphony Orchestra in Symphony Hall. This suite was the second "envoi" or composition which Debussy sent back from Italy to Paris as proof of his progress, after having won the prix de Rome in 1884 with his cantata, "L'Enfant Prodigue." The piece was condemned by the worthy gentlemen of the Academy as "unduly modern, insufficiently precise in form and design." And among these learned gentlemen were Ambrose Thomas, Delibes, Reyer, Massenet and Saint-Saens. The Academy approved of Debussy's third envoi, surprisingly enough, since the music is rather more modern than the suite heard yesterday. They offered to perform the latter composition. Debussy insisted that if "Le Damoiselle Elue" was performed, the "Printemps" would have to be played also. As this was refused, the piece was withdrawn for some years. Debussy showed his sense of tone-color by composing it in the unwarrantable key of F sharp major. This, too, displeased the gentlemen of the Academy.

Effective Instrumentation

For the advanced Debussyites, the music may have seemed tame compared to the later compositions of Debussy. The majority of those present, however, were delighted by the freshness and the spirit of the composition, by the exceptional beauty of the instrumentation, of which it may be said that familiar instruments are used with unfamiliar and exquisite effect, and instruments that are unfamiliar in the orchestral sense of the word are employed with the happiest results. Note the singular skill with which the two pianos are employed—instruments supposed to be almost incompatible with orchestral homogeneity of tone. The composition was heartily applauded.

Mr. Witek played the Tschaikowsky concerto. Contrary to custom, he had not resigned his duties as concertmeister in the orchestra, simply because he was to appear as a soloist. When the time came, he stepped very simply from his chair in the orchestra and commenced to play.

Mr. Witek's remarkably beautiful and classic performance of the Beethoven concerto, some seasons ago, is still remembered. Since that time, when he made his debut as a soloist in this city, he has shown various aspects of his art. But there were few who suspected that he would play the concerto of Tschikowsky with an unweakened sense of form and style, and yet retain in his interpretation all the savagery of the music. He did, indeed, make certain passages more artistic than they had ever before appeared to this writer, but the flavor of Vodka was there in spite of the consummate artistry. Soloist and conductor vied with each other in the interpretation of a music which is Slav to the core. To marvel at Mr. Witek's superb performance was only half; it was necessary to give continual homage to Dr. Muck during the accompaniment which he played for the first two movements. It was as though one man and one instrument were playing the concerto, rather than two men and an orchestra composed of many individuals of varying tastes and dispositions. Occasionally in the last moment the orchestra was the merest trifle back of the accented beat.

To particularize on the excellences of Mr. Witek's performance would take much space and perhaps prove unprofitable. His performance was engrossing in its expensiveness and its fire; in the lordly announcement of certain themes and in the sensuous singing of others; in the proportion and the coherence of the conception; in the deliberate roughness that was observed in the rendering of rough and barbaric music. A master interpretation which made a curious concerto almost stronger and finer than it was, and that with the loss of no essential characteristic.

SUNDAY POST,

JANUARY 25,

SCHUMANN-HEINK

The annual song recital of Madame Ernestine Schumann-Heink is always one of the welcome events of a season. The singer will appear in Symphony Hall next Sunday afternoon, Feb. 1, at 3:30. This will be her first appearance in Boston in a year, and it will be her only recital.

FLONZALEY QUARTET

The second concert of the Flonzaley Quartet will be given in Jordan Hall Thursday evening, Jan. 29, at 8:15. The programme will begin with Mozart's adagio and fugue in C minor. The second number will be Schoenberg's quartet in D minor, opus 7, which was recently given a private performance at Mrs. John L. Gardiner's Fenway Palace, and which has not as yet been performed publicly in this city. The last number is Beethoven's quartet in G major, opus 18, No. 2.

ETHEL NEWCOMB

Ethel Newcomb, a brilliant American pianist, will make her debut in this city at a recital in Jordan Hall Friday afternoon, Jan. 30. Miss Newcomb has appeared as soloist with orchestra in Berlin, Vienna and London. Her programme comprises Mendelssohn's "Variations Serieuses," Beethoven's sonata No. 3, a group of Chopin and Schumann numbers, Rachmaninoff's serenade, Debussy's "Poissons d'Or" and Leschetizky's "Tarantella."

CULP-CARRENO

The concert is Symphony Hall this afternoon will be given by Teresa Carreno, pianist, and Julia Culp, mezzo-soprano. Madame Carreno will play three times, including the Appassionata Sonata of Beethoven, and Madame Culp will sing three groups of songs. The programme is as follows:

Sonate, op. 57....................Beethoven
Mme. Carreno.
Waldesgesprach ....Schumann
Die Kartenlegerin ....Schumann
Mondnacht ....Schumann
Lied eines Schmiedes....................Schumann
Mme. Culp.
Nocturne, op. 37, No. 2....................Chopin
Etude, G flat ....Chopin
Polonaise, A flat, op. 53....................Chopin
Mme. Carreno.
Verborgenheit ....Hugo Wolf
In den Schatten meiner Locken....Hugo Wolf
Mausfallen-Spruchlein ....Hugo Wolf
Er ist's ....Hugo Wolf
Mme. Culp.
Impromptu, op. 90, No. 3..........Schubert
Marche militaire ....Schubert-Taussig
Mme. Carreno.
On the Banks of Allen Water....C. E. Horn
The Cottage Maid....................Beethoven
Robin Adair ....Beethoven
I've Been Roaming............Old English

JACQUES THIBAUD

Jacques Thibaud, violinist, will give a recital in Jordan Hall Saturday afternoon, Jan. 31. The programme includes Bruch's concerto in D minor, a group of short pieces by Beethoven, Bach and Desplanes; Saint-Saens' fantasie for harp and violin, and the last number will be three short pieces

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SUNDAY GLOBE—

JANUARY 25.

Carreno and Culp Today at Symphony Hall.

The concert in Symphony Hall this afternoon will be given by those two superb women artists, Teresa Carreno and Julia Culp. Carreno has long had a large and admiring public in Boston and in two sesions Julia Culp has attained to most extraordinary popularity. Mme Carreno will play three times, including the Appassionata sonata of Beethoven; Mme Culp will sing three groups of songs. The program is as follows:

Sonate, opus 57....................Beethoven
Mme Carreno.
Waldesgesprach; Die Kartenlegerin; Mondnacht; Lied Eines Schmiedes.....Schumann
Mme Culp.
Nocturne, opus 37, No. 2; Etude, G flat; Polonaise, A flat, opus 53...........Chopin
Mme Carreno.
Verborgenheit; In den Schatten Meiner Locken; Mausfallen-Spruchlein; Er Ist's.Hugo Wolf
Mme Culp.
Impromptu, opus 90, No. 3 (Schubert); Marche Militaire (Schubert-Tausig).
Mme Carreno.
On the Banks of Allen Water (Chas. E. Horn); The Cottage Maid (Beethoven); Robin Adair (Beethoven); I've Been Roaming (old English), Mme Culp.

Symphony Orchestra This Week on Western Trip.

The Symphony Orchestra will leave Boston tonight with practically its entire personnel for its annual tour in the Middle West. It will give, as usual, six concerts. Monday night it plays in Syracuse; Tuesday, Buffalo; Wednesday, Pittsburg; Thursday, Cleveland; Friday, Columbus; Saturday, Detroit. Directly after the Detroit concert it returns to Boston.

The [illegible] travel in special train, comprising three sleepers, a baggage car and dining car. Dr Muck will go. Last year he was prevented from going West by his serious illness which incapacitated him for several weeks.

The 14th Symphony program to be played Friday afternoon, Feb 6, and Saturday evening, Feb 7, will present Teresa Carreno as soloist. The orchestral numbers will be Brahm's "Emperor" concerto. The orchestral numbers will be Brahm's fourth symphony, the prelude to "Tristan and Isolde" and Richard Strauss' "Death and Transfiguration."

BOSTON JOURNAL—

JANUARY 26.

NOTED ARTISTES IN SUNDAY CONCERT

Manager Mudgett's popular Sunday afternoon concert at Symphony Hall yesterday had as stars two of the most prominent artistes in the musical world today, Teresa Carreno, the pianist, and Julia Culp, the lieder singer. This twain extraordinary proved magnetic enough to fill the big hall with music lovers. Even the platform held its enthusiastic contingent.

Mme. Carreno is one of the most remarkable women in professional life. She gave her first recital here fifty-one years ago this month; and she was then a juvenile prodigy, in her 10th year. Later she returned here as an opera singer. In Venezuela, her native land, she has conducted opera. She also composed the Venezuelan national hymn. Two distinguished musicians, Emile Sauret, the violinist, and Eugene d'Albert, the pianist, have been among her husbands, and at one time she was celebrated for her beauty no less than for her artistry. When she first appeared in Paris, as a pianist, she was described as being as "beautiful as a Galatea just leaving the chisel of a Pygmalion." She is a handsome woman today, an Amazon among pianists, and her playing yesterday excited great applause. She played as many encores as regular numbers. But her art has lost some of its old luster.

The audience also waxed applausive over the delightful singing of Mme. Culp and the masterly accompaniments played on the piano by Conraad V. Bos, who, like the mezzo-soprano herself, hails from Holland.

The soloist next Sunday will be Mme. Schumann-Heink.

TRANSCRIPT,

, JANUARY 24,

THE SYMPHONY

As a wise conductor should occasionally do, Dr. Muck amused and pleasured his audience at the Symphony Concert yesterday afternoon with a light programme. It filled no more than an hour and a half, and so satisfied those elder matrons who set their unchangeable standards in such things in Mr. Gericke's relatively easy-goingtime and who cannot conceive of a conductor ambitious to have more than seventy minutes for the actual performance of music through twenty-four weeks of the year and of conductors eager to hear more than that hour and ten minutes of it. Yesterday the conductor was considerate of them, though he did sybject them to the strain of more than one "fake" climax and "fake" close—as the mountain climbers say of summits—in Liszt's "Hungarii," so that there was much reaching for hats before the appointed end. All this, however, ran merely by the way beside the pretty pleasure of Debussy's new suite, "The Spring," to hear which at Dr. Muck's and the orchestra's hands was like hearing lyrically pensive and lyrically berse read by an actor of exquisite beauty of intonation and as fine a sensitiveness of feeling; or beside the more glowing joys of Tscharkowsky's concerto for violin as Mr. Watek played it; or beside the ample—the somewhat too ample—satisfactions of Liszt's large sonorities, sharp-set rhythms and variously excited mood in "Hungaria." Everyone listened happily; applauded generously and departed contentedly.

Meanwhile a few simpleminded auditors had a private satisfaction of their own in a little custom that Mr. Welek—with the coöperation of Dr. Muck—wisely restored. Annually, the two first violinists, and the first 'cellist of the orchestra plays the solo part in a concerto. He is not exactly an "assisting artist" as the visiting virtuosi are; he is rather one of the foremost members of the orchestra entitled to his day of individual prominence and distinction. As a part of the glories of orchestra, in token indeed of his esprit de corp; toward it, and in service to simplicity at our concerts, he should bear his share in the rest of the programme, rise from his place to begin his concerto and return to it when it is done. Mr. Hess, who had his human vanities, wished to be a "soloist" in the full sense of the word and to go and come, outside the rest of the concert, after the manner of a Kreisler or a Graye. He did so when he played a concerto and the other solo violinists of the orchestra have rather blindly followed year after year in his change of custom. Yesterday, Mr. Welek happily restored the simpler way and the way that marks the soloist as a "member of the orchestra before he is a virtuoso. After all, to be a member so close for a concerto, is not a small distinction.

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[illegible] esthetically sainted in the youthful years in which he wrote "The Spring," and other more or less familiar pieces that he and the curiosity of the public have revived in the years of his vogue and middle age; but there are degrees, none the less, among them. His cantata made opera, "The Prodigal Son," is pale and thin music with very apparent obligations to the late Monsieur Massenet and the trailings of the conservatory. Some of the piano pieces that other hands than his have scored for orchestra out of his young years are scarcely more interesting or individual. "The Spring," on the other hand, especially in such performance as it received yesterday, charms the ear, stirs answering fancy and is believably of Debussy even in the years of his schooling at Rome. With reason, he seems to have kept an affection for the piece, to have remodelled it more than once and finally to have shifted it himself from the voice of the piano to the voices of the orchestra with the piano played by four hands stiull joined to them. Moreover, with a very adroit skill and with a curious faculty for retrospective imagination as it were, he has written in the new version as a young Debussy might have written it. With sly ingenuity that must have pleased his GoGthic sense of irony and innuendo, the harmonic and the instrumental coloring of "The Spring" sounds as though it were anticipating the ways of the Debussy of maturity.

In itself, moreover, the suite is fanciful, individual and pleasurable music. Each of the two movements has its suggestion of mood. The first mood is of intmiate and inner response to the coming of the spring. The sun becomes warmer; the light brightens; trees and flowers into leafage bloom; the spirits of men quicken; and all the world is alive with a new radiance and a new vitality, and thick again with young and tender fancies. To the youth of the world a youth of the spirit. So Debussy writes the first movement of his suite, luminous of melody, luminous of harmony, lightly radiant with color, stirring to bright rhythms—a little tone-poem of soft and awakening lights. The spring deepens; the first gentle elation becomes gayety; to meditation succeeds joy and the second movement of the suite by no means as fabulous and fanciful of melody and coloring, as the first run of its lively and ebullient course. And then the music is gone like a rush of spring wind, through the spring sunshine. Debussy might almost have called it a "Moment Musicale.'

SUNDAY HERALD,

JANUARY 25,

CULP-CARRENO

The concert in Symphony Hall tomorrow afternoon will be by Mmes. Teresa Carreno and Julia Culp. Mme. Carreno has long had a large and admiring public in Boston and in two seasons Julia Culp has attained great popularity. The programme will be as follows:

Sonate, Op. 57..................Beethoven
Mme. Carreno.
Waldesgespraech
Die Kartenlegerin
Mondnacht
Lied eines Schmiedes } ....Schumann
Mme. Culp.
(a) Nocturne, Op. 37, No. 2
(b) Etude, G-flat
(c) Polonaise, A-flat, Op. 53 } .....Chopin
Mme. Carreno.
Verborgenheit
In den Schatten meiner Locken
Mausfallen-Spruchlein
Er ist's } ..H. Wolf
Mme. Culp.
(a) Impromptu, Op. 90, No. 3....Schubert
(b) Marche Militaire......Schubert-Tausig
Mme. Carreno.
On the Banks of Allen Water........Horn
The Cottage Maid
Robin Adair ....Beethoven
I've Been Roaming.................Horn
Mme. Culp.

SYMPHONY ORCHESTRA

The Symphony orchestra is leaving Boston tomorrow night with practically its entire personnel for its annual tour in the middle West. It will give six concerts. Monday night it plays in Syracuse, Tuesday in Buffalo, Wednesday in Pittsburgh, Thursday in Cleveland, Friday in Columbus, and Saturday in Detroit. Directly after the Detroit concert it returns to Boston. The orchestra will travel by special train, comprising three sleepers, a baggage car and dining car. Dr. Muck, of course, goes along. Last year he was prevented from going West by his serious illness which incapacitated him for several weeks.

The program for the 14th public rehearsal concert Friday afternoon, Feb. 6, and Saturday evening, Feb. 7, will include Brahms's Fourth Symphony, the Prelude to "Tristan and Isolde," Strauss's "Death and Transfiguration," and Beethoven's concerto No. 5, with Mme. Carreno, pianist.

ADVERTISER,

JANUARY 24,

A NEW DEBUSSY WORK IS HEARD

DR. MUCK PRESENTS THE "PRINTEMPS" SUITE

Liszt's "Hungaria" and Tschaikowsky's Violin Concerto—Mr. Witek the Soloist.

By Louis C. Elson.

PROGRAMME.

Debussy—Orchestral Suite. "Printemps."
Tschaikowsky—Violin Concerto.
Soloist, Mr. Anton Witek.
Liszt—Symphonic Poem. "Hungaria."

A reasonably short programme, as Muck programmes go, and one that had some contrasts. From the charm of Debussy to the glitter of Liszt was a long step, with the Tschaikowsky concerto as a buffer between the two. This concerto is as difficult as any modern work for the violin that we know of. But there are no technical difficulties for Mr. Anton Witek. Let a work bristle with technical thorns, he plays on, as imperturbably as if it were Kreutzer study. Sometimes we wish that there were a little more of human emotion in his work; that he were not so remote and calm and Jove-like. But his performance was something memorable even in this "violin year"

The concerto is in some degree musician's music, and is often more beloved by the artist who plays it than by the auditor who hears it. But its middle movement is ground where musician and non-musician can meet in full appreciation. This Canzonetta was given with great charm, but the first movement was, on the whole, the most powerful and effective. The Finale too was wonderfully played, but one has become accustomed to the inebriated merriment of the Muscovite and to the "damnable iteration" which accompanies it.

The caprices of tempo were caught up perfectly both by Mr. Witek and Dr. Muck, and the ensemble was excellent, the work being more elastic than we have heard it in a long time. At the end Mr. Witek was called out again and again, and certainly deserved the great enthusiasm that he evoked.

One can only wonder that this strong concerto aroused such intense opposition and bitter criticism at the outset of its career; even Tschaikowsky's friends looked at it askance, while his enemies fairly danced upon it.

The Opening of Spring.

The chief interest of the concert centered in a new work by Debussy. The opening season of the year is responsible for many things; Spring bonnets, Spring medicine, Spring chickens, Spring poems, and considerable Spring music. In the evening we had Wagner's views on Spring, at the Opera, in Walther's song, "So rief der Lenz," and in the afternoon, in Symphony Hall, we had Debussy's more extended views upon the same subject. Well, for once we had a work by Debussy that we can cordially admire from beginning to end, and grow enthusiastic over. There was a harmonic flow of beauty from the very first; there was tangible melody, beautiful and logical figure treatment, and the delicacy of many parts of the score was most refreshing in these days of monster orchestras.

It is a short Suite, of two movements only. The first pensive, sweet and dreamy the second more resolute and triumphant. In the second Debussy uses more brass than is his wont, but this is not a fault by any means. As long ago as Glinka the piano was used as an orchestral tone-color, but we have seldom heard it so effectively interwoven into a score as in this composition. It is played four-handed, and the artistic excellence of Messrs. De Voto and Gebhardt may account for the fine effect attained.

In the second movement the harp was beautifully used and beautifully played. There were bold contrasts and sudden changes in this movement; the piccolo was incisive, the trombones had impressive passages and the kettle-drummer had his innings, too.

There were some noble climaxes in this part of the work and Dr. Muck brought them out with telling effect. The rhythmic swing of an eight-noted figure that is very clearly developed was inspiring, and the elfin march in the early part of the movement was also a fine touch. Altogether, then, this was a different Debussy from the sea-sick composer in "La Mer," or even the elusive one who pictured that "mauvais quart d'heure" of the Faun, and the audience sensed this, too, and applauded the work with vigor.

As to Hungaria.

After the Slav there came the Magyar, and Liszt followed Tschaikowsky to his own disadvantage.

Liszt's "Hungaria," was also new, at least at these concerts. It is not quite in the class of his Hungarian Fantasie, nor as spontaneous as some of his well-known Rhapsodies inspired by the same country. Recently some Hungarian writers have begun to maintain that Liszt's Hungarian works are not really national at all, but Gypsy compositions. Nevertheless, as we have heard the Gypsy music from one end of Hungary to the other, and as the Hungarians seem to accept it as their own, we need not heed the voice which cries that Hungarian music is really more like the old Gregorian, that it is essentially religious, and that the Gypsy tunes misrepresent it.

This symphonic poem is founded on a Hungarian march, which was well roared out, coming a close second to Strauss's "Festliches Praeludium." It ran in alternate layers of pianissimo and fortissimo, and one found some memories of the Rakoczy March as arranged by Berlioz, floating around in the turmoil. Of course there were mysterious pauses and also triumphant trumpet fanfares. The modern composer changes Hoyle's well-known rule into "When in doubt play trumpets!"

The kettle-drummer had a good chance [illegible] If he had active busi- [illegible]

BOSTON GLOBE

JANUARY 24,

WITEK AS SOLOIST.

Plays the Tschaikowsky Concerto Superbly.

Debussy's Youthful "Printemps" of Exquisite Imagination.

At the 13th Symphony rehearsal yesterday afternoon Dr Muck brought to a first hearing in Boston Debussy's youthful "Printemps," written during the composer's sojourn at Rome as a grand prize student. It proved a work of absorbing charm and spirit and made one wonder where it had been all these years. Mr Witek, the concert master, made the concert more notable by giving a superb performance of Tschaikowsky's titanic concerto in D major, a feat the more overpowering for the corresponding virtuosity and emotional furor of conductor and orchestra, who here appear as associate soloists.

Debussy's work reveals the fine and delicate texture of a sensitive mind and imagination, a spirit open to the liquid beauty of Nature in the Southern capital and reflecting its tranquility and its ardors. It is inherently the expression of a poet whose ear and heart are intimately and happily attuned to life, and who sings for sheer joy in song.

There are no promises of the harmonic characteristics of the composer's later style. There is the usual diatonic scale, but the elusive and vaporous grace of the orchestral fabric, the sheen of color which plays upon it, and the succeeding procession of ideas, now evolving from what precedes, but more often dissolving as by the mystery of night into some contrasting, unlooked for fancy, arresting in its difference, yet never abrupt or incongruous—these traits point to the fuller development, the matchless and incomparable individuality of style that was to follow in "The Afternoon of a Faun," in "Pelleas and Melisande" and "Iberia." There are two movements—the first one of serene and exquisite beauty as of the potentiality of youth and all that is vernal, and the second, the glory the upspring exultation of its unfolding and accomplishment. Both numbers were interpreted con amore and as with the instinct of poetry. The piano four hands—how marvelously Debussy sensed its power in tone color—was played by Messrs Gebhard and De Voto.

Mr Witek, who arose from his chair in the orchestra after playing in the Debussy number, proceeded with the concerto without the usual entrance and flourish usually the expected incident to a solo appearance. How many of the heralded virtuosi could have duplicated the masterful performance Mr Witek gave of this terrific work? It was the playing of a sovereign technician, a scholar, a spirited and imaginative interpreter.

The eminent violinist has not a heroic G string, and there were moments when he seemed about to crowd its capacity for tone, but these were fleeting. In the passion and abandon of bravura, in pyrotechnic flights, in the difficult cadenzas, and particularly in the noble song of the slow movement, in which Tschaikowsky avoids the banality that in other evil moments has beset him, Mr Witek distinguished himself and brought glory to the orchestra of which he is a member. He merited his ovation. Liszt's symphonic poem, "Hungaria," was played for the first time at these concerts as a closing number. Next week the orchestra will make its annual Western trip.

BOSTON JOURNAL—

JANUARY 24.

WITEK ACHIEVES BRILLIANT SUCCESS

Plays Concerto by Tschaikowsky at Symphony Concert.

Anton Witek, the concert-master of the Symphony Orchestra, achieved his greatest success yesterday, when he gave a skilful and sympathetic performance of the Tschaikowsky concerto in D major. The audience gave him a friendly greeting when he rose from his regular place, which he had modestly occupied during the performance of the first number of the program; it waxed enthusiastic over the sparkling technique he displayed in the first movement, as well as the grace with which he rendered the ingratiating melodies, and it recalled him again and again at the brilliant finish of the concerto.

It was a genuine success—a demonstration of the concert-master's expertness as a violinist and, at the same time, a great credit to this band of virtuosi. The bristling difficulties of the cadenza in the first movement were met with surety, and, though Mr. Witek's tone is not large, the glowing themes with which the concerto is liberally gemmed were given with telling effect. The tunes, for once, did not seem sickly sweet, for Mr. Witek did not sentimentalize over them. Other cities should hear this performance, in which the orchestra appears with a glory that is not borrowed.

Debussy's symphonic suite, "Printemps," a melodious work written when the composer was studying in Rome over twenty-five years ago, was heard here yesterday for the first time. Heinrich Gebhard and Alfred de Voto played the piano parts. The second movement, with its rhapsod[illegible]

HERALD, SATURDAY,

JANUARY 24. 1914.

REHEARSAL BY SYMPHONY ORCHESTRA

Mr. Witek, as Solo Violinist, Wins Well-Deserved Applause for Concerto.

By PHILIP HALE.

The 13th public rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted. Mr. Witek, the concert master of the orchestra, was the solo violinist. The program was as follows:

Printemps: Suite Symphonique....Debussy
First time in Boston.
Concerto for violin.........Tschaikowsky
"Hungaria," Symphonic poem, No. 9..Liszt
First time at these concerts.

Debussy's "Printemps" was composed when, having taken the "prix de Rome," he was at the Villa Medicis. It was sent to Paris as one of the required "envois," but the highly respectable committee of the Institute looked sourly on it. The music was "dangerously modern"; no God-fearing composer should presume to write in the key of F sharp major, and a chorus should sing words. So when Debussy returned the Suite was rejected, and he refused to allow the performance of his "Blessed Damozel." This was about 1887. "Printemps" was written originally for orchestra, piano and a chorus (without words). Debussy transcribed this score for two pianos and a chorus; then again for piano (four hands) and a chorus, and this arrangement was published in 1904. The present orchestral score was published in 1913 and the first performance was at Paris last April.

We do not know how closely in contents and orchestral expression the present Suite resembles the original draught; whether the Debussy of the later years Debussyized the youth at Rome. This may be said: "Printemps," as it was played yesterday, has melodic thoughts that show the influence of Massenet, and there are harmonic progressions and orchestral devices that characterize the composer of "The Afternoon of a Faun" and the "Nocturnes." The first movement is almost constantly beautiful; simple in thought for the most part, but thought and expression are poetic. It cannot be said of this music that consonances are so rare that they seem dissonances. The first movement is of an idyllic nature, and it suggests a Spring that, alas, is not known in New England. There is no need of a program or even a motto.

The second movement is of a more exuberant nature and there is a sort of glorified "double-shuffle," the exultation of nature and man in the freshness and life of Spring. While in the first movement the orchestration is charming in its ingenuity, it is more fantastic in the second, more deliberately sought out. Thus the two movements are in effective contrast, and both made yesterday a strong appeal to the audience, the former by its beauty of thought and its euphony, the latter by its sharply defined rhythms, its lively theme that might easily have been yulgar if it had been treated by a less skilful composer, and its prevailing joyousness. The performance was an admirable one.

Mr. Witek went back to the good old habit of rising from the concertmaster's seat to play the concerto. Some years ago a concertmaster of this orchestra instituted the practice of coming on the stage as a visitor who would not deign to play in the piece preceding or following. Mr. Witek played throughout the concert, nor did this impair in the slightest degree his performance of Tschaikowsky's work or lessen the esteem in which he is held by the public. On the contrary, the audience thought the better of him.

His interpretation of the concerto was that of a commanding virtuoso and an excellent musician. He displayed an emotional quality in the first movement and in the Canzonetta that has not always been observed in his solo work, sound and excellent as it has been, and this may also be said of the spirit with which he played the Cadenza; of the dash and fury he imparted to the Finale. Well did he deserve the enthusiastic and prolonged applause that rewarded him.

Listz's "Hungaria" had been performed here only once until yesterday, and that was by the old Philharmonic orchestra led by Bernard Listemann in 1891. The performance then was necessarily unsatisfactory. This symphonic poem was one of Liszt's answers to a Hungarian poet, Vorosmarty, who urged him to sing the woes and battles and glory of their country in music. Pages of this work are rhapsodic after the manner of Liszt's characteristic national works for the piano. The chief theme was taken from a Hungarian march composed some years before, and that in turn was derived from a "Revolutionary" symphony that was never completed. "Hungaria" cannot be ranked with the best of the symphonic poems; there is not a little bombast; there are inconsequential repetitions of pompously trivial thoughts; there is bathos instead of pathos; it is on the whole rather theatrical and long spun-out. Yet there are a few exciting pages and the final "Hurrah!" stirs the phlegmatic and assures them that music after all has its uses.

There will be no concerts next week. The program for Feb. 6, 7 will be as follows: Brahms, Symphony No. 4; Wagner, Prelude to "Tristan and Isolde"; Beethoven, piano concerto No 5 (Mme Carreno, pianist); [illegible]

JANUARY 24.

TRAVELER

MR. WITEK PLAYS WITH SYMPHONY

The 13th public rehearsal of the Symphony orchestra yesterday afternoon was notable for the first Boston performance of Debussy's "Printemps" suite. The remainder of the program consisted of Tschaikowsky's concerto for violin played by Mr. Witek and Liszt's symphonic poem, "Hungaria."

"Printemps" is one of Debussy's earlier compositions and therefore it is not so strongly individual as the music that has been more recently associated with his name. Some of the newer Debussy may have crept in when he rewrote the piece for orchestra last year. Yesterday's performance was delightful and was well received by the audience.

Following Debussy, Mr. Witek modestly rose from his seat in the orchestra and played the concerto. Rarely, if ever, has he been heard to better advantage. He was the skilled musician, the authoritative interpreter. There was emotion and intelligence in every sweep of his bow. The audience gave him a deserved ovation.

Liszt's stirring tone-poem was played with all the fire and dash which Dr. Muck k[illegible] how to bring out, and it was an [illegible] a remarkable concert.

RECORD.

JANUARY 24.

A NEW DEBUSSY WORK IS HEARD

PROGRAMME.

Debussy—Orchestral Suite. "Printemps."
Tschaikowsky—Violin Concerto.
Soloist, Mr. Anton Witek.
Liszt—Symphonic Poem. "Hungaria."

A reasonably short programme, as Muck programmes go, and one that had some

ALFRED DE VOTO,
Who with Mr. Gebhardt plays the piano part of the Debussy number.

Spring chickens, Spring poems, and considerable Spring music. In the evening we had Wagner's views on Spring, at the contrasts. From the charm of Debussy to the glitter of Liszt was a long step, with the Tschaikowsky concerto as a buffer between the two. This concerto is as difficult as any modern work for the violin that we know of. But there are no technical difficulties for Mr. Anton Witek. Let a work bristle with technical thorns, he plays on as imperturbably as if it were Kreutzer study. Sometimes we wish that there were a little more of human emotion in his work; that he were not so remote and calm and Jove-like. But his performance was something memorable even in this "violin year," says Louis C. Elson in his symphony review in the Advertiser.

The chief interest of the concert centered in a new work by Debussy. The opening season of the year is responsible for many things; Spring bonnets, Spring medicine, Opera, in Walther's song, "So rief der Lenz," and in the afternoon, in Symphony Hall, we had Debussy's more extended views upon the same subject. Well, for once we had a work by Debussy that we can cordially admire from beginning to end, and grow enthusiastic over. There was a harmonic flow of beauty from the very first; there was tangible melody, beautiful and logical figure treatment, and the delicacy of many parts of the score was most refreshing in these days of monster orchestras.

It is a short Suite, of two movements only. The first pensive, sweet and dreamy, the second more resolute and triumphant. In the second Debussy uses more brass than is his wont, but this is not a fault by any means. As long ago as Glinka the piano was used as an orchestral tone-color, but we have seldom heard it so effectively interwoven into a score as in this composition. It is played four-handed, and the artistic excellence of Messrs. De Voto and Gebhardt may account for the fine effect attained.

MONITOR.

JANUARY 24, 1914

Rewritten Early Compositic Debussy and Unfamiliar Poem of Liszt Hold Atter of Symphony Concert H

ANTON WITEK PLA

Producing Debussy's "Spring," an early composition which the composer has revised in the manner of his cantata, "The Prodigal Son," introducing into the repertory the symphonic poem of Liszt entitled "Hungaria" and presenting the Tschaikowsky violin concerto with Anton Witek as soloist, the Boston Symphony orchestra delighted its rehearsal subscribers on Friday afternoon with music of lighter demand on attention and appreciation than that which it has played at the earlier concerts of the month. The Debussy suite was a little more in line with what Bostonians have lately been regarding as characteristically French than the Cesar Franck symphony of three weeks ago; the Liszt piece, though new to the public, and unimportant compared with the familiar works of the composer, evoked a more spontaneous response than the vast Bruckner ninth symphony of last week.

The event of the concert and one of the events to mark high in the record of the orchestra for the year was the performance of the Tschaikowsky concerto. A soloist has some excusable place in a symphony concert program when he comes forward from the orchestra itself, in that way that Mr. Witek presented himself on Friday, and when he has the artistic support and understanding of the accompanying artists and of the conductor as the concertmaster had on this occasion. It would be an ideal condition if an orchestra could confine its solo numbers to works which, like the Tschaikowsky concerto, could be handled by men right in the organization. The effect in general is better than when a touring artist is invited in to assist, even if the visitor is a virtuoso of great renown. And the effect when a performer of Mr. Witek's talents is available is not to be surpassed. Since Dr. Muck began his second period of conductorship of the Boston Symphony orchestra, there has been no solo violin work played with such all-around brilliance as the second number of this program. The concerto was a true symphonic piece, as it was interpreted by Dr. Muck, the men on the general instrumental parts and the man reading the solo violin line. It was an enterprise to be credited to the institution as a whole rather than to the soloist, remarkably as he acquitted himself. One other presentation in recent seasons may be put beside this one, the playing last year of the Beethoven concerto with Fritz Kreisler at the front of the platform. From the moment Mr. Kreisler delivered the cadenza in the first movement of that piece he was a popular artist in Boston. Mr. Witek could lay claim to abilities of the first order in his pronouncement of the Tschaikowsky cadenza. But the declaiming of the cadenza soliloquy was not the important thing of the afternoon. The point which the record should emphasize is that conductor, orchestra and concertmaster gave a production of the Russian composer's work in the manner of a symphony, and gave it with extraordinary success.

The only thing out of the usual rehearsal routine in Mr. Witek's deportment was his quitting his chair at the front desk of the first violin section, standing close to the director, and taking the attitude of one speaking to the house. His manner as a player was no different from what it has been when he has recited little incidental solo violin passages which have occurred from time to time in the performance by the orchestra lately of modern tone poems and symphonies. He addressed the house not as a virtuoso engaged at vast expense to give a half hour of special entertainment, but as a representative of labor of Mr. Witek as its concertmaster.

The rehearsal house was enthusiastic in its applause of the solo number. It was also pleased with the new French music with which the program began. In particular it liked the second of the two movements of "Spring," which is in the Debussian humorous vein. The composer of "Pelleas" and of "The Afternoon" has let his fun show itself more often in his piano pieces than in his orchestral scores. His satire is as individual and delicious expressed through the larger as through the smaller vehicle. His orchestra is elegantly witty, [illegible] of a famous

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From TRIBUNE
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Date 21 1914

Estab

Symphony Concert.

Among those in the audience at the third symphony concert in Infantry Hall last evening were President Faunce of Brown University, Rev. Dr. George McClellan Fiske and Mrs. Fiske, Col. and Mrs. H. Martin Brown, Dr. Jules Jordan, Mr. Alexander D. Chapin, Jr., Mr. and Mrs. Rush Sturges, Mr. Lauriston H. Hazard, Mrs. Livingston Ham, Miss Mary Foster, Mr. G. Richmond Parsons, Mrs. Charles H. Merriman, Jr., Mr. Charles Morris Smith, Mr. F. Ellis Jackson, Miss Georgia Francis Fiske, Miss Maria L. Corliss, Mrs. Daniel Beckwith, Mrs. James H. Coggeshall, Mrs. Gilbert A. Phillips, Miss Margarethe Dwight, Dr. and Mrs. John W. Keefe, Mr. and Mrs. Irving P. Irons, Mr. George A. Freeman, Mrs. A. Curtis Tingley, Mr. and Mrs. Charles W. North, Miss North, Mrs. Gilbert C. Carpenter, Mrs. Stephen O. Edwards, the Misses Edwards, Mr. and Mrs. Seeber, Edwards, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. Walter J. Comstock, Miss Mary Comstock, Prof. and Mrs. William Carey Poland, Mrs. William O. Todd, Miss Helen B. Pettis, Mr. and Mrs. Alfred Lustig, Mr. and Mrs. Lowell Emerson, Miss Emerson, Miss Harriet J. Miller, Mr. and Mrs. Prescott O. Clarke, Mr. and Mrs. William C. Dart, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Miss Helen Chase, Mr. and Mrs. Samuel Morris Conant, Mrs. George Hail, Mr. and Mrs. Benjamin Buttolph, Mr. and Mrs. Ralph C. Watrous, Mr. and Mrs. Arthur M. Allen, Miss Alice Thurber, Mrs. Charles E. Longley, Mrs. J. Fred Gibson, Mrs. Henry R. Evans, Mr. and Mrs. Charles Sisson, Miss Gertrude Lawson, Miss Isabel R. Brown and Miss Barbara Littlefield.

From SUN
Address: Pittsburg, Pa.
Date JAN 27 1914

Esta

Conductor Karl Muck And His Orchestra

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SCHUMANN-HEINK CONCERT

From POST
Address: Pittsburg, Pa.
Date JAN 28 1914

Symphony Orchestra Plays Here Tonight

rk, 1

Dr. Karl Muck, leader of the Boston Symphony Orchestra, arrived in the city this morning with his organization of 100 players for the closing concert in the Ellis series in Carnegie Music Hall tonight. The coniert promises to be even more brilliant than the three preceding ones in this most notable series. It is Dr. Muck's first visit to Pittsburgh. The following program will be given:

Symphony in B flat major, No. 5........ Glazounoff
Caprice on Spanish themes........ Rimsky-Korsakoff
Suite, "L'Arlesienne No. 1"........ Bizet
Symphonic Poem, Les Preludes........ Liszt

From
Address
Date JAN 2 1914

Estab

BOSTON SYMPHONY ORCHESTRA CONCERT HERE THIS EVENING

34

The climax of Buffalo's musical season is the annual visit of the Boston Symphony Orchestra, which, with practically its entire membership of between 90 and 100 men, with its famous conductor, Dr. Karl Muck, and with Ruth Lewis-Ashley as soloist, will give a concert tonight in the Elmwood Music Hall, the fourth in Mrs. Mai Davis Smith's annual series of six.

A rarely beautiful program is announced for tonight, opening with Beethoven's seventh symphony. Miss Ashley will sing the Delilah aria, "Mon coeur s'ouvre a ta voix," and Schubert's Erlking, with orchestral accompaniment. Bizet's suite L'Arlesienne and Smetana's overture, "The Sold Bride," will complete the program, which will begin at 8:15 o'clock.

[107]

From JOURNAL
Address: Providence, R. I.
Date JAN 25 1914

Esta

At the fourth concert of the Boston Symphony Orchestra, which will be given in Infantry Hall on Tuesday evening, Feb. 3, the soloist will be Teresa Carreno, the most extraordinary woman pianist of our time.

Madame Carreno, who is of Spanish blood, a native of Venezuela, is now in her 61st year and has been a professional musician since 1862. In London, in 1912, she celebrated the 50th anniversary of her first appearance in public. For 40 of these 50 years she has held a unique place among the pianists of her time. Of that group of extraordinary women which includes, besides herself, Essi Poff and Menter, Carreno alone has been able to maintain her place among the world's gifted pianists, and to-day is playing with the same sweeping technique and the same fervid temperament that made her famous as a girl.

At the coming Symphony Orchestra concert she will play the "Emperor" concerto of Beethoven, which, like his violin concerto, has been for over 100 years accepted as a final test of a pianist's ability. Other and modern concertos may be more difficult from a purely technical point of view, but Beethoven makes the greatest demands on the mind and the heart.

For the orchestral part of the concert Dr. Muck has selected the D-minor Symphony of Cesar Franck and Dvorak's brilliant "Husitska" overture.

* * *

From POST
Address: Pittsburg, Pa.
Date JAN 27 1914

BOSTON SYMPHONY Orchestra conductor and concertmaster.

DR. KARL MUCK.

, 1884

Noted Orchestra to Close Concert Series

The last in the series of Ellis concerts will be given in Carnegie Music Hall tomorrow evening by the Boston Symphony Orchestra of 100 players, under Dr. Karl Muck, in whose first visit to Pittsburgh there is unusual interest. Anton Witek, the concertmaster, is a violinist known throughout Europe and America. His friends here will welcome his return.

The program contains two new works to be heard for the first time in Pittsburgh: the Glazounoff Symphony No. 5 and Rimsky-Korsakoff's Caprice on Spanish themes. Bizet and Liszt will be represented in two old favorites, the "L'Arlesienne" Suite and the Symphonic Poem, "Les Preludes."

JANUARY 24.

TRAVELER

MR. WITEK PLAYS WITH SYMPHONY

The 13th public rehearsal of the Symphony orchestra yesterday afternoon was notable for the first Boston performance of Debussy's "Printemps" suite. The remainder of the program consisted of Tschaikowsky's concerto for violin played by Mr. Witek and Liszt's symphonic poem, "Hungaria." "Printemps" is one of Debussy's earlier compositions and therefore it is not so strongly individual as the music that has been more recently associated with his name. Some of the newer Debussy may have crept in when he rewrote the piece for orchestra last year. Yesterday's performance was delightful and was well received by the audience.

Following Debussy, Mr. Witek modestly rose from his seat in the orchestra and played the concerto. Rarely, if ever, has he been heard to better advantage. He was the skilled musician, the authoritative interpreter. There was emotion and intelligence in every sweep of his bow. The audience gave him a deserved ovation.

Liszt's stirring tone-poem was played with all the fire and dash which Dr. Muck k[illegible] [illegible]ll how to bring out, and it was an [illegible] a remarkable concert.

RECORD.

JANUARY 24.

A NEW DEBUSSY WORK IS HEARD

PROGRAMME.

Debussy—Orchestral Suite. "Printemps."
Tschaikowsky—Violin Concerto.
Soloist, Mr. Anton Witek.
Liszt—Symphonic Poem. "Hungaria."

A reasonably short programme, as Muck programmes go, and one that had some

ALFRED DE VOTO,
Who with Mr. Gebhardt plays the piano part of the Debussy number.

Spring chickens, Spring poems, and considerable Spring music. In the evening

we had Wagner's views on Spring, at the contrasts. From the charm of Debussy to the glitter of Liszt was a long step, with the Tschaikowsky concerto as a buffer between the two. This concerto is as difficult as any modern work for the violin that we know of. But there are no technical difficulties for Mr. Anton Witek. Let a work bristle with technical thorns, he plays on as imperturbably as if it were Kreutzer study. Sometimes we wish that there were a little more of human emotion in his work; that he were not so remote and calm and Jove-like. But his performance was something memorable even in this "violin year," says Louis C. Elson in his symphony review in the Advertiser.

The chief interest of the concert centered in a new work by Debussy. The opening season of the year is responsible for many things; Spring bonnets, Spring medicine, Opera, in Walther's song, "So rief der Lenz," and in the afternoon, in Symphony Hall, we had Debussy's more extended views upon the same subject. Well, for once we had a work by Debussy that we can cordially admire from beginning to end, and grow enthusiastic over. There was a harmonic flow of beauty from the very first; there was tangible melody, beautiful and logical figure treatment, and the delicacy of many parts of the score was most refreshing in these days of monster orchestras.

It is a short Suite, of two movements only. The first pensive, sweet and dreamy, the second more resolute and triumphant. In the second Debussy uses more brass than is his wont, but this is not a fault by any means. As long ago as Glinka the piano was used as an orchestral tone-color, but we have seldom heard it so effectively interwoven into a score as in this composition. It is played four-handed, and the artistic excellence of Messrs. De Voto and Gebhardt may account for the fine effect attained.

MONITOR.

JANUARY 24, 1914

Rewritten Early Composition of Debussy and Unfamiliar Tone Poem of Liszt Hold Attention of Symphony Concert House

ANTON WITEK PLAYS

Producing Debussy's "Spring," an early composition which the composer has revised in the manner of his cantata, "The Prodigal Son," introducing into the repertory the symphonic poem of Liszt entitled "Hungaria" and presenting the Tschaikowsky violin concerto with Anton Witek as soloist, the Boston Symphony orchestra delighted its rehearsal subscribers on Friday afternoon with music of lighter demand on attention and appreciation than that which it has played at the earlier concerts of the month. The Debussy suite was a little more in line with what Bostonians have lately been regarding as characteristically French than the Cesar Franck symphony of three weeks ago; the Liszt piece, though new to the public, and unimportant compared with the familiar works of the composer, evoked a more spontaneous response than the vast Bruckner ninth symphony of last week.

The event of the concert and one of the events to mark high in the record of the orchestra for the year was the performance of the Tschaikowsky concerto. A soloist has some excusable place in a symphony concert program when he comes forward from the orchestra itself, in that way that Mr. Witek presented himself on Friday, and when he has the artistic support and understanding of the accompanying artists and of the conductor as the concertmaster had on this occasion. It would be an ideal condition if an orchestra could confine its solo numbers to works which, like the Tschaikowsky concerto, could be handled by men right in the organization. The effect in general is better than when a touring artist is invited in to assist, even if the visitor is a virtuoso of great renown. And the effect when a performer of Mr. Witek's talents is available is not to be surpassed. Since Dr. Muck began his second period of conductorship of the Boston Symphony orchestra, there has been no solo violin work played with such all-around brilliance as the second number of this program. The concerto was a true symphonic piece, as it was interpreted by Dr. Muck, the men on the general instrumental parts and the man reading the solo violin line. It was an enterprise to be credited to the institution as a whole rather than to the soloist, remarkably as he acquitted himself. One other presentation in recent seasons may be put beside this one, the playing last year of the Beethoven concerto with Fritz Kreisler at the front of the platform. From the moment Mr. Kreisler delivered the cadenza in the first movement of that piece he was a popular artist in Boston. Mr. Witek could lay claim to abilities of the first order in his pronouncement of the Tschaikowsky cadenza. But the declaiming of the cadenza soliloquy was not the important thing of the afternoon. The point which the record should emphasize is that conductor, orchestra and concertmaster gave a production of the Russian composer's work in the manner of a symphony, and gave it with extraordinary success.

The only thing out of the usual rehearsal routine in Mr. Witek's deportment was his quitting his chair at the front desk of the first violin section, standing close to the director, and taking the attitude of one speaking to the house. His manner as a player was no different from what it has been when he has recited little incidental solo violin passages which have occurred from time to time in the performance by the orchestra lately of modern tone poems and symphonies. He addressed the house not as a virtuoso engaged at vast expense to give a half hour of special entertainment, but as a representative of

labor of Mr. Witek as its concertmaster.

The rehearsal house was enthusiastic in its applause of the solo number. It was also pleased with the new French music with which the program began. In particular it liked the second of the two movements of "Spring," which is in the Debussian humorous vein. The composer of "Pelleas" and of "The Afternoon" has let his fun show itself more often in his piano pieces than in his orchestral scores. His satire is as individual and delicious expressed through the larger as through the smaller vehicle. His orchestra is elegantly witty, [illegible] of a famous

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TRIBUNE
Providence, R. I.

[illegible] 1913

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From SUN
Address: Pittsburg, Pa.
Date JAN 27 1914

Esta

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4

SCHUMANN-HEINK CONCERT

From POST
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Date JAN 28 1914

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rk, 1

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Caprice on Spanish themes........ Rimsky-Korsakoff
Suite, "L'Arlesienne No. 1"........ Bizet
Symphonic Poem, Les Preludes........ Liszt

From
Address
Date JAN 2 1914

Estab

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Date JAN 25 1914

Esta

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* * *

From POST
Address: Pittsburg, Pa.
Date JAN 27 1914

BOSTON SYMPHONY Orchestra conductor and concertmaster.

DR. KARL MUCK.

, 1884

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From Commercial
Address Buffalo N.Y.
Date JAN 27 1914

DR. KARL MUCK

Famous Conductor of Boston Symphony Orchestra Had Vast Operatic Experience.

The career of Dr. Muck, the conductor of the Boston Symphony Orchestra, which gives its annual Buffalo concert tonight, has been devoted chiefly to operatic work. From the time he began his work as a chorus master in Zurich 35 years ago until he ended his engagement with the Berlin Opera in the spring of 1912 he had always held positions in opera houses. His principal engagments were in Graz, Prague and Berlin. He was in the latter city for twenty years. He did more or less concert work in all of these cities. The two years he spent in America, 1906-07 and 1907-08, on leave of absence, when he conducted the Boston Symphony Orchestra, were really the first in which he conducted no opera in the winter months.

Dr. Muck's operatic experience and routine is extraordinary. When he was leaving Berlin in the fall of 1912 to resume his post as conductor of the Boston Symphony Orchestra the Boerson Courier in an article lamenting his departure printed statistics to show the enormous achievements he had accomplished in the twenty years he was conductor of the Berlin Royal Opera.

It seems that in that time he conducted 1,701 performances of 103 operas and 21 performances of seven plays with music. Of these 35 were novelties which he placed on the stage himself and 23 were important revivals. Moreover, he had given 28 performances without rehearsal and more astonishing than this he conducted 13 performances of opera reading the scores at first sight.

The great gain that orchestral music made in Dr. Muck's coming to Boston was a very serious loss to the stage, but he will still do more or less operatic work in the summer. During next July and August he will conduct the festival performance of "Parsifal" in Bayreuth which has been his exclusive work for several years past. The end of August he goes to Salzburg to take part in the festival which celebrates the opening of the Mozarteum in that city. He will conduct two concerts and a performance of "Don Giovanni."

From
Address Buffalo N.Y.
Date JAN 28 1914

SPLENDID CONCERT BY ORCHESTRA

Boston Symphony, with Dr. Karl Muck Directing, and Miss Ruth Lewis-Ashley, Soloist, Score Complete Triumph at Elmwood Music Hall.

The Boston Symphony orchestra gave its annual Buffalo concert last night in Elmwood music hall, before a brilliant audience. Nearly every seat in the big auditorium was occupied, and enthusiasm was abundant during the evening. Dr. Karl Muck, the director, was given a hearty welcome, which he thoroughly deserved. It was his first appearance with the orchestra in Buffalo in five years. The soloist of the evening, Miss Ruth Lewis-Ashley, a Buffalo singer who has attained an international reputation, contributed one of the most enjoyable parts of the programme.

The programme opened with the rendition of Beethoven's seventh symphony, a magnificent work, played by the orchestra in superb style and almost flawlessy. The interpretation throughout showed the effects of careful training and of great skill on the part of each musician in the great orchestra and the masterly leadership of Dr. Muck. This number was a distinct triumph, and was received by the audience as such.

Bizet's "L'Arlesienne," suite No. 1, was a rare treat and was charmingly interpreted, the entrancing strains of the harmony evoking heartly applause. Smetana's overture to "The Sold Bride," which was the last orchestral number of the evening, is a most unusual composition and was thoroughly enjoyed.

Miss Ashley sang two selections, the first being the aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah," and the second, Schubert's "Der Erlkoenig." Both were sung with orchestral accompaniment. Miss Ashley has a rich contralto voice of wide range, fullness, warmth and beauty, and although the orchestra at times over-shadowed her lower notes, this was no fault of the singer. Her stage presence is commanding and added another factor to the triumph which she scored.

The fifth in the series of these con-

From Enquirer
Address Buffalo N.Y.
Date JAN 27 1914

BOSTON ORCHESTRA TO PLAY TONIGHT

The climax of Buffalo's musical season is the annual visit of the Boston Symphony orchestra, which, with practically its entire membership of between ninety and 100 men, with its famous conductor, Dr. Karl Muck, and with Ruth Lewis-Ashley as soloist, will give a concert tonight in the Elmwood Music hall, the fourth in Mrs. Mai Davis Smith's annual series of six.

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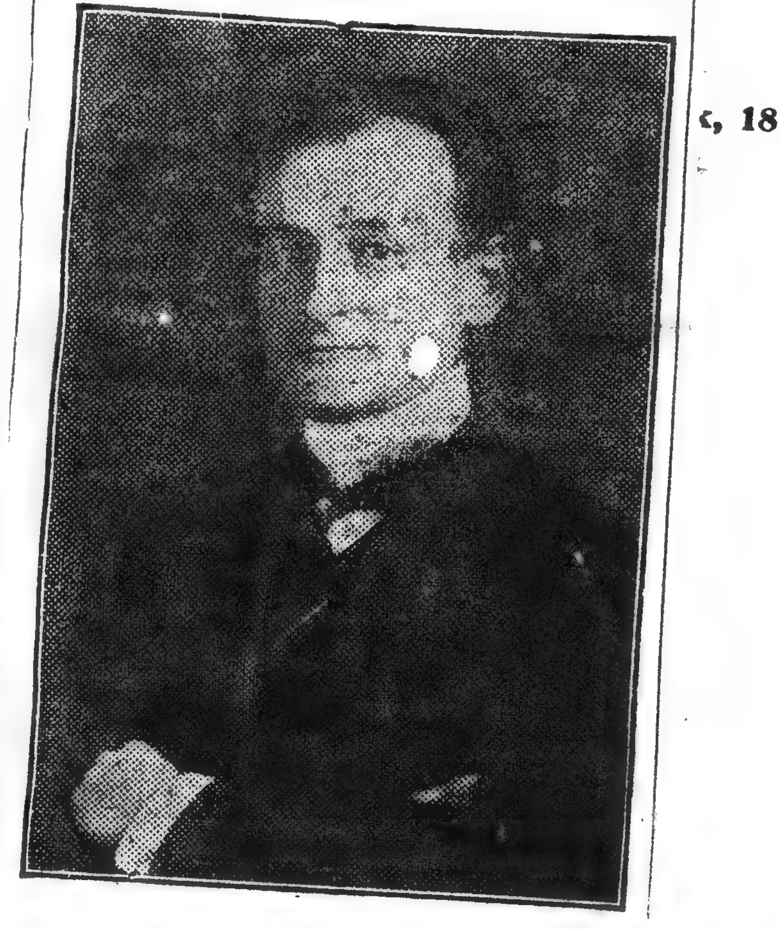
From Journal
Address Syracuse N.Y.
Date JAN 24 1914

BOSTON SYMPHONY.

The great artistic event of the coming week will be the Boston Symphony concert in the Wieting Monday evening.



DR. KARL MUCK, Conductor of Boston Symphony Orchestra at Wieting.

The orchestra visits Syracuse to give its first concert of the annual Western trip. Other concerts are be given in Buffalo, Pittsburg, Cleland, Columbus and Detroit. The wo ing season of Boston's great orches is 30 weeks, 24 of which are spent its home city, five in giving concerts New York, Philadelphia, Washingt Baltimore and Brooklyn and one in Middle West.

The orchestra comes to Syrac with practically its entire membersh With it will come, of course, Dr. K Muck, its famous conductor, who make his first appearance in this c at that time. On its last two visi here its conductor was Max Fiedle who for four years had charge of the orchestra during the time that Dr. Muck was kept in Germany by his Berlin engagement. The orchestra naturally brings all of its famous men with it. Witek and Noack at the first desk of the violins; Warnke and Urak at its first desk of 'cellos; Ferir and Gietzen at the first desk of the violas; Habenicht and Fiumara at the first desk of the second violins; and all its famous players of wind instruemnts.

The program which has been arranged while representative of the best might almost be called popular. The symphony will be that in B flat No. 5 by the Russian, Alexander Glazounoff. Glazounoff if not a composer of great genius like Tschaikowsky writes in a brilliant melodious vein and his music is filled with the color of the nation he represents. This will make the first part of the program.

Three pieces will make the second part. Rimsky-Korsakoff's Caprice on Spanish Themes, Bizet's First L'Aresienne Suite and Liszt's symphonic poem, "Les Preludes." Rimsky-Korsakoff was the master and teacher of Glazounoff. As a technician he was the most talented member of that group of brilliant composers that Russia provided in the last quarter of the nineteenth century. The Boston Symphony has already played in Syracuse his fascinating Oriental Suite, "Scheherazade." As in that Rimsky-Korsakoff assimilated color of the Orient so in this Spanish Caprice does he assimilate the color of the music of Spain. The piece is in five parts but played without pause. The first is an Alborada, the second a set of Variations, the third an Alborada, the fourth Scene and Gypsy Song and the fifth a wild Fandango of the Asturias.

From Times
Address Buffalo N.Y.
Date JAN 28 1914

GREAT CROWD AT SYMPHONY CONCERT

Miss Ruth Lewis Ashley Scored Pronounced Success as SoloistXWelcome for Dr. Karl Muck.

That the Boston Symphony Orchestra's inestimable worth is fully appreciated by the music-loving public of Buffalo was attested by the very large audience that it attracted to Elmwood Music Hall last evening. Dr. Karl Muck, its eminent conductor, who was unable to be present at the Buffalo appearance last season, was accorded a warm welcome. The marvelous composure with which Dr. Muck directs, and the excellent results he obtains with so slight effort prove the thoroughnes of the training which his men receive.

The various sections of the orchestra are perfectly balanced and of a mellow, rich timbre, due to the fine instruments with which the orchestra is equipped. There are among its personnel many soloists of distinction, this fact accounting for its remarkable unity and its artistic achcievements.

The orchestral numbers were Beethoven's Symphony in A major, No. 7, Op. 92, Bizet's Suite, No. 1, from the music for Alphonse Daudet's play, "L'Arlesienne," and Smetana's "Overture to The Sold Bride." Amazingly delicate pianissimos were obtained in the third movement of the Beethoven number and in the Minutte of the Bizet number. In the latter number the beautiful legato melody received a poetic rendering. The buoyant, virile rythms of the finals number formed a stirring close to the enjoyable program.

Miss Ruth Lewis Ashley, the assisting soloist, is one of Buffalo's own and upon her entrance she received an ovation. A pleasing and graceful stage presence, added to a voice of loevely sympathetic quality, gave to her work an artistic enjoyment. Though her voice is small in volume it was never formed beyond its limitations. She sang "My Heart at Thy Dear Voice," from Saint-Saens', "Samson and Delilah," and Schubert's "Der Elrkonig."

The nextc oncert in the series under the management of Mrs. Mai Davis Smith, will be given by the Minneapolis Orchestra, under the direction of Emil Oberhoffer, with Teresa Carreno, the eminant pianist, as soloist, on Tuesday evening, February 24th.

From EVENING NEWS
Address Baltimore, Md.
Date JAN 8 1914

BOSTON PROG UP TO PR

We had fondly cherished hopes, after the first two concerts given by the Boston Symphony Orchestra this season, that Dr. Muck was getting more into touch with the tastes of his Baltimore audience, but the program of last night rudely dispelled these illusions. The numbers played were the Symphony in E Minor of Rachmaninoff and the celebrated Beethoven Concerto in E flat, two works of great dimensions, altogether unrelieved by any incidental numbers. It would have been at least more fitting had the order of the two works been reversed, works of the older school, from the point of view of color at any rate, naturally suffering by comparison with the more elaborate developments of the orchestra of today.

Of the Symphony it may be said that the value of its material does not justify its length. The themes of the first movement in particular are of the most meager description, and one is tempted almost to admire the audacity of a composer who could expect to keep up the interest of his audience in such vague wanderings, for such a length of time. The second movement, however, was a decided relief with its vivacious rhythm and admirable color. The opening of the third movement showed glimpses of real beauty and feeling, but this movement as a whole was never entirely satisfying, and deteriorated in interest towards the close.

The best movement undoubtedly was the last. Here the interest was sustained throughout, but taken as a whole, this Symphony is but a poor representative of the Russian school when compared with the best works of Borodin, Tschaikowsky and even Glazounoff.

can [illegible] rence on her [illegible] thoven [illegible] only the most finished technique but admirable taste, understanding, and above all, self-effacement thoroughly in keeping with the classical style of the composition.

It is unfortunate that, as in the case of her recital lately at the Peabody, she used a piano, which, with all its delicacy, utterly lacked the resonance necessary for a concert hall.

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H. D. P.

From Post Standard
Address Syracuse N.Y.
Date JAN 27 1914

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No matter how magnificently an orchestra may play, it is always refreshing to have a little break in the programme through the presentation of a talented soloist, and such is the proceeding with this orchestra at many of its concerts in the bigger cities. Syracuse bought all the seats in the house for the sake of the orchestra, and this in itself is a great compliment to the organization.

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The Liszt symphonic poem brought the delightful concert to a close, and while all the numbers were big and superbly rendered, the audience regretted having to leave.

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It is gratifying that this country can support in such a creditable manner an institution of this character. It reflects credit upon the men who have made it possible and Syracuse, after last night's tribute, should be included each year in its tour to the important music centers.

With hundreds of limousines lined up in front of the theater and the guests of the concert departing in a state of animation, the scene was one of the most interesting of the winter at any of the amusement places. It was a fashionable gathering as well as music loving and many handsome gowns were in evidence. The

From Commercial
Address Buffalo N.Y.
Date JAN 27 1914

DR. KARL MUCK

Famous Conductor of Boston Symphony Orchestra Had Vast Operatic Experience.

The career of Dr. Muck, the conductor of the Boston Symphony Orchestra, which gives its annual Buffalo concert tonight, has been devoted chiefly to operatic work. From the time he began his work as a chorus master in Zurich 35 years ago until he ended his engagement with the Berlin Opera in the spring of 1912 he had always held positions in opera houses. His principal engagments were in Graz, Prague and Berlin. He was in the latter city for twenty years. He did more or less concert work in all of these cities. The two years he spent in America, 1906-07 and 1907-08, on leave of absence, when he conducted the Boston Symphony Orchestra, were really the first in which he conducted no opera in the winter months.

Dr. Muck's operatic experience and routine is extraordinary. When he was leaving Berlin in the fall of 1912 to resume his post as conductor of the Boston Symphony Orchestra the Boerson Courier in an article lamenting his departure printed statistics to show the enormous achievements he had accomplished in the twenty years he was conductor of the Berlin Royal Opera.

It seems that in that time he conducted 1,701 performances of 103 operas and 21 performances of seven plays with music. Of these 35 were novelties which he placed on the stage himself and 23 were important revivals. Moreover, he had given 28 performances without rehearsal and more astonishing than this he conducted 13 performances of opera reading the scores at first sight.

The great gain that orchestral music made in Dr. Muck's coming to Boston was a very serious loss to the stage, but he will still do more or less operatic work in the summer. During next July and August he will conduct the festival performance of "Parsifal" in Bayreuth which has been his exclusive work for several years past. The end of August he goes to Salzburg to take part in the festival which celebrates the opening of the Mozarteum in that city. He will conduct two concerts and a performance of "Don Giovanni."

From [illegible]
Address Buffalo N.Y.
Date JAN 28 1914

SPLENDID CONCERT BY ORCHESTRA

Boston Symphony, with Dr. Karl Muck Directing, and Miss Ruth Lewis-Ashley, Soloist, Score Complete Triumph at Elmwood Music Hall.

The Boston Symphony orchestra gave its annual Buffalo concert last night in Elmwood music hall, before a brilliant audience. Nearly every seat in the big auditorium was occupied, and enthusiasm was abundant during the evening. Dr. Karl Muck, the director, was given a hearty welcome, which he thoroughly deserved. It was his first appearance with the orchestra in Buffalo in five years. The soloist of the evening, Miss Ruth Lewis-Ashley, a Buffalo singer who has attained an international reputation, contributed one of the most enjoyable parts of the programme.

The programme opened with the rendition of Beethoven's seventh symphony, a magnificent work, played by the orchestra in superb style and almost flawlessly. The interpretation throughout showed the effects of careful training and of great skill on the part of each musician in the great orchestra and the masterly leadership of Dr. Muck. This number was a distinct triumph, and was received by the audience as such.

Bizet's "L'Arlesienne," suite No. 1, was a rare treat and was charmingly interpreted, the entrancing strains of the harmony evoking heartly applause. Smetana's overture to "The Sold Bride," which was the last orchestral number of the evening, is a most unusual composition and was thoroughly enjoyed.

Miss Ashley sang two selections, the first being the aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah," and the second, Schubert's "Der Erlkoenig." Both were sung with orchestral accompaniment. Miss Ashley has a rich contralto voice of wide range, fullness, warmth and beauty, and although the orchestra at times over-shadowed her lower notes, this was no fault of the singer. Her stage presence is commanding, and added another factor to the triumph which she scored.

The fifth in the series of these con

From Enquirer
Address Buffalo N.Y.
Date JAN 27 1914

BOSTON ORCHESTRA TO PLAY TONIGHT

The climax of Buffalo's musical season is the annual visit of the Boston Symphony orchestra, which, with practically its entire membership of between ninety and 100 men, with its famous conductor, Dr. Karl Muck, and with Ruth Lewis-Ashley as soloist, will give a concert tonight in the Elmwood Music hall, the fourth in Mrs. Mai Davis Smith's annual series of six.

A rarely beautiful programme is announced for tonight, opening with Beethoven's seventh symphony. Miss Ashley will sing the Delilah aria, "Mon couer s'ouvere a ta voix," and Schubert's "Erlking, with orchestral accompaniment. Bizet's suite "L'Arlesienne," and Smetana's overture, "The Sold Bride," will complete the programme, which will begin at 8:15 o'clock. Promptness in arrival at the hall will be advisable, for it will take time to seat the large audience, and none will be admitted while the orchestra is playing, late comers missing the opening movement of the sympony.

From Journal
Address Syracuse N.Y.
Date JAN 24 1914

BOSTON SYMPHONY.

The great artistic event of the coming week will be the Boston Symphony

DR. KARL MUCK,
Conductor of Boston Symphony Orchestra at Wieting.

concert in the Wieting Monday evening. The orchestra visits Syracuse to give its first concert of the annual Western trip. Other concerts are to be given in Buffalo, Pittsburg, Cleveland, Columbus and Detroit. The working season of Boston's great orchestra is 30 weeks, 24 of which are spent in its home city, five in giving concerts in New York, Philadelphia, Washington, Baltimore and Brooklyn and one in the Middle West.

The orchestra comes to Syracuse with practically its entire membership. With it will come, of course, Dr. Karl Muck, its famous conductor, who will make his first appearance in this city at that time. On its last two visits here its conductor was Max Fiedler, who for four years had charge of the orchestra during the time that Dr. Muck was kept in Germany by his Berlin engagement. The orchestra naturally brings all of its famous men with it. Witek and Noack at the first desk of the violins; Warnke and Urak at its first desk of 'cellos; Ferir and Gietzen at the first desk of the violas; Habenicht and Fiumara at the first desk of the second violins; and all its famous players of wind instruemnts.

The program which has been arranged while representative of the best might almost be called popular. The symphony will be that in B flat No. 5 by the Russian, Alexander Glazounoff. Glazounoff if not a composer of great genius like Tschaikowsky writes in a brilliant melodious vein and his music is filled with the color of the nation he represents. This will make the first part of the program.

Three pieces will make the second part. Rimsky-Korsakoff's Caprice on Spanish Themes, Bizet's First L'Aresienne Suite and Liszt's symphonic poem, "Les Preludes." Rimsky-Korsakoff was the master and teacher of Glazounoff. As a technician he was the most talented member of that group of brilliant composers that Russia provided in the last quarter of the nineteenth century. The Boston Symphony has already played in Syracuse his fascinating Oriental Suite, "Scheherazade." As in that Rimsky-Korsakoff assimilated color of the Orient so in this Spanish Caprice does he assimilate the color of the music of Spain. The piece is in five parts but played without pause. The first is an Alborada, the second a set of Variations, the third an Alborada, the fourth Scene and Gypsy Song and the fifth a wild Fandango of the Asturias.

From Times
Address Buffalo N.Y.
Date JAN 28 1914

GREAT CROWD AT SYMPHONY CONCERT

Miss Ruth Lewis Ashley Scored Pronounced Success as SoloistXWelcome for Dr. Karl Muck.

That the Boston Symphony Orchestra's inestimable worth is fully appreciated by the music-loving public of Buffalo was attested by the very large audience that it attracted to Elmwood Music Hall last evening. Dr. Karl Muck, its eminent conductor, who was unable to be present at the Buffalo appearance last season, was accorded a warm welcome. The marvelous composure with which Dr. Muck directs, and the excellent results he obtains with so slight effort prove the thoroughnes of the training which his men receive.

The various sections of the orchestra are perfectly balanced and of a mellow, rich timbre, due to the fine instruments with which the orchestra is equipped. There are among its personnel many soloists of distinction, this fact accounting for its remarkable unity and its artistic achcievements.

The orchestral numbers were Beethoven's Symphony in A major, No. 7, Op. 92, Bizet's Suite, No. 1, from the music for Alphonse Daudet's play, "L'Arlesienne," and Smetana's "Overture to The Sold Bride." Amazingly delicate pianissimos were obtained in the third movement of the Beethoven number and in the Minutte of the Bizet number. In the latter number the beautiful legato melody received a poetic rendering. The buoyant, virile rythms of the finals number formed a stirring close to the enjoyable program.

Miss Ruth Lewis Ashley, the assisting soloist, is one of Buffalo's own and upon her entrance she received an ovation. A pleasing and graceful stage presence, added to a voice of loevely sympathetic quality, gave to her work an artistic enjoyment. Though her voice is small in volume it was never formed beyond its limitations. She sang "My Heart at Thy Dear Voice," from Saint-Saens', "Samson and Delilah," and Schubert's "Der Elrkonig."

The nextc oncert in the series under the management of Mrs. Mai Davis Smith, will be given by the Minneapolis Orchestra, under the direction of Emil Oberhoffer, with Teresa Carreno, the eminant pianist, as soloist, on Tuesday evening, February 24th.

ING NEWS
ore, Md.
JAN 8-1914

STON PROC UP TO PR

We had fondly cherished hopes, after the first two concerts given by the Boston Symphony Orchestra this season, that Dr. Muck was getting more into touch with the tastes of his Baltimore audience, but the program of last night rudely dispelled these illusions. The numbers played were the Symphony in E Minor of Rachmaninoff and the celebrated Beethoven Concerto in E flat, two works of great dimensions, altogether unrelieved by any incidental numbers. It would have been at least more fitting had the order of the two works been reversed, works of the older school, from the point of view of color at any rate, naturally suffering by comparison with the more elaborate developments of the orchestra of today.

Of tho Symphony it may be said that the value of its material does not justify its length. The themes of the first movement in particular are of the most meager description, and one is tempted almost to admire the audacity of a composer who could expect to keep up the interest of his audience in such vague wanderings, for such a length of time. The second movement, however, was a decided relief with its vivacious rhythm and admirable color. The opening of the third movement showed glimpses of real beauty and feeling, but this movement as a whole was never entirely satisfying, and deteriorated in interest towards the close.

The best movement undoubtedly was the last. Here the interest was sustained throughout, but taken as a whole, this Symphony is but a poor representative of the Russian school when compared with the best works of Borodin, Tschaikowsky and even Glazounoff.

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Volksblatt und Freiheits-Freund –

Erleſener muſikaliſcher Genuß.

Begeiſterter Beifall dem Boſtoner Künſtler-Orcheſter gezollt.

Das Boſtoner Symphonie-Orcheſter und ſein ausgezeichneter Dirigent Dr. Karl Muck haben die hohen Erwartungen, welche man von ihnen hegte, in dem geſtern Abend in Carnegie Hall gegebenen Konzert noch übertroffen. Das Orcheſter erfreute ſich während ſeines langjährigen Beſtehens ſtets hervorragenden Anſehens in der Muſikwelt, ſeit wir es vor mehreren Jahren hier zum letzten Mal gehört haben,, iſt aber ein weiterer bedeutender Schritt zur höchſten Vollkommenheit unverkennbar. Jeder einzige von den Muſikern iſt trefflich geſchult. Die Deutſchen und Amerikaner ſcheinen unter den Streichern und Blechinſtrumenten zu überwiegen, die Franzoſen unter den Holzbläſern. Unerachtet dieſer Internatinalität iſt Alles vollendetſtes Ebenmaß, höchſte Reinheit, wundervolle Klangfülle.

Ein Geiſt beſeelt Alle.

Es iſt, als ob ein Geiſt Alle beſeelte, und thatſächlich iſt es ja auch ein Geiſt, der Geiſt des ſchlanken Mannes auf dem Podium, welcher mit wahrhaft klaſſiſcher Ruhe daſteht und mit Gelaſſenheit, ohne unnöthige Geſten, den Stab ſchwingt, dem die Schaar der Virtuoſen völlig ſich unterordnet. Dr. Karl Muck dirigiren zu ſehen, iſt an ſich ſchon erfreulich. Man erhält gleich die Ueberzeugung, daß uns etwas Gediegenes beſcheert wird. Er iſt eine überaus intereſſante Erſcheinung. Der Ausdruck ſeines Auges, ſein ganzes Weſen verräth eine Künſtlernatur, die alle erforderlichen Fähigkeiten in ſich vereinigt. Man merkt es ihm an, mit welchem Ernſt er bei der Sache iſt, und man fühlt, wie er in hohem Grade inſpirirend auf die Muſiker wirkt, wie er ihnen den Geiſt des Komponiſten, der gerade geſpielt wird, einzuflößen verſteht.

Die Symphonie.

Als Hauptnummer des intereſſanten Programms hatte Dr. Muck die fünfte Symphonie von Glazounoff gewählt, ein Werk, das durch verſchiedene Eigenſchaften und Vorzüg des Komponiſten, Originalität, E findungsreichthum und peinlich ſorg fältige Ausarbeitung, anſpricht. Al ihr innewohnenden Schönheiten wu den vom Dirigenten prächtig herau gearbeitet. Auffaſſung und Ausfü rung entſprachen dem Charakter de Tonſchöpfung vollkommen, die Qua lität des Geſammttones war in alle Schattirungen von eindringliche Wirkung. Die gleichmäßige, ſchme zende Tonmaſſe ſchlug angenehm an' Ohr. Das Ganze war vollendet, ei erleſener muſikaliſcher Genuß. Die einzelnen Sätze wurden mit großer Präziſion geſpielt, namentlich das Scherzo und der Schlußſatz mit ſeiner Steigerung.

Die anderen Darbietungen.

Die übrigen Werke erfuhren ebenfalls eine höchſt würdige Interpretation, ſo wurden mit geſunder Auffaſſung, viel Temperament und ſtraffer Rhythmik dirigirt. Gefiel die „Spaniſche Kaprize", Rimsky = ſakoff's launenhaftes Tonſtück, ob Sinnes des Komponiſten für harmoniſche Werthe und Klan men, ſo zogen nicht minder die heiten der reizvollen Bizet Suite „L'Arleſienne" den Zuhör hren Bann. Dieſe Kompoſi wurde mit trefflicher Zartheit ſpielt, inſonderheit das entzü Adagietto. In der „Span Kaprize" boten einzelne Solove ungen dem Konzertmeiſter Anton ek, ſowie dem Flötiſten, Klari ſten und anderen Gruppenführern Gelegenheit, ihr vornehmes Spiel darzuthun. Den Schluß des Konzertes bildete Liszt's Symphoniſches Gedicht „Les Preludes", das gleichfalls meiſterhafte Wiedergabe fand. Das Haus war faſt ganz ausverkauft und das Publikum nahm ſämmtliche Darbietungen mit begeiſtertem Beifall auf.

TRANSCRIPT, F

JANUARY 30, 1914

NEWS OF MUSIC

A Petition to Symphony Hall

FIVE or six times in the course of a season, the concert on Sunday afternoon in Symphony Hall consists wholly of songs, many of which are sure to be unfamiliar to most of the audience. Mr. de Gogorza and Mme Alda, for example, have put together such a programme for next Sunday. Once or twice in the course of a year, the singers or their managers or the management of the concerts in general, provide the hearers with a programme that contains texts and translations of the songs. Thereby the audience discovers the course and the mood of the pieces, better appreciates the singer's imparting skill with them and generally receives more and keener pleasure from the concert. Oftener, the hearer receives only a leaf bearing the titles of the songs and gropes as best he may about what little of the texts the singer makes intelligible or that runs in a language that he can understand. Many times he hears, perforce, only the voice of the singer and catches only vaguely the general mood of the song. In a word, he hears, but he does not understand or feel. The management of Symphony Hall is hardly matched in this country for intelligence, liberality and sense of obligation to the public. On these scores it has even its just reputation in Europe. Is it not time, then, that when it arranges a concert of twenty-odd songs, it should regularly provide the audience with a "book of words?" So doing it would keep to its standards and please a loyal public.

FEBRUARY 2.

BOSTON JOURNAL—

SYMPHONY SOLOISTS PLEASE AUDIENCE

Mme. Frances Alda, the opera singer, and Emilo de Gogorza, the barytone, were the soloists at the Symphony Hall concert yesterday afternoon. Between them they sang thirty songs, to the delight of a large audience—thirty songs in five different languages. Among them were half a dozen songs in the barytone's native Spanish.

Mme. Alda has made marked progress since she last appeared here in opera. Some of this is due to the coaching of Frank LaForge, who accompanied her yesterday so sympathetically and who was formerly accompanist for Mme. Sembrich. This was probably the Metropolitan prima donna's only visit to Boston this season, since Victor Herbert's "Madeleine," the opera recently produced in New York, will not be given at the Boston Opera House. It fared poorly in old Manhattan.

Mr. de Gogorza sang with much of his old spirit, although his voice seemed to lack some of the old resonance

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From EVG. SUN

Address: New York

Date [illegible]

JUST arrived by the George Washington this week is Elizabeth van Endert, a Berlin lyric soprano, said to be one of the most beautiful women on the stage. She sang *Octavian* in "Rose Cavalier" forty times at the Kaiser's Royal Opera, and she joined the general exodus of artists last September to the neighboring German Opera House of Charlottenburg. Mme. Van Endert comes to America for the first time for a brief tour under the direction of C. A. Ellis, manager of the Boston Symphony Orchestra and of the tours of Farrar, Kreisler and Paderewski.

Van Endert's career began in concert in 1907, followed by two seasons in opera at Dresden. Since then at Berlin she has held the roles formerly taken by Farrar and Destinn.

W. B. CHASE.

1884

From EVENING GLOBE

Address: New York City.

Date. JAN 29 1914

MUSICAL BRIEFS.

The Boston Symphony Orchestra does not usually introduce unknown soloists to New York at its concerts here, but on Thursday evening, Feb. 19, it promises to make known unto us Mme Elisabeth van Endert, a lyric soprano from the Berlin Royal Opera. Mme van Endert is in America for a few weeks, and will sing in a series of concerts with the Boston Symphony Orchestra. At the New York concert of that organization on Saturday afternoon, Feb. 21, there will be no soloist.

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TRANSCRIPT, FEBRUARY 2,

Symphony Orchestra's New Singer

(Photograph by Gerlach of Berlin)

Mme. Boehm van Endert

ONE more German singer of distinction at home is about to try her fortunes in America and this time under the auspices of the Sympny Orchestra—Mme. Boehm van Ent. For two or three years past, the nagement of the orchestra has invited ne eminent virtuoso or singer to pay a f visit to America and to appear only its concerts and in a few supplementary itals. Two years ago it so summoned Hofmann, the pianist. A year ago it ed Mr. Kreisler, the violinist. This it has chosen Mme. van Endert. will appear first at the Symphony concerts of next week, go with the orchestra on its "February trip" to New York and to other cities southward, sing in Cambridge and finally venture a recital of her own in Boston and in New York. Mme. van Endert is a young and comely woman, a lyric soprano who began to win her reputation at the Court Opera in Dresden—one of the best operatic schools in Europe—and passed thence to the Royal Opera in Berlin and to the new German Opera in Charlottenburg. At all three she made her way in lyric parts by the quality of her voice, her artistry in song, and her skill in impersonation and interpretation. Of late she has ventured song recitals with hardly less praise and it is as a concert singer that she comes now to Boston and to appear with Dr. Muck again.

From JOURNAL

Address: Providence, R. I.

Date JAN 29 1914

BOSTON SYMPHONY NEXT TUESDAY WILL BE TREAT

Mme. Teresa Carreno to be Soloist, Playing Beethoven.

At the Boston Symphony concert next Tuesday evening in Infantry Hall, Madame Teresa Carreno will be the soloist and her appearance will be one of the treats of the musical season. She will play the "Emperor" Concerto of Beethoven.

Last Sunday afternoon, with Julia Culp, she appeared in a concert at Symphony Hall, Boston, and her success was considered remarkable, even in Boston, where she is a great favorite. The criticisms of her playing the next day were eulogistic in the extreme.

The sale of seats for the concert here opens Saturday morning.

Est 884

From MORNING TELEGRAPH

Address: New York

Date FEB 1 - 1914

The fourth pair of the concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, February 19, and Saturday afternoon, February 21. There will be no soloist at the matinee concert. The soloist for the Thursday evening concert will be Mme. Elizabeth Van Endert, lyric soprano of the Royal Opera, Berlin, and the German opera in Charlottenburg, who will make her first appearance in this city. Madame Van Endert is in America for a few weeks, during which she will sing in a series of concerts with the Boston Symphony Orchestra.

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Erleſener muſikaliſcher Genuß.

Begeiſterter Beifall dem Boſtoner Künſtler-Orcheſter gezollt.

Das Boſtoner Symphonie-Orcheſter und ſein ausgezeichneter Dirigent Dr. Karl Muck haben die hohen Erwartungen, welche man von ihnen hegte, in dem geſtern Abend in Carnegie Hall gegebenen Konzert noch übertroffen. Das Orcheſter erfreute ſich während ſeines langjährigen Beſtehens ſtets hervorragenden Anſehens in der Muſikwelt, ſeit wir es vor mehreren Jahren hier zum letzten Mal gehört haben, iſt aber ein weiterer bedeutender Schritt zur höchſten Vollkommenheit unverkennbar. Jeder einzige von den Muſikern iſt trefflich geſchult. Die Deutſchen und Amerikaner ſcheinen unter den Streichern und Blechinſtrumenten zu überwiegen, die Franzoſen unter den Holzbläſern. Unerachtet dieſer Internatinalität iſt Alles vollendetſtes Ebenmaß, höchſte Reinheit, wundervolle Klangfülle.

Ein Geiſt beſeelt Alle.

Es iſt, als ob ein Geiſt Alle beſeelte, und thatſächlich iſt es ja auch ein Geiſt, der Geiſt des ſchlanken [illegible] auf dem Podium, welcher mit wahrhaft klaſſiſcher Ruhe daſteht und mit Gelaſſenheit, ohne unnöthige Geſten, den Stab ſchwingt, dem die Schaar der Virtuoſen völlig ſich unterordnet. Dr. Karl Muck dirigiren zu ſehen, iſt an ſich ſchon erfreulich. Man erhält gleich die Ueberzeugung, daß uns etwas Gediegenes beſcheert wird. Er iſt eine überaus intereſſante Erſcheinung. Der Ausdruck ſeines Auges, ſein ganzes Weſen verräth eine Künſtlernatur, die alle erforderlichen Fähigkeiten in ſich vereinigt. Man merkt es ihm an, mit welchem Ernſt er bei der Sache iſt, und man fühlt, wie er in hohem Grade inſpirirend auf die Muſiker wirkt, wie er ihnen den Geiſt des Komponiſten, der gerade geſpielt wird, einzuflößen verſteht.

Die Symphonie.

Als Hauptnummer des intereſſanten Programms hatte Dr. Muck die fünfte Symphonie von Glazounoff gewählt, ein Werk, das durch verſchiedene Eigenſchaften und Vorzüge des Komponiſten, Originalität, Erfindungsreichthum und peinlich ſorgfältige Ausarbeitung, anſpricht. Alle ihr innewohnenden Schönheiten wurden vom Dirigenten prächtig herausgearbeitet. Auffaſſung und Ausführung entſprachen dem Charakter der Tonſchöpfung vollkommen, die Qualität des Geſammttones war in allen Schattirungen von eindringlicher Wirkung. Die gleichmäßige, ſchmelzende Tonmaſſe ſchlug angenehm an's Ohr. Das Ganze war vollendet, ein erleſener muſikaliſcher Genuß. Die einzelnen Sätze wurden mit großer Präziſion geſpielt, namentlich das Scherzo und der Schlußſatz mit ſeiner Steigerung.

Die anderen Darbietungen.

Die übrigen Werke erfuhren ebenfalls eine höchſt würdige Interpretation, ſo wurden mit geſunder Auffaſſung, viel Temperament und ſtraffer Rhythmik dirigirt. Gefiel die „Spaniſche Kaprize", Rimsky-Korſakoff's launenhaftes Tonſtück, ob des Sinnes des Komponiſten für neue harmoniſche Werthe und Klangformen, ſo zogen nicht minder die Feinheiten der reizvollen Bizet'ſchen Suite „L'Arleſienne" den Zuhörer in ihren Bann. Dieſe Kompoſition wurde mit trefflicher Zartheit geſpielt, inſonderheit das entzückende Adagietto. In der „Spaniſchen Kaprize" boten einzelne Soloverzierungen dem Konzertmeiſter Anton Witek, ſowie dem Flötiſten, Klarinettiſten und anderen Gruppenführern Gelegenheit, ihr vornehmes Spiel darzuthun. Den Schluß des Konzertes bildete Liszt's Symphoniſches Gedicht „Les Preludes", das gleichfalls meiſterhafte Wiedergabe fand. Das Haus war faſt ganz ausverkauft und das Publikum nahm ſämmtliche Darbietungen mit begeiſtertem Beifall auf.

TRANSCRIPT, F

JANUARY 30, 1914

NEWS OF MUSIC

A Petition to Symphony Hall

FIVE or six times in the course of a season, the concert on Sunday afternoon in Symphony Hall consists wholly of songs, many of which are sure to be unfamiliar to most of the audience. Mr. de Gogorza and Mme Alda, for example, have put together such a programme for next Sunday. Once or twice in the course of a year, the singers or their managers or the management of the concerts in general, provide the hearers with a programme that contains texts and translations of the songs. Thereby the audience discovers the course and the mood of the pieces, better appreciates the singer's imparting skill with them and generally receives more and keener pleasure from the concert. Oftener, the hearer receives only a leaf bearing the titles of the songs and gropes as best he may about what little of the texts the singer makes intelligible or that runs in a language that he can understand. Many times he hears, perforce, only the voice of the singer and catches only vaguely the general mood of the song. In a word, he hears, but he does not understand or feel. The management of Symphony Hall is hardly matched in this country for intelligence, liberality and sense of obligation to the public. On these scores it has even its just reputation in Europe. Is it not time, then, that when it arranges a concert of twenty-odd songs, it should regularly provide the audience with a "book of words?" So doing it would keep to its standards and please a loyal public.

FEBRUARY 2.

BOSTON JOURNAL—

SYMPHONY SOLOISTS PLEASE AUDIENCE

Mme. Frances Alda, the opera singer, and Emilo de Gogorza, the barytone, were the soloists at the Symphony Hall concert yesterday afternoon. Between them they sang thirty songs, to the delight of a large audience—thirty songs in five different languages. Among them were half a dozen songs in the barytone's native Spanish.

Mme. Alda has made marked progress since she last appeared here in opera. Some of this is due to the coaching of Frank LaForge, who accompanied her yesterday so sympathetically and who was formerly accompanist for Mme. Sembrich. This was probably the Metropolitan prima donna's only visit to Boston this season, since Victor Herbert's "Madeleine," the opera recently produced in New York, will not be given at the Boston Opera House. It fared poorly in old Manhattan.

Mr. de Gogorza sang with much of his old spirit, although his voice seemed to lack some of the old resonance

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EVG. SUN

New York

[illegible] 0 191

ST arrived by the George Washington this week is Elizabeth van En‑t, a Berlin lyric soprano, said to b e of the most beautiful women on age. She sang *Octavian* in "Rose er" forty times at the Kaiser's pera, and she joined the general artists last September to the ne ring German Opera House of Charlo nburg. Mme. Van Endert comes t merica for the first time for a brief tour under the direction of C. A. Ellis, manager of the Boston Symphony Orchestra and of the tours of Farrar, Kreisler and Paderewski.

Van Endert's career began in concert in 1907, followed by two seasons in opera at Dresden. Since then at Berlin she has held the roles formerly taken by Farrar and Destinn.

W. B. CHASE.

EVENING GLOBE

New York City.

JAN 29 1914

MUSICAL BRIEFS.

he Boston Symphony Orchestra s not usually introduce unknown oists to New York at its concerts , but on Thursday evening, Feb. t promises to make known unto me Elisabeth van Endert, a lyric ano from the Berlin Royal Opera. van Endert is in America for a weeks, and will sing in a series of concerts with the Boston Symphony Orchestra. At the New York concert of that organization on Saturday afternoon, Feb. 21, there will be no soloist.

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TRANSCRIPT, FEBRUARY 2,

Symphony Orchestra's New Singer

(Photograph by Gerlach of Berlin)

Mme. Boehm van Endert

ONE more German singer of distinction at home is about to try her fortunes in America and this time under the auspices of the Symphony Orchestra—Mme. Boehm van Endert. For two or three years past, the management of the orchestra has invited some eminent virtuoso or singer to pay a brief visit to America and to appear only at its concerts and in a few supplementary recitals. Two years ago it so summoned Mr. Hofmann, the pianist. A year ago it called Mr. Kreisler, the violinist. This year it has chosen Mme. van Endert. She will appear first at the Symphony concerts of next week, go with the orchestra on its "February trip" to New York and to other cities southward, sing in Cambridge and finally venture a recital of her own in Boston and in New York. Mme. van Endert is a young and comely woman, a lyric soprano who began to win her reputation at the Court Opera in Dresden—one of the best operatic schools in Europe—and passed thence to the Royal Opera in Berlin and to the new German Opera in Charlottenburg. At all three she made her way in lyric parts by the quality of her voice, her artistry in song, and her skill in impersonation and interpretation. Of late she has ventured song recitals with hardly less praise and it is as a concert singer that she comes now to Boston and to appear with Dr. Muck again.

From JOURNAL

Address: Providence, R. I.

Date JAN 29 1914

BOSTON SYMPHONY NEXT TUESDAY WILL BE TREAT

Mme. Teresa Carreno to be Soloist, Playing Beethoven.

At the Boston Symphony concert next Tuesday evening in Infantry Hall, Madame Teresa Carreno will be the soloist and her appearance will be one of the treats of the musical season. She will play the "Emperor" Concerto of Beethoven.

Last Sunday afternoon, with Julia Culp, she appeared in a concert at Symphony Hall, Boston, and her success was considered remarkable, even in Boston, where she is a great favorite. The criticisms of her playing the next day were eulogistic in the extreme.

The sale of seats for the concert here opens Saturday morning.

Est 384

From MORNING TELEGRAPH

Address: New York

Date FEB 1 - 1914

The fourth pair of the concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, February 19, and Saturday afternoon, February 21. There will be no soloist at the matinee concert. The soloist for the Thursday evening concert will be Mme. Elizabeth Van Endert, lyric soprano of the Royal Opera, Berlin, and the German opera in Charlottenburg, who will make her first appearance in this city. Madame Van Endert is in America for a few weeks, during which she will sing in a series of concerts with the Boston Symphony Orchestra.

884

From PRESS

Address: New York

Date FEB 1 - 1914

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Es 884

From CHRONICLE TELEGRAPH
Address: Pittsburg, Pa.
Date JAN 29 1914

Modern Russian Music Under Muck's Baton

Boston Symphony Orchestra Heard in Artistic Performance of Topheavy Program.

CONDUCTING REACHES FINE ART

The Ellis series of concerts had a brilliant close with the appearance at Carnegie Hall last night of the Boston Symphony Orchestra, Dr. Karl Muck director. The attraction was a powerful one—so powerful that the house had been sold out a week in advance and standing room was in large demand. This was to be expected, considering that the Boston orchestra enjoys deservedly the reputation of being a perfect musical machine, excelled by none on either side of the Atlantic, and governed, moreover, by a director who stands among the three or four masters of his craft whose fame is international. It is to the credit of the management of the orchestra that its full membership is brought en tour instead of falling back on the too common and too easily tolerated device of a traveling organization of inadequate strength.

The program presented was not compellingly attractive, the first part being given up entirely to the No. 5 Symphony of the Russian Glazounoff, which, for obvious reasons, is the least known of this composer's symphonic works, the fourth and sixth symphonies having an apparent monopoly of public favor. This work, to put the matter in a nutshell, while rich in the gorgeous instrumental effects which are the long suit of the modern Russian school, has not sufficient thematic interest to keep mind and heart enchained during the 45 minutes or thereabouts which it takes to perform it. There are many fascinating passages, such, for instance, as in the first movement, a cantilena for flute and clarinet with an accompaniment of harp arpeggios and strings pizzicato; and the fairly-like measures of the Scherzo and the barbaric, tempestuous Finale, bringing out all the powers of the orchestra, proved stirring enough; but in the main, the lack of symmetry and coherency gave the hearer a sense of strain rather than of enjoyment and left one wondering why, on the occasion of Dr. Muck's one visit to Pittsburgh this season, he should make this his piece de resistance.

As to the Rimsky-Korsakoff "Caprice on Spanish Themes" which opened the second part of the program, there could be no such complaint. On every new hearing of a Rimsky-Korsakoff work of this type, one is well-nigh moved to reaffirm Tschaikowsky's dictum to the effect that his gifted colleague stands in the very forefront of masters of orchestration. In the Caprice, the effects produced by the treatment of individual instruments, running in succession the whole gamut of the orchestra, by the use of groups for tonal contrast and by the ever-varying tone-colors employed, are indescribably beautiful. Now it is a song-like theme given to the horns against a rocking accompaniment for strings; now it is a solo violin playing a quaint cadenza against a pianissimo roll of the snare drum; now it is a clarinet passage, with an uncanny roll of cymbals as a background; or perhaps it is a combination of harp and triangle or of violins with the blare of trombones and tubas. In each new variation, each new solo cadenza, there is an element of surprise that is full of charm. And throughout the mood is there—the mood of Spanish gipsy life from the fantastic morning serenade with which the rhapsodic work begins to the whirling fandango at the finish.

As if to relax the tension after this tour de force, the next offering was the "Arlesienne" Suite of Bizet, that gently pleasing production which every patron of popular concerts knows and on which the symphony orchestras fall back for rest and recreation. After a wild fandango with Russian trimmings, the bliss of doing an Adagietto at a tempo which ran exactly one and two-thirds seconds to the beat must have been ineffable

Another popular standby in the shape of Liszt's "Les Preludes" was used to close the program, and the melodic beauties of this work and the incident exploitation of all the resources of the orchestra seemed to be much enjoyed.

Dr. Muck's methods are a revelatio in the fine art of conducting. He i not spectacular. He does not pose. H never lashes himself into a fine frenzy Uniformly quiet and self-contained, h exercises, nevertheless, perfect contro over his forces and secures a sensitiv response to his slightest motion. Unde his hand there is absolute certainty o attack and what may be described a absolute unity of thought and impulse It is as if the orchestra were one ma instead of a body of one hundred men so homogeneous is its work and so un failingly does it reflect the emotions o its leader. No matter what the pro gram may be, the mere hearing of suc an orchestra is well worth while.

ARTHUR G. BURGOYNE.

From STAATSZEITUNG
Address: New York City.
Date FEB 1 1914

Die nächſten Konzerte der Boſtoner finden am Abend des 19., reſp. am Nachmittag des 21. Februar in Carnegie Hall unter Leitung von Dr. Muck ſtatt. Am Abend iſt die Sopranſängerin Frau Eliſabeth Böhm v. Endert die Soliſtin, welche die lyriſche Sopraniſtin der königlichen Oper in Berlin iſt. Die Künſtlerin weilt hier zu ſehr kurzem Aufenthalt, währenddeſſen ſie mehrere Mal im Rahmen der Boſtoner Konzerte ſingen wird. In der Samstag-Matinee giebt es keinen Soliſten.

From Herald
Address Syracuse [illegible]
Date [illegible]

GOOD HOUSE FOR BOSTON SYMPHONY

Wieting Filled Almost to Its Capacity.

CONCERT WAS SUPERB

Glazounoff Symphony Appropriate as Its Nucleus—Liszt Tone Poem a Stirring Climax — More Good Things in Prospect.

When America's two foremost concert orchestras were announced for dates within a few weeks of each other, the musical appreciation of Central New York was put on trial for its always precarious life, and the outlook was rather depressing. Therefore, its unanimous and enthusiastic acquittal last night on the first of the two counts is a rare joy to all concerned, including at least one chronicler.

That the Boston Symphony orchestra would give a superb concert went without saying. It does nothing else; the poster of bills advertising its coming serves notice on his fellow townsmen that superb things are to be done. From me, at least, the orchestra and its music will get no compliments. I would as soon be found complimenting Velsaquer on his Philips, or catching an edition with a sonnet to Aconcagua. All the compliments in order must go to the people who had sense enough to pack the Wieting almost to its capacity, and to Miss A. Kathleen King, who has persisted in bringing first class musical attractions to Syracuse when failure after failure seeemd inevitable. Last night she had a measure of reward, and I cannot think that anyone will deny that she had earned it.

As to a Soloist.

For the view that a great orchestra is cheapened by habitual concerts with a soloist, I hold no brief. If the soloist is what he should be, I love such concerts as well as anybody. But I shall find it hard to be patient with the man who may tell me that last night's concert would have been made more enjoyable by a soloist. If the Boston Symphony orchestra cannot find favor for its own sake, what musical organization can? And in the opinion of some musicians, that since the Boston Symphony orchestra comes but once in four or five years, a greater and better established symphony than Glazounoff's Fifth would have been a better nucleus for the programme, I cannot join. The Glazounoff symphony, poetic, mellifluous, readily understood, seems to me just the sort of symphony that should be played to do the greatest good to the greatest number in a city which great orchestras rarely visit. So appealing were the first three movements that until the fourth, with its bold dissonances and tempestuous climax, one almost felt cheated out of his modern Russian composer.

The more familiar Rimsky-Korsakoff Caprice on Spanish themes followed suit. No listener not tone deaf could have found it hard to keep his thoughts on music so sensuous. Almost all the Bizet 'L'Arlesienne' suit was downright "pretty;" the symphonic poem of Liszt came as a relief, a little fortissimo after much lovely piano. And wonderful it was to hear the great orchestra build up that mighty climax with consummate ease, a wealth of reserve power being evident.

Beauty of Tone.

Sheer beauty of tone (especially as to the strings), and perfect respons to the director's interpretation coul hardly go farther. One always read the work of a celebrated director re viewed as if he had been playing o an organ, or the waving of his bato had actually produced the sound Much of this is arrant nonsense, bu the absolute musical sympathy of D Muck and his players would mak some printed ecstacy allowable. Th severest criticism of the concert whic I have heard made by musicians i that the later numbers were playe in rapid succession, and the listene had almost no respite.

We may now breathe easier, con fident that the New York Philharmoni orchestra, coming with that great an deservedly popular violinist, Mischa Elman, will have such another reception.

C. McK.

From [illegible]
Address [illegible]
Date JAN 28 19

SYMPHONY ORCHESTRA

Boston Organization Gives Excellent Concert Here.

KARL MUCK LEADS

Conductor of Elegance, With Vigor and Refinement.

MISS RUTH LEWIS ASHLEY

Buffalo Singer, Soloist of the Evening, Scores a Triumph.

The Boston Symphony Orchestra gave last evening in Elmwood Music Hall its annual concert, under the local management of Mrs. Mai Davis Smith. It was attended by the usual large audience, it was characterized by more than the usual amount of enthusiasm, and with justice, for never has the famous organization given in this city a performance reaching a higher pinnacle of nobility and beauty than that of last night. Dr. Karl Muck, conductor of the orchestra, is a leader who is able to draw forth from his men the best that is in them. He is also a musician who can, at the same time, preserve the bold outlines and the delicacy of detail, so that his readings have both vigor and refinement. He is essentially a conductor of elegance, polishing each passage and phrase till it glows and sparkles with beauty and color.

It was indeed a pleasure to hear the Beethoven seventh symphony with which the programme began. The work is rarely heard, yet it is one which Beethoven called "one of my best." With the exception of the Allegretto, which is written more in the mood of mystery, the dance element prevails in this symphony, and in no other of the immortal nine is shown more strikingly this composer's exhaustless fertility and the genius which can make a few simple themes flower out into such luxuriant forms. Dr. Muck emphasized in his readings the gayety and buoyancy which characterizes the work and it would be difficult to imagine a lovelier interpretation of the fairy-like Scherzo than he gave.

While each section of the orchestra was beyond criticism in its tonal beauty, special attention was called to the fine quality of the woodwinds in the Vivace of the first movement, where the listener knew not which to admire the most, as oboes, clarinets, flutes and bassoons alternated in the melodic phrases. It was all a delight to the ear. Small wonder that the conductor was recalled time and again at the end of the symphony, and his sharing of honors with his players was an act both gracious and just.

Other orchestral numbers were Bizet's L'Arlesienne suite No. 1 and Smetana's overture to The Sold Bride. Standing out promiently in its loveliness was the Adagietto from the suite, where the solo voices of strings, woodwind or bass floated upon a sea of sound like swans mirrored upon a lake, so smooth, so serenely beautiful was the playing of this movement. The entire suite was ideal in its performance and it evoked some of the heartiest applause of the evening.

The prophet without honor in his own country axiom was rendered null and void in the case of Miss Ruth Lewis Ashley, soloist of the evening. The Buffalo singer was given so overwhelmingly cordial a reception on her appearance that it was some time before Dr. Muck was able to proceed with her first number, the aria, My Heart at Thy Sweet Voice, from Samson and Delilah. Miss Ashley sang the well-known air in German, with a richness and opulence of voice which surprised even those who have been aware of her great vocal gifts. With the exception of an occasional low tone, which was sometimes eclipsed by the orchestral accompaniment, the voice rose above the tonal background of the instruments with gratifying fullness and with beauty and warmth which compelled genuine admiration. Miss Ashley was called back four times after the aria, and it was only when the audience found Dr. Muck inexorable in the rule of "no encores" that they allowed the singer to retire.

Miss Ashley's second number was The Erl-King, with orchestration by Franz Liszt. Here again she aroused an outburst of enthusiasm by her singing, an admirable factor of which is her fine diction. Her dignity and charm of presence made another factor in her success, which was one of largest measure.

The next concert in Mrs. Smith's series will take place on February 24th, when the Mineapolis Orchestra will play, with Teresa Carreno as soloist.

M. M. H.

From COMMERCIAL
Address BUFFALO, N. Y.
Date JAN 28 1914

BRILLIANT CONCERT

Annual Visit of the Boston Symphony Orchestra Enjoyed By Large Audience.

RUTH LEWIS-ASHLEY.

Local Singer Was the Soloist—Dr. Karl Muck an Ideal Conductor.

The annual concert of the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, was attended by a large and enthusiastic audience at Elmwood Music Hall last evening. This was the fourth concert in the series of six arranged by Mrs. Mai Davis Smith and it can truthfully be said that it was one of the finest concerts heard in Buffalo in many seasons.

The Boston Symphony Orchestra is classed among the few best orchestras in existence. Each year the members of [illegible] wonderful organization improve, and now such a standard of excellence has been attained that it does not seem possible to be more perfect. The strings are technically correct and the tones of violins, violas, 'cellos and basses are pure and noble. The reed instruments were especially fine last evening and the tones of the horns and brasses were even and never harsh, not even in the utmost forte passages.

No finer playing or more perfect ensemble has been heard in Buffalo. The Boston Symphony Orchestra learned long ago everything that pertains to the noblest aspect of this art. The players have wrested from it secrets that have been hidden from most other orchestral players.

Dr. Karl Muck leads his men with a surety that is convincing. He is a musician that brings out every little detail; he is master of dignified breadth and effective contrasts and yet at no time does he sacrifice beauty for the sake of effect. Dr. Muck possesses all the qualities which might be expected to lure one to the concert room—poetry, originality, passion and charm. When he raises his baton the instruments awaken and the men respond as if inspired. Few conductors can get such wonderful results with so little effort as Dr. Muck. His reading of Beethoven's seventh symphony was immense. All the movements were interpreted with such faultless poise, yet with such a wealth of warm, glowing emotion that the audience applauded vigorously after each number. It was the supreme art of full maturity that finds contemplative joy in beauty as well as exuberant joy in the consciousness of achievement.

The "Allegretto" was played with richness of tone and fine balance and the "Scherzo" marked the highest point of perfection.

Bizet's suite No. 1 from "L' Arlesienne" and "The Sold Bride" overture by Smetana were the other orchestral numbers.

The charming "Minuetto" and the lovely "Adagietto" were rendered with striking effects.

Ruth Lewis-Ashley, one of Buffalo's leading singers, was the soloist and her first appearance was the signal for an ovation that was indeed flattering. Miss Lewis-Ashley has not been heard in public in Buffalo since her return from Europe where she won a great measure of success as an opera singer. She was heard last night in "My Heart at Thy Dear Voice" from Saint-Saen's "Samson and Delilah" and Der Erlkoenig" by Schubert.

Miss Lewis-Ashley has a voice of much power and especially pleasing are the notes of her upper register. She sings with much skill and her voice rings out clear and true. There is a spontaneity and freshness that is pleasing and her ennunciation is very good.

She was given a warm reception after each number and had to bow her acknowledgements [illegible]

From BULLETIN
Address Providence, R. I.
Date JAN 29 1914

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Date JAN 29 1914

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The program presented was not compellingly attractive, the first part being given up entirely to the No. 5 Symphony of the Russian Glazounoff, which, for obvious reasons, is the least known of this composer's symphonic works, the fourth and sixth symphonies having an apparent monopoly of public favor. This work, to put the matter in a nutshell, while rich in the gorgeous instrumental effects which are the long suit of the modern Russian school, has not sufficient thematic interest to keep mind and heart enchained during the 45 minutes or thereabouts which it takes to perform it. There are many fascinating passages, such, for instance, as in the first movement, a cantilena for flute and clarinet with an accompaniment of harp arpeggios and strings pizzicato; and the fairly-like measures of the Scherzo and the barbaric, tempestuous Finale, bringing out all the powers of the orchestra, proved stirring enough; but in the main, the lack of symmetry and coherency gave the hearer a sense of strain rather than of enjoyment and left one wondering why, on the occasion of Dr. Muck's one visit to Pittsburgh this season, he should make this his piece de resistance.

As to the Rimsky-Korsakoff "Caprice on Spanish Themes" which opened the second part of the program, there could be no such complaint. On every new hearing of a Rimsky-Korsakoff work of this type, one is well-nigh moved to reaffirm Tschaikowsky's dictum to the effect that his gifted colleague stands in the very forefront of masters of orchestration. In the Caprice, the effects produced by the treatment of individual instruments, running in succession the whole gamut of the orchestra, by the use of groups for tonal contrast and by the ever-varying tone-colors employed, are indescribably beautiful. Now it is a song-like theme given to the horns against a rocking accompaniment for strings; now it is a solo violin playing a quaint cadenza against a pianissimo roll of the snare drum; now it is a clarinet passage, with an uncanny roll of cymbals as a background; or perhaps it is a combination of harp and triangle or of violins with the blare of trombones and tubas. In each new variation, each new solo cadenza, there is an element of surprise that is full of charm. And throughout the mood is there—the mood of Spanish gipsy life from the fantastic morning serenade with which the rhapsodic work begins to the whirling fandango at the finish.

As if to relax the tension after this tour de force, the next offering was the "Arlesienne" Suite of Bizet, that gently pleasing production which every patron of popular concerts knows and on which the symphony orchestras fall back for rest and recreation. After a wild fandango with Russian trimmings, the bliss of doing an Adagietto at a tempo which ran exactly one and two-thirds seconds to the beat must have been ineffable.

Another popular standby in the shape of Liszt's "Les Preludes" was used to close the program, and the melodic beauties of this work and the incident exploitation of all the resources of the orchestra seemed to be much enjoyed.

Dr. Muck's methods are a revelation in the fine art of conducting. He is not spectacular. He does not pose. He never lashes himself into a fine frenzy. Uniformly quiet and self-contained, he exercises, nevertheless, perfect control over his forces and secures a sensitive response to his slightest motion. Under his hand there is absolute certainty of attack and what may be described as absolute unity of thought and impulse. It is as if the orchestra were one man instead of a body of one hundred men, so homogeneous is its work and so unfailingly does it reflect the emotions of its leader. No matter what the program may be, the mere hearing of such an orchestra is well worth while.

ARTHUR G. BURGOYNE.

STAATSZEITUNG
dress: New York City.
Date FEB 1 1914

Die nächſten Konzerte der Boſtoner finden am Abend des 19., reſp. am Nachmittag des 21. Februar in Carnegie Hall unter Leitung von Dr. Muck ſtatt. Am Abend iſt die Sopranſängerin Frau Eliſabeth Böhm v. Endert die Soliſtin, welche die lyriſche Sopraniſtin der königlichen Oper in Berlin iſt. Die Künſtlerin weilt hier zu ſehr kurzem Aufenthalt, währenddeſſen ſie mehrere Mal im Rahmen der Boſtoner Konzerte ſingen wird. In der Samstag-Matinee giebt es keinen Soliſten.

k, 1884

From Herald
Address [illegible]
Date [illegible]

Esta 84

GOOD HOUSE FOR BOSTON SYMPHONY

Wieting Filled Almost to Its Capacity.

CONCERT WAS SUPERB

Glazounoff Symphony Appropriate as Its Nucleus—Liszt Tone Poem a Stirring Climax—More Good Things in Prospect.

When America's two foremost concert orchestras were announced for dates within a few weeks of each other, the musical appreciation of Central New York was put on trial for its always precarious life, and the outlook was rather depressing. Therefore, its unanimous and enthusiastic acquittal last night on the first of the two counts is a rare joy to all concerned, including at least one chronicler.

That the Boston Symphony orchestra would give a superb concert went without saying. It does nothing else; the poster of bills advertising its coming serves notice on his fellow townsmen that superb things are to be done. From me, at least, the orchestra and its music will get no compliments. I would as soon be found complimenting Velsaquer on his Philips, or catching an edition with a sonnet to Aconcagua. All the compliments in order must go to the people who had sense enough to pack the Wieting almost to its capacity, and to Miss A. Kathleen King, who has persisted in bringing first class musical attractions to Syracuse when failure after failure seeemd inevitable. Last night she had a measure of reward, and I cannot think that anyone will deny that she had earned it.

As to a Soloist.

For the view that a great orchestra is cheapened by habitual concerts with a soloist, I hold no brief. If the soloist is what he should be, I love such concerts as well as anybody. But I shall find it hard to be patient with the man who may tell me that last night's concert would have been made more enjoyable by a soloist. If the Boston Symphony orchestra cannot find favor for its own sake, what musical organization can? And in the opinion of some musicians, that since the Boston Symphony orchestra comes but once in four or five years, a greater and better established symphony than Glazounoff's Fifth would have been a better nucleus for the programme, I cannot join. The Glazounoff symphony, poetic, mellifluous, readily understood, seems to me just the sort of symphony that should be played to do the greatest good to the greatest number in a city which great orchestras rarely visit. So appealing were the first three movements that until the fourth, with its bold dissonances and tempestuous climax, one almost felt cheated out of his modern Russian composer.

The more familiar Rimsky-Korsakoff Caprice on Spanish themes followed suit. N o listener not tone deaf could have found it hard to keep his thoughts on music so sensuous. Almost all the Bizet 'L'Arlesienne' suit was downright "pretty;" the symphonic poem of Liszt came as a relief, a little fortissimo after much lovely piano. And wonderful it was to hear the great orchestra build up that mighty climax with consummate ease, a wealth of reserve power being evident.

Beauty of Tone.

Sheer beauty of tone (especially as to the strings), and perfect response to the director's interpretation could hardly go farther. One always reads the work of a celebrated director reviewed as if he had been playing on an organ, or the waving of his baton had actually produced the sound. Much of this is arrant nonsense, but the absolute musical sympathy of Dr. Muck and his players would make some printed ecstacy allowable. The severest criticism of the concert which I have heard made by musicians is that the later numbers were played in rapid succession, and the listener had almost no respite.

We may now breathe easier, confident that the New York Philharmonic orchestra, coming with that great and deservedly popular violinist, Mischa Elman, will have such another reception.

C. McK.

Address [illegible]
Date JAN 28 19

Esta

SYMPHONY ORCHESTRA

Boston Organization Gives Excellent Concert Here.

KARL MUCK LEADS

Conductor of Elegance, With Vigor and Refinement.

MISS RUTH LEWIS ASHLEY

Buffalo Singer, Soloist of the Evening, Scores a Triumph.

The Boston Symphony Orchestra gave last evening in Elmwood Music Hall its annual concert, under the local management of Mrs. Mai Davis Smith. It was attended by the usual large audience, it was characterized by more than the usual amount of enthusiasm, and with justice, for never has the famous organization given in this city a performance reaching a higher pinnacle of nobility and beauty than that of last night. Dr. Karl Muck, conductor of the orchestra, is a leader who is able to draw forth from his men the best that is in them. He is also a musician who can, at the same time, preserve the bold outlines and the delicacy of detail, so that his readings have both vigor and refinement. He is essentially a conductor of elegance, polishing each passage and phrase till it glows and sparkles with beauty and color.

It was indeed a pleasure to hear the Beethoven seventh symphony with which the programme began. The work is rarely heard, yet it is one which Beethoven called "one of my best." With the exception of the Allegretto, which is written more in the mood of mystery, the dance element prevails in this symphony, and in no other of the immortal nine is shown more strikingly this composer's exhaustless fertility and the genius which can make a few simple themes flower out into such luxuriant forms. Dr. Muck emphasized in his readings the gayety and buoyancy which characterizes the work and it would be difficult to imagine a lovelier interpretation of the fairy-like Scherzo than he gave.

While each section of the orchestra was beyond criticism in its tonal beauty, special attention was called to the fine quality of the woodwinds in the Vivace of the first movement, where the listener knew not which to admire the most, as oboes, clarinets, flutes and bassoons alternated in the melodic phrases. It was all a delight to the ear. Small wonder that the conductor was recalled time and again at the end of the symphony, and his sharing of honors with his players was an act both gracious and just.

Other orchestral numbers were Bizet's L'Arlesienne suite No. 1 and Smetana's overture to The Sold Bride. Standing out promiently in its loveliness was the Adagietto from the suite, where the solo voices of strings, woodwind or bass floated upon a sea of sound like swans mirrored upon a lake, so smooth, so serenely beautiful was the playing of this movement. The entire suite was ideal in its performance and it evoked some of the heartiest applause of the evening.

The prophet without honor in his own country axiom was rendered null and void in the case of Miss Ruth Lewis Ashley, soloist of the evening. The Buffalo singer was given so overwhelmingly cordial a reception on her appearance that it was some time before Dr. Muck was able to proceed with her first number, the aria, My Heart at Thy Sweet Voice, from Samson and Delilah. Miss Ashley sang the well-known air in German, with a richness and opulence of voice which surprised even those who have been aware of her great vocal gifts. With the exception of an occasional low tone, which was sometimes eclipsed by the orchestral accompaniment, the voice rose above the tonal background of the instruments with gratifying fullness and with beauty and warmth which compelled genuine admiration. Miss Ashley was called back four times after the aria, and it was only when the audience found Dr. Muck inexorable in the rule of "no encores" that they allowed the singer to retire.

Miss Ashley's second number was The Erl-King, with orchestration by Franz Liszt. Here again she aroused an outburst of enthusiasm by her singing, an admirable factor of which is her fine diction. Her dignity and charm of presence made another factor in her success, which was one of largest measure.

The next concert in Mrs. Smith's series will take place on February 24th, when the Mineapolis Orchestra will appear with Teresa Carreno as soloist.

M. M. H.

From COMMERCIAL
Address BUFFALO N Y
Date JAN 28 1914

Esta

BRILLIANT CONCERT

Annual Visit of the Boston Symphony Orchestra Enjoyed By Large Audience.

RUTH LEWIS-ASHLEY.

Local Singer Was the Soloist—Dr. Karl Muck an Ideal Conductor.

The annual concert of the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, was attended by a large and enthusiastic audience at Elmwood Music Hall last evening. This was the fourth concert in the series of six arranged by Mrs. Mai Davis Smith and it can truthfully be said that it was one of the finest concerts heard in Buffalo in many seasons.

The Boston Symphony Orchestra is classed among the few best orchestras in existence. Each year the members of this wonderful organization improve, and now such a standard of excellence has been attained that it does not seem possible to be more perfect. The strings are technically correct and the tones of violins, violas, 'cellos and basses are pure and noble. The reed instruments were especially fine last evening and the tones of the horns and brasses were even and never harsh, not even in the utmost forte passages.

No finer playing or more perfect ensemble has been heard in Buffalo. The Boston Symphony Orchestra learned long ago everything that pertains to the noblest aspect of this art. The players have wrested from it secrets that have been hidden from most other orchestral players.

Dr. Karl Muck leads his men with a surety that is convincing. He is a musician that brings out every little detail; he is master of dignified breadth and effective contrasts and yet at no time does he sacrifice beauty for the sake of effect. Dr. Muck possesses all the qualities which might be expected to lure one to the concert room—poetry, originality, passion and charm. When he raises his baton the instruments awaken and the men respond as if inspired. Few conductors can get such wonderful results with so little effort as Dr. Muck. His reading of Beethoven's seventh symphony was immense. All the movements were interpreted with such faultless poise, yet with such a wealth of warm, glowing emotion that the audience applauded vigorously after each number. It was the supreme art of full maturity that finds contemplative joy in beauty as well as exuberant joy in the consciousness of achievement.

The "Allegretto" was played with richness of tone and fine balance and the "Scherzo" marked the highest point of perfection.

Bizet's suite No. 1 from "L' Arlesienne" and "The Sold Bride" overture by Smetana were the other orchestral numbers.

The charming "Minuetto" and the lovely "Adagietto" were rendered with striking effects.

Ruth Lewis-Ashley, one of Buffalo's leading singers, was the soloist and her first appearance was the signal for an ovation that was indeed flattering. Miss Lewis-Ashley has not been heard in public in Buffalo since her return from Europe where she won a great measure of success as an opera singer. She was heard last night in "My Heart at Thy Dear Voice" from Saint-Saen's "Samson and Delilah" and Der Erlkoenig" by Schubert.

Miss Lewis-Ashley has a voice of much power and especially pleasing are the notes of her upper register. She sings with much skill and her voice rings out clear and true. There is a spontaneity and freshness that is pleasing and her ennunciation is very good.

She was given a warm reception after each number and had to bow her acknowledgements time and again. She was excellently supported by the orchestra in both her numbers.

Esta 84

TUESDAY WILL BE TREAT

Mme. Teresa Carreno to be Soloist, Playing Beethoven.

At the Boston Symphony concert next Tuesday evening in Infantry Hall, Madame Teresa Carreno will be the soloist and her appearance will be one of the treats of the musical season. She will play the "Emperor" Concerto of Beethoven.

Last Sunday afternoon, with Julia Culp, she appeared in a concert at Symphony Hall, Boston, and her success was considered remarkable, even in Boston, where she is a great favorite. The criticisms of her playing the next day were eulogistic in the extreme.

The

From Pittsburg, Pa.
Address
Date JAN 29 1914

BOSTON ORCHESTRA PROVIDES NIGHT OF SUBLIME MUSIC

Auditors in Ecstasy Over Its Playing and Rhapsodize About Dr. Muck

The Ellis series of concerts came to a close last evening when the Boston Symphony Orchestra with its famous conductor, Dr. Muck, gave a memorable concert in Carnegie Music Hall. It was indeed a memorable concert, and it can safely be said that if any conductor of either continent can replace the great Gustav Mahler, whose wonderful concert of December, 1910, is still green in the memory of those who heart it, it is Dr. Muck. He has in his brains and heart the real spirit of the music he interprets. A subtle, active, penetrating intellect is the chief characteristic of this man.

But Dr. Muck knows how to lead, how to shade, how to express every passion and every mood. He appears to have no limitations, no wants, no chains.

The program served to introduce two compositions unfamiliar to local audiences. One was the B flat major symphony of Glazounoff, and the other, Caprice on Spanish themes, by Rimsy-Korsakoff—Listzt's famous pupil. The symphony began with a slow introduction which proved to be a fragmentary announcement of the second theme of the first movement, sung at length in its place after a rhythmic first theme. The rhythm of this first theme persisted throughout the movement in the accompaniment of the other theme. However ,this movement came nearer to being really symphonic than any one of the other three. Although the other movements had much charm, but were on the whole not profoundly interesting. In all, the music is disappointing in freshness and originality, in inventive design, in individuality of instrumental treatment, although splendidly and beautifully melodious. It pleases for the moment, but leaves no lasting and pleasant impression, except through the individual strokes of Dr. Muck. This symphony was first introduced in America under the baton of Anton Seidl in New York March 5, 1898. Of its lack of originality we might say with Kipling: "When 'Omar smoth 5is bloomin' lyre 'E'd 'eard men sing by land and sea, And what 'e thought 'e might require 'E went and took the same as me."

The Rimsky-Korsakoff Caprine on Spanish themes followed.

It is a brilliant and entertaining number in which the horns, flutes, clarinets and other instruments indulge in the merriest of pranks, while the kettle-drums, cymbals and triangles have the time of their life.

Bizet's Suite, "L'Arlesienne followed. From beginning to end, this music with its rare imagination and beauty thrilled the ears and melted the hearts of the listeners. The music is full of beautiful tone.

The program closed with Liszt's Symphonic Poem, Les Preludes, beautifully rendered of course. The audience completely filled the hall and Dr. Muck and his noble orchestra earned and got tremendous applause for each number. It was a night of song, of music—and of conducting, too. It is almost safe, and in these unemotional days, to write the word sublime.

C. J. E.

From TRIBUNE
Address: Providence, R. I.
Date JAN 29 1914

BOSTON SYMPHONY ORCHESTRA.

Teresa Carreno, Pianist to be Soloist at Concert Here Next Week.

Teresa Carreno, the veteran pianist, who is to be soloist with the Boston Symphony at its fourth concert in Infantry Hall next Tuesday evening, aroused wildest enthusiasm last Sunday afternoon when she played to an overflowing audience in Symphony Hall, Boston. The papers the next day spoke of her work in the most eulogistic vein. The Boston Herald said:

"Mme. Carreno's performance was admirable throughout the afternoon. She displayed perfect mechanism, controlled by a supreme intelligence. There was unfailing sense of proportion, polished phrasing, tonal beauty, wealth of nuances. As interpreter of pronounced individuality, her rendering of Beethoven's sonata was absorbing. In this, as in Chopin's Polonaise and the Marche Militaire, she showed rare fire, brilliance, verve. There were, too, other memorable moments, such as her ending of the Nocturne, the feathery lightness of the Etude and the changing music of the Impromptu."

The sale of seats for this concert opens at Seddon's Newsstand, Butler Exchange, Saturday morning.

From CITIZEN
Address: Brooklyn, N. Y.
Date JAN 31 19

The fourth concert of the Boston Symphony Orchestra, which will be given in the Academy of Music, Friday evening, Feb. 20, will introduce to Brooklyn as soloist a singer new to this country of whom much is expected. She is Elizabeth van Endert, principal lyric soprano of the Dresden Opera, and then of the Royal Opera, Berlin. Madame van Endert is described as a woman of unusual talent and unusual beauty, and she is in America for a few weeks only, during which time she will sing in a series of concerts with the Boston Symphony Orchestra.

From Courrier
Address BUFFALO, N. Y.
Date JAN 28 1914

BOSTON SYMPHONY AND MISS ASHLEY HEARD TOGETHER

Foremost Orchestra of Country, on Annual Visit Here, Attracts Usual Brilliant and Appreciative Audience.

DR. MUCK IN PERFECT FORM THROUGHOUT PROGRAMME

Daughter of Mr. and Mrs. George Lewis, Making First Public Appearance as Soloist Since Return From Abroad, Achieves

The annual visit of the Boston Symphony orchestra is always the occasion for the gathering of a brilliant audience, and the one at Elmwood Music hall last night was a typical one.

The orchestra ranks first in our symphonic organizations, and for tonal quality, suavity, ensemble and unfailing precision and elegance of style stands supreme. Dr. Karl Muck is one of the few great conductors in the world and his second appearance in Buffalo at the head of this famous body of musicians was an event of interest. The conductor was in splendid form. Never departing from the character of the work, he disclosed his fine sense of rhythmic contrast and warm-glowing color.

Beethoven Work Charms.

He sounded the Beethoven message in the Symphony in A major No. 7, Op. 92 with a lofty eloquence of the maniold beauties and the uplifting joyousness of this most radiant of all Beethoven's works. Particularly in the wonderful massing of harmonies in the allegro of the second movement when the beauty of the strings and the equal hormany of the auxiliary bands of reeds and brasses, etc., offered a musical ensemble of richness and enchanting charm. The incisiveness and crystal clearness of the last movement offered another example of the work of the ripened performers in the rank and file of the various choirs of the orchestra.

A grateful novelty on the programme was the Suite No. 1 from the music for Alphonse Daudet's play, "L'Arlesienne," in which the imposing beauty of the prelude and the captivating rhythm of the minuet aroused further demonstrations of approval.

Of equal interest was the overture to "The Sold Bride," by Smetana, in which all the nuances and subleties of modern orchestration were called into play, the orchestra responding in true virtuoso style to the demands of the difficult score and Dr. Muck's inspired baton.

Miss Ashley Welcomed.

Another feature of local interest was the first public appearance of Miss Ruth Lewis Ashley, daughter of Mr. and Mrs. George Lewis of this city, as soloist since her return from Europe where she won success in grand opera in Germany.

Miss Ashley was accorded an ovation that would have ben flattering to any artist no matter how famous. She won instant success in her first number sung with the orchestra, the aria "My Heart at thy Dear Voice" from "Samson and Delilah," by Saint-Saens. Miss Ashley has sung the role of Delilah, and her operatic experience enhanced the beauty of her rendition of this favorite aria. Her voice is a warm, rich contralto of noble quality and amplitude in range and her admirable poise and stage presence, her command of legato and the dramatic fire and lyricism with which she invested this number won such applause she was recalled a half dozen times.

In Schubert's "Der Erlkonig," sung with the orchestra, she again disclosed her ability as a concert singer. In this number the excellence of her diction, the fine shading and the authority with which she sang the more dramatic passages and the delicacy of the softer pianissimo parts constituted another vocal achievement for this righly dowered young artist. She was recalled several times to bow her acknowledgements. The concert was under the local management of Mrs. Mae Davis Smith.

From Eve News
Address Buffalo N.Y.
Date JAN 28 1914

BOSTON-SYMPHONY IN MAGNIFICENT CONCERT

Dr. Karl Muck's Baton Reveals the True Beauty of Beethoven.

The annual visit of the Boston Symphony Orchestra took place last night at Elmwood Music hall under the local management of Mrs. Mai Davis Smith. The brilliant audience in attendance was ample testimony to the firm hold the Boston orchestra has on the Buffalo public. Dr. Karl Muck is universally recognized as one of the very greatest conductors of the present day, who may be companioned by a Nikisch, but almost no one else.

Miss Ruth Lewis Ashley.

With an instrument of the perfection of the Boston Symphony Orchestra, a work like the "Seventh Symphony" of Beethoven, under Dr. Muck's baton, is a revelation of incomparable puissance. Beginning with the extended introduction, which opens to the hearer a tone picture as even with Beethoven is rarely met, the almost pastoral simplicity of the first movement's principal theme acuires a richness and variety, an eloquence of expression in its contrasts and development that attract and hold the listener with magnetic power.

The performance given the symphony by Dr. Muck was magnificent in its eloquent setting forth of themes ,its life-giving rhythm, its vivid contrast of mood.

The soloist was Ruth Lewis Ashley, contralto. The overwhelming welcome given Miss Lewis Ashley in this, her first public appearance in her native city since her return from a highly successful operatic career in Europe, must have unnereved the stoutest heart, and it was only after the opening of her arie, "My Heart at Thy Sweet Voice," by Saint-Saens, the singer was heard to true advantage.

Gifted with a voice of remarkable quality and power, Miss Lewis Ashley has shown possession of a fine artistic standard in the development not only of her vocal technic, but of very especially insight into style, dramatic character, illumination of text as well as music—all, in short, that make of a performance an interpretation.

Most cordial praise is due Miss Lewis Ashley for her singing of Schubert's Erl King, in which her warmth of tone, dramatic portrayal and wonderful diction were alike a tribute to song and singer. The concert closed with Smetana's "Overture to the Sold Bride," played in incomparable manner.

BOSTON HERALD.
FEBRUARY 7.

TRIUMPH FOR INTERPRETING BRAHMS SPIRIT

Symphony Conducted by Dr. Muck for First Time in Boston.

By PHILIP HALE.

The 14th Public Rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon. There was not a vacant seat. The program was as follows:

Symphony in E minor, No. 4............Brahms
Prelude to "Tristan und Isolde"........Wagner
Concerto for piano, E-flat major, No. 5....Beethoven
"Death and Transfiguration"...........Strauss

Dr. Muck conducted the symphony by Brahms for the first time in Boston. He put it on the program of March 28, 1908 but as he was then indisposed, Mr Wendling, the concert master, conducted in his place.

Yesterday the performance was an impressive one; first of all by a singularly skilful choice of tempi. We have heard, and within recent years, the first movement dragged out beyond endurance, so that there was little contrast between it and the Andante that follows. While Dr. Muck preserved the austere, granitic character of certain pages, and they are in the majority, the Andante was sung, and the inherent melancholy was contemplative, even tender, not wholly pessimistic.

The third movement, the one that Brahms's friends protested especially against when they first heard it, was played in the spirit indicated by the composer, i. e., in jocose manner and with amazing spirit, while the performance of the final variations was a triumph for leader and orchestra.

Some find in this symphony a program. This one says that the composer was influenced by Sophocles; that one sees in the Andante the desolate Campagna; the Finale suggests to still another the burial of a soldier. Let them rave. The fourth symphony may picture to Mr. Kalbeck the tragedy of human life. To Mr. Jones or Mr. Robinson it may portray the struggles of life, while Mr. Smith may think vague but gloomy thoughts throughout the performance.

To many of us this symphony is on the whole depressing; written in the vein of Ecclesiastes. Brahms thought much on death and he dreaded the inevitable end. Death to him was not the compassionate angel; it was the lean old fellow with the scythe. And this symphony reeks of death and is without the noble music that brings hope and confidence at the end of the one in C minor.

After a superb performance of the Prelude to "Tristan and Isolde," in which Dr. Muck worked a remarkable crescendo, a passionate performance without screeching—for the passion of some conducting this prelude is only caterwauling—Mme. Carreno played Beethoven's great concerto. She was last here in December, 1909, when she played Tschaikowsky's concerto with her accustomed fire. During her absence she celebrated the 50th anniversary of her appearance in public as a pianist. She has had an unusually long, brilliant, romantic career.

Yesterday she gave a sotto voce version of the concerto. Her playing was careful, exact. The runs were smooth and even; the phrasing was precise and neat; but the noble breadth and sweep, the chivalric dash, the imperial stateliness that should characterize the performance of this concerto—all were lacking, and the interpretation of the Adagio was pale.

The concert was a long one and many, unfortunately for them, left without hearing a most dramatic reading of Strauss's tone-poem. When this work was first played in New York a critic of that city described it as a charnel-house piece. It is true that Strauss's hero is a long time in dying and he dies hard, but the majesty, the sublimity of the "Transfiguration" section must excite admiration even in the minds of those prejudiced against "realistic program music." Death "may not be so difficult, may not be so terrible, as our fears whisper. The dead keep their secrets and in a little while we shall be as wise as they—and as taciturn." So wrote a man under sentence of death when he was still young. But when we hear such music as the "Transfiguration" we recall the saying of Sir Thomas Browne: "Man is a noble animal, splendid in ashes and pompous in the grave."

The program of the concerts next week will be as follows: Tschaikowsky, Symphony in F minor, No. 4; Dukas, "The Sorcerer's Apprentice;" Cornelius, overture to "The Barber of Bagdad." Elizabeth van Endert of the Berlin Royal Opera will sing for the first time in this country. She will sing these songs with orchestra: Wolf, "Verborgenheit;" Strauss, "Wiegenlied" and "Caecilie"; Humperdinck, "Es Schaukeln die Winde"; d'Albert, "Venushymne."

From Pittsburg, Pa.
Address
Date JAN 29 1914

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Courrier
From BUFFALO, N. Y.
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In Schubert's "Der Erlkonig," sung with the orchestra, she again disclosed her ability as a concert singer. In this number the excellence of her diction, the fine shading and the authority with which she sang the more dramatic passages and the delicacy of the softer pianissimo parts constituted another vocal achievement for this righly dowered young artist. She was recalled several times to bow her acknowledgements. The concert was under the local management of Mrs. Mae Davis Smith.

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BOSTON HERALD.
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To many of us this symphony is on the whole depressing; written in the vein of Ecclesiastes. Brahms thought much on death and he dreaded the inevitable end. Death to him was not the compassionate angel; it was the lean old fellow with the scythe. And this symphony reeks of death and is without the noble music that brings hope and confidence at the end of the one in C minor.

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The concert was a long one and many, unfortunately for them, left without hearing a most dramatic reading of Strauss's tone-poem. When this work was first played in New York a critic of that city described it as a charnel-house piece. It is true that Strauss's hero is a long time in dying and he dies hard, but the majesty, the sublimity of the "Transfiguration" section must excite admiration even in the minds of those prejudiced against "realistic program music." Death "may not be so difficult, may not be so terrible, as our fears whisper. The dead keep their secrets and in a little while we shall be as wise as they—and as taciturn." So wrote a man under sentence of death when he was still young. But when we hear such music as the "Transfiguration" we recall the saying of Sir Thomas Browne: "Man is a noble animal, splendid in ashes and pompous in the grave."

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From Pittsbu

Address

Date JAN 2

BOSTON ORCHESTRA PROVIDE NIGHT OF SUBLIME

Auditors in Ecstasy Over Playing and Rhapsodiz About Dr. Muck

The Ellis series of concerts came to a close last evening when the Boston Symphony Orchestra with its famous conductor, Dr. Muck, gave a memorable concert in Carnegie Music Hall. It was indeed a memorable concert, and it can safely be said that if any conductor of either continent can replace the great Gustav Mahler, whose wonderful concert of December, 1910, is still green in the memory of those who heart it, it is Dr. Muck. He has in his brains and heart the real spirit of the music he interprets. A subtle, active, penetrating intellect is the chief characteristic of this man.

But Dr. Muck knows how to lead, how to shade, how to express every passion and every mood. He appears to have no limitations, no wants, no chains.

The program served to introduce two compositions unfamiliar to local audiences. One was the B flat major symphony of Glazounoff, and the other, Caprice on Spanish themes, by Rimsy-Korsakoff—Listzt's famous pupil. The symphony began with a slow introduction which proved to be a fragmentary announcement of the second theme of the first movement, sung at length in its place after a rhythmic first theme. The rhythm of this first theme persisted throughout the movement in the accompaniment of the other theme. However ,this movement came nearer to being really symphonic than any one of the other three. Although the other movements had much charm, but were on the whole not profoundly interesting. In all, the music is disappointing in freshness and originality, in inventive design, in individuality of instrumental treatment, although splendidly and beautifully melodious. It pleases for the moment, but leaves no lasting and pleasant impression, except through the individual strokes of Dr. Muck. This symphony was first introduced in America under the baton of Anton Seidl in New York March 5, 1898. Of its lack of originality we might say with Kipling: "When 'Omar smoth 5is bloomin' lyre 'E'd 'eard men sing by land and sea, And what 'e thought 'e might require 'E went and took the same as me."

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ADVERTISER.

FEBRUARY 7

FINE PROGRAMME, BUT TOO LONG

THIS WEEK'S SYMPHONY CONCERT MUSIC NOBLE

Brahms, Wagner, Beethoven and Strauss, With Mme. Carreno as Soloist.

By Louis C. Elson.

PROGRAMME.

Brahms—Fourth Symphony. E minor.
Wagner—Prelude to "Tristan and Isolde."
Beethoven—Fifth Piano Concerto. E-flat.
Soloist, Mme. Teresa Carreno.
Strauss—"Death and Transfiguration." Tone Poem.

A great programme from beginning to end, even if somewhat spoiled by its length.

Such noble music made us ponder upon the tonal troubles now descending upon us, and wonder whether composers will ever accept such works as models again. Yet there were different schools and different epochs represented and Strauss and Brahms were as far apart as the poles.

Brahms' fourth symphony is one of the masterpieces that did not go begging in its early days, for the composer received about ten thousand dollars for it. When the wonderful figure-treatment of this symphony is spoken of, this great figure ought not to be forgotten. Some of its effects are bold enough, but never ugly. The beginning of the slow movement, for example, is in a very unexpected mode, the third Gregorian tone, but it immediately changes to a strange mixture of major and minor, which, although strange, is very beautiful. Somehow the older composers did not sacrifice beauty while making experiments.

The Scherzo (almost a Rondo) is not as playful as most Scherzi, but is brusque and bizarre. Brahms and Schumann were not born Scherzo-composers, the one was too phlegmatic, the other too pensive, for dainty merriment. We need scarcely say how well the strongly-contrasted moods of this symphony were brought out. There was perfection of playing, of interpretation, of enjoyment. The Scherzo was the most striking in its performance. It seemed almost like a new movement, although both this and the finale are open to the charge of exaggerated loudness on this occasion. The finale was sometimes blatant.

Wagner's Prelude.

We are going to have a brace of unhappy lovers done in the Italian style, at the opera, on Monday, ("L'Amore di Tre Re") and it was well to anticipate them by a couple of similar unfortunates done in the German manner. But we doubt if Wagner's love opera is essentially Teutonic after all. Any ordinary German would melt at the fervid temperature of "Tristan and Isolde," and this pair are more intense than any Italian hero and heroine yet discovered. The shivers and shudders, the great crescendo, the wonderful climax of this prelude, were given with dramatic effect. Again criticism, in the sense of animadversion, is impossible, but the prelude could have been omitted altogether on account of the length of the programme.

Very few women ought to attempt Beethoven's "Emperor" concerto. It is a virile, a masculine work. But Adele aus der Ohe used to do it, and a few other females have won success in it. But no greater success than the lioness of the piano, Teresa Carreno, won yesterday afternoon. This tropical pianist only seems to gain balance and breadth with the years. She was always brilliant, but now there seems a solidity and reserve force combined with this brilliancy which makes Mme. Carreno one of the most attractive pianists of the present age.

The coda of the first movement, in which orchestra and soloist combine in a grand cadenza was very exciting and it was not astonishing to find a great enthusiasm displayed at this obviously artistic work, but the shading of the slow movement, and the ensemble of the finale were certainly as remarkable. It was altogether a most effective interpretation of a classical masterpiece, one of the great piano events of this crowded piano season. The octaves, chords, and runs of the work displayed a great technicist, but back of these there was something more—a great artist and an intelligent student of Beethoven.

Strauss' Masterpiece.

Now followed the masterpiece among modern orchestral works, to give a fitting climax to a concert that was worthy and dignified from the first note to the last. We have had some powerful performances of this composition in Boston in recent years. Mr. Fiedler was especially great in this; and so was Mr. Stransky. Familiarity with it only breeds increased admiration, and the performance yesterday was brilliant and graphic. We cannot but think that Strauss has receded somewhat since this work. He has not been able to rival this overwhelming picture of an awful subject. The triumph over death is as great a sermon in tones as has ever been written. It is euthanasia taught in music. But the great work and its great interpretation did not strike home quite as surely as usual, simply because many auditors had become saturated with music and could absorb no more. One should come fresh and receptive to such a strenuous work, and a Beethoven concerto, plus a Brahms symphony, with some Wagner ecstatics thrown in, is not a good preparation for it.

Dr. Muck must also learn the physical fact that if one tries to pour three pints into a quart bottle something is sure to be wasted.

JOURNAL—

FEBRUARY 7.

GREAT OVATION FOR SYMPHONY PLAYERS

Orchestra Gives One of the Best and Longest Programs of Season.

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FEBRUARY 6,

JOURNAL—FRIDAY.

BOSTON GLOBE

FEBRUARY 7.

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Mme Carreno played as a great artist might play, who long ago had wrested the secrets of technic from the piano, who had learned that to play clearly, with good tone and with a sense of proportion, was the basis of emotional expression, who with the flight of years, with the diminution of physical strength and the fires of youth, had lived more in introspection and in the recreation of the mind and spirit than of the hands, and who now might compress music of long and sacred association into an essence of itself, music which she heard as she used to hear it, music which the audience heard only as an echo of it. The spirit of Beethoven remained and made portions of the first and last movements telling and expressive.

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Van Endert,

German Singer,

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Symphony

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Next Week.

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MME. ELIZABETH VAN ENDERT, a noted German prima donna, will make her American debut here with the Symphony Orchestra next week. She is coming to America under the direction of Charles A. Ellis, manager of the Symphony Orchestra, and she will remain in America only a few weeks. Besides singing with the Symphony Orchestra, she will appear as soloist at the Sunday afternoon concert in Symphony Hall on March 1.

Mme. van Endert began her career as a concert singer in 1907. Shortly afterward she became one of the principal lyric sopranos at the Dresden Opera House, and later she sang at the Royal Opera in Berlin. Last summer she left that famous institution, along with many of the other principals, to join the new Charlottenburg opera company in Berlin, which has already eclipsed the [illegible] Opera to some extent.

ADVERTISER.

FEBRUARY 7

FINE PROGRAMME, BUT TOO LONG

THIS WEEK'S SYMPHONY CONCERT MUSIC NOBLE

Brahms, Wagner, Beethoven and Strauss, With Mme. Carreno as Soloist.

By Louis C. Elson.

PROGRAMME.

Brahms—Fourth Symphony. E minor.
Wagner—Prelude to "Tristan and Isolde."
Beethoven—Fifth Piano Concerto. E-flat.
Soloist, Mme. Teresa Carreno.
Strauss—"Death and Transfiguration." Tone Poem.

A great programme from beginning to end, even if somewhat spoiled by its length.

Such noble music made us ponder upon the tonal troubles now descending upon us, and wonder whether composers will ever accept such works as models again. Yet there were different schools and different epochs represented and Strauss and Brahms were as far apart as the poles.

Brahms' fourth symphony is one of the masterpieces that did not go begging in its early days, for the composer received about ten thousand dollars for it. When the wonderful figure-treatment of this symphony is spoken of, this great figure ought not to be forgotten. Some of its effects are bold enough, but never ugly. The beginning of the slow movement, for example, is in a very unexpected mode, the third Gregorian tone, but it immediately changes to a strange mixture of major and minor, which, although strange, is very beautiful. Somehow the older composers did not sacrifice beauty while making experiments.

The Scherzo (almost a Rondo) is not as playful as most Scherzi, but is brusque and bizarre. Brahms and Schumann were not born Scherzo-composers, the one was too phlegmatic, the other too pensive, for dainty merriment. We need scarcely say how well the strongly-contrasted moods of this symphony were brought out. There was perfection of playing, of interpretation, of enjoyment. The Scherzo was the most striking in its performance. It seemed almost like a new movement, although both this and the finale are open to the charge of exaggerated loudness on this occasion. The finale was sometimes blatant.

Wagner's Prelude.

We are going to have a brace of unhappy lovers done in the Italian style, at the opera, on Monday, ("L'Amore di Tre Re") and it was well to anticipate them by a couple of similar unfortunates done in the German manner. But we doubt if Wagner's love opera is essentially Teutonic after all. Any ordinary German would melt at the fervid temperature of "Tristan and Isolde," and this pair are more intense than any Italian hero and heroine yet discovered. The shivers and shudders, the great crescendo, the wonderful climax of this prelude, were given with dramatic effect. Again criticism, in the sense of animadversion, is impossible, but the prelude could have been omitted altogether on account of the length of the programme.

Very few women ought to attempt Beethoven's "Emperor" concerto. It is a virile, a masculine work. But Adele aus der Ohe used to do it, and a few other females have won success in it. But no greater success than the lioness of the piano, Teresa Carreno, won yesterday afternoon. This tropical pianist only seems to gain balance and breadth with the years. She was always brilliant, but now there seems a solidity and reserve force combined with this brilliancy which makes Mme. Carreno one of the most attractive pianists of the present age.

The coda of the first movement, in which orchestra and soloist combine in a grand cadenza was very exciting and it was not astonishing to find a great enthusiasm displayed at this obviously artistic work, but the shading of the slow movement, and the ensemble of the finale were certainly as remarkable. It was altogether a most effective interpretation of a classical masterpiece, one of the great piano events of this crowded piano season. The octaves, chords, and runs of the work displayed a great technicist, but back of these there was something more—a great artist and an intelligent student of Beethoven.

Strauss' Masterpiece.

Now followed the masterpiece among modern orchestral works, to give a fitting climax to a concert that was worthy and dignified from the first note to the last. We have had some powerful performances of this composition in Boston in recent years. Mr. Fiedler was especially great in this; and so was Mr. Stransky. Familiarity with it only breeds increased admiration, and the performance yesterday was brilliant and graphic. We cannot but think that Strauss has receded somewhat since this work. He has not been able to rival this overwhelming picture of an awful subject. The triumph over death is as great a sermon in tones as has ever been written. It is euthanasia taught in music. But the great work and its great interpretation did not strike home quite as surely as usual, simply because many auditors had become saturated with music and could absorb no more. One should come fresh and receptive to such a strenuous work, and a Beethoven concerto, plus a Brahms symphony, with some Wagner ecstatics thrown in, is not a good preparation for it.

Dr. Muck must also learn the physical fact that if one tries to pour three pints into a quart bottle something is sure to be wasted.

JOURNAL—

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[112]

Courier

MONITOR,
FEBRUARY 7, 1914

[illegible] Carreno, Pianist, Takes Part in Orchestral Concert — Karl Muck Gives Interpretation of Brahms' Fourth Symphony

STRAUSS PRESENTED

The program at the public rehearsal of the Boston Symphony orchestra, Karl Muck, conductor, on Friday afternoon at Symphony hall was as follows: Brahms, symphony in E minor, No 4, op. 98; Wagner, prelude to "Tristan und Isolde"; Beethoven, concerto for piano, No. 5, in E flat major, op. 73; Strauss, tone poem, "Death and Transfiguration," op. 24. The soloist was Mme. Teresa Carreno.

For those who recall that this is the first concert of February and that Mme. Carreno made her debut in Boston as a child wonder on Jan. 2, 1863, the day after the "Emancipation Proclamation" went into effect—59 years ago—this program with its remarkable assemblings of musical numbers seemed to be set forth in honor of the two great men and ideals that are celebrated in February by the American people. Two hours and a half were needed for it, and the attentive hearer departed feeling as if he had ranged through a whole world of poetry in thoughtful contemplation of the facts of human experience in the light of noble ideals. It was not a depressing or a sorrowful experience, though the fourth symphony of Brahms, even more than the Strauss tone poem, is sometimes held to be expression of melancholy and worse. Music gives back what is put into it, and what Dr. Muck and his musicians gave and what the audience received was registered in part by the constant unrelenting applause. Mme. Carreno was repeatedly recalled, one felt as a friendly tribute to the stately and gracious woman who celebrates with such lovely art her own fiftieth jubilee.

It was a long time ago that a reviewer of the Symphony concerts demanded for the hall a sign saying "This way out in case of Brahms." It is longer since Wagner and Brahms were supposed by their adherents to be at opposite poles of music—though they were themselves always friendly. It is long since Liszt hailed Brahms as the rising star of romanticism—Brahms the great conserver of classic form. But hearing how the "Tristan" prelude fits into the mood of the Brahms fourth symphony, one gets a new glimpse of the essential unity of all beauty.

Brahms is admitted today a master of orchestration, and he was for a time even pronounced, as some people think Strauss, chiefly interesting because of his unusual combining of instrumental tone. But for his fourth symphony he used a key which opinion names dull and colorless. It is as if he proposed to himself the most difficult task. That he succeeded is shown by the final victory of a work that was at first distrusted by the friends of Brahms and even by himself. The whole is like an autumnal landscape, which for the thoughtful does not have the color of decay but is the resolving harmony of the whole year.

The very changing of the leaves savants today call their maturity or ripeness, not their degeneration. So the quality of this music is deep, thoughtful, not dreary. The first movement has some rich color and the stern beauty of rocky upland places, with the long violet-blue hill lines stretching far away. Dr. Muck's interpretation has more fire than is usually accorded this symphony, which is persistently classed in melancholy moods, yet one felt as if even more brilliance and go on the part of the orchestra would have fully proved of this very movement exactly what is said here: that it is not a scene of desolation and despair, any more than October desolates. The andante was marvelously played and colored, with the softer violet tones prevailing, yet here and there the yearning beauty of the arching sky sung out in the melodies. Melancholy is never the keynote of Brahms' noble art. He seems further from it even than Beethoven, and we know that Beethoven said music should never draw tears but always strike fire.

One may fairly connect the musical thought here with the dramas of Sophocles, read by Brahms during the composition of the symphony. Here is all the [illegible] of the "Antigone," for example, [illegible] crude points of the story left [illegible] advantage of music over drama [illegible] realism disappears under [illegible] on into tone of the human with events. This is [illegible] fure in an opera plots that would be revolting in the theater. So this music seems like the essential beauty of Sophocles' great drama with the horrors left out. The work was played like an instant new revelation of unseen beauty. Once the flute soared over the rest like a bird over brown stubble. It was answered by a deep heart searching melody that was Brahms indeed. In fact, although the program may be interpreted as a reverie on sorry things the exquisite work of the flute in every number was like a voice of insistent hope. It is the painter's "remark," or marginal key-picture of the whole performance.

The "Tristan" prelude tones in perfectly with the Brahms andante. The prelude was played as a marvel of consistent expression. Not one phrase or figure went beyond the control of the quiet baton, as the intermingling voices mounted in beautiful crescendo. Nothing in the whole was permitted to anticipate or take the edge off the closing effect, where the flute tone rays clear as a star.

Mme. Carreno's Beethoven is her own, and her playing opposite the great orchestra was a most interesting study in antitheses. She plays Beethoven tenderly, romantically, with nuance and rubato, much as she plays Chopin, in fact. The orchestra plays him as Beethoven. In a gay moment of the dance Mme. Carreno let go in a gracious abandon that was answered by the orchestra like a portly and dignified gentleman startled suddenly into prancing youth by an enthusiastic girl. Her phrases of single tones over the staccato accompaniment of the strings were notable for what was read into the simple passages. Here again the flute spoke out in a bit of dialogue with the piano.

The concerto may be long, but as given here it did not seem so. It was full of interesting lights and shades and subtleties which one had not suspected before in Beethoven. It is something to discover Beethoven anew, even if the performance seem a little what the painting cult call "niggled." It lacked unity. It is interesting, by the way, in accounting of Mme. Carreno in this program, to recall that it was the Emperor of Brazil, neighbor of Mme. Carreno's Venezuela, who encouraged the composition of "Tristan und Isolde" once by ordering an opera of Richard Wagner when there were few so rich to do him reverence.

The "Tod und Verklaerung" was another piece of consistent orchestra playing. It began like a breath out of nowhere. One heard it and did not. And from that wonderful beginning the whole grew and poised in perfect balance of line and color. Here again the flute has its silver song of promise. The perfectly studied proportion here prevented any sense of gloomy length. This one of the two or three noblest works of Strauss. It has no despair in it. It is all "transfiguration." It is worthy of note that this composer also has lent himself to the influence of the Greek dramatists and has felt the ennobling grandeur of a thought that contemplates from a high vantage point facts of man and nature and human life.

SUNDAY HERALD, BRUARY 8, 1914.

SEVEN YEARS ON STAGE NEVER IN SMALL PART

Mme. Elizabeth Boehm Van Endert, Who Will Sing Here.

By KATHARINE WRIGHT.

"I have never taken a small part."

This remarkable admission was smilingly made the other day by Mme. Elizabeth Boehm Van Endert, the charming German soprano, who will make her first appearance in America at the Public Rehearsal of the Boston Symphony Orchestra next Friday afternoon at Symphony Hall.

Mme. Van Endert is youthful, even girlish, in appearance. She is a tall, slender blonde, with small, delicately moulded features and a general air of elegance and distinction. Her face, not unlike Mme. Culp's, has more animation than the average German singing woman's. She is vivacious in conversation. Her clothes are in good taste and well put on.

"Yes," continued the singer with considerable pride, "although my career began only seven years ago, I have never appeared in a small part.

"I was born in Dusseldorf and, while my father and mother are German, I had a French grandmother. My other relations are Dutch."

Mme. Van Endert went to school in England when she was 13 years old. It was then that she acquired her excellent knowledge of the English language, while she is equally familiar with French and Italian.

After studying with Dr. Richard Mueller and Mme. Pashallis-Souvester, the singer was fortunate in obtaining an immediate engagement at the Dresden Opera House, where in 1907 she took the parts of Elsa and Marguerite. In 1910 she signed a contract with the Royal Opera House at Berlin. Her repertoire was further increased by appearances as Elizabeth, Eva, Mignon, Pamina and Octavian in "Der Rosenkavalier." She created this part in Berlin, and has since appeared in it over 50 times.

"It has been my habit," went on the singer, "to devote my customary six weeks holiday to a concert tour. I enjoy this work almost as much as singing in opera, and it gives a greater opportunity to display pure technic.

"I like German songs above all others, and I think that songs and operas should always be sung in the language in which they were written.

"My favorite composers are, perhaps, Brahms, Wolff, Shubert and Schumann.

"French songs also appeal to me, especially those by Charpentier and Debussy. As a rule, however, I think they are rather thankless for a singer. They depend solely upon mood, and should be sung in a small hall to an understanding audience."

Mme. Van Endert has sung with many distinguished conductors, Dr. Muck, Nikisch, Mengelberg, Schuch, Steinbach. She speaks highly of Mr. Bodansky at Manheim, who shows much youthful talent.

15TH SYMPHONY CONCERT

The 15th public rehearsal and concert of the Symphony Orchestra, will be given on Friday afternoon, Feb. 13, and Saturday evening, Feb. 14, will mark the first appearance not only in Boston but in America of Mme. Elisabeth van Endert, one of the foremost of the younger generation of German lyric sopranos. She has come to America under the direction of Charles A. Ellis, manager of the Symphony Orchestra, to stay only a few weeks, in which time she will sing in several concerts with the Symphony Orchestra, give a concert in Symphony Hall on Sunday afternoon, March 1, and sing with the St. Louis Symphony Orchestra in St. Louis. After these few engagements she will return to her duties as principal lyric soprano of the New Opera House in Charlottenburg, Berlin.

She is young and attractive, and her career began in 1907 as a concert singer. After a year of this work she was for two years one of the principal lyric sopranos of the Dresden Opera and for three years held a similar place in the Royal Opera, Berlin. This last engagement she gave up last summer to join the New Opera in Charlottenburg.

At the concerts this week she will sing twice. Her first numbers will be three songs with orchestra—Hugo Wolf's "Verborgenheit" and Strauss's "Wiegenlied" and "Caecilie." Afterward two songs with orchestra, Humperdinck's "Es schaukeln die Winde" and the second, d'Albert's "Venushymae."

The symphony will be Tschalkowsky's in F minor, No. 4. This is the first of Tschaikowsky's symphonies on Symphony program since Dr. Muck's return. The other pieces will be Dukas's scherzo "The Sorcerer's Apprentice" and the overture "The Barber of Bagdad."

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RECORD,
FEBRUARY 7

CARRENO SOLOIST AT SYMPHONY

PROGRAMME.

Brahms—Fourth Symphony. E minor.
Wagner—Prelude to "Tristan and Isolde."
Beethoven—Fifth Piano Concerto. E-flat. Soloist, Mme. Teresa Carreno.
Strauss—"Death and Transfiguration." Tone Poem.

A great programme from beginning to end, even if somewhat spoiled by its length.

Such noble music made us ponder upon the tonal troubles now descending upon us, and wonder whether composers will ever accept such works as models again. Yet there were different schools and different epochs represented and Strauss and Brahms were as far apart as the poles, says Louis C. Elson in the Advertiser in his Symphony review.

Brahms' fourth symphony is one of the masterpieces that did not go begging in its early days, for the composer received about ten thousand dollars for it. When the wonderful figure-treatment of this symphony is spoken of, this great figure ought not to be forgotten. Some of its effects are bold enough, but never ugly. The beginning of the slow movement, for example, is in a very unexpected mode, the third Gregorian tone, but it immediately changes to a strange mixture of major and minor, which, although strange, is very beautiful. Somehow the older composers did not sacrifice beauty while making experiments.

The Scherzo (almost a Rondo) is not as playful as most Scherzi, but is brusque and bizarre. Brahms and Schumann were not born Scherzo-composers, the one was too phlegmatic, the other too pensive, for dainty merriment. We need scarcely say how well the strongly-contrasted moods of this symphony were brought out. There was perfection of playing, of interpretation, of enjoyment. The Scherzo was the most striking in its performance. It seemed almost like a new movement, although both this and the finale are open to the charge of exaggerated loudness on this occasion. The finale was sometimes blatant.

Very few women ought to attempt Beethoven's "Emperor" concerto. It is a virile, a masculine work. But Adele aus der Ohe used to do it, and a few other females have won success in it. But no greater success than the lioness of the piano, Teresa Carreno, won yesterday afternoon. This tropical pianist only seems to gain balance and breadth with the years. She was always brilliant, but now there seems a solidity and reserve force combined with this brilliancy which makes Mme. Carreno one of the most attractive pianists of the present age.

Now followed the masterpiece among modern orchestral works, to give a fitting climax to a concert that was worthy and dignified from the first note to the last. We have had some powerful performances of this composition in Boston in recent years. Mr. Fiedler was especially great in this; and so was Mr. Stransky. Familiarity with it only breeds increased admiration, and the performance yesterday was brilliant and graphic. We cannot but think that Strauss has receded somewhat since this work. He has not been able to rival this overwhelming picture of an awful subject. The triumph over death is as great a sermon in tones as has ever been written. It is euthanasia taught in music. But the great work and its great interpretation did not strike home quite as surely as usual, simply because many auditors had become saturated with music and could absorb no more. One should come fresh and receptive to such a strenuous work, and a Beethoven concerto, plus a Brahms symphony, with some Wagner ecstatics thrown in, is not a good preparation for it.

Dr. Muck must also learn the physical fact that if one tries to pour three pints into a quart bottle something is sure to be wasted.

TRANSCRIPT,
FEBRUARY 7, 1914

THE SYMPHONY CONCERT

AN AFTERNOON OF THREE-FOLD MIRACLE

Dr. Muck and the Orchestra Outdo Themselves—Brahms's Fourth Symphony, the Prelude to "Tristan" and Strauss's "Death and Transfiguration" as Never Here Before—Mme. Carreno's Interlude

INTO the Symphony Concert yesterday, alike into conductor, orchestra and audience came something very like inspiration. Twice or thrice last year in the final concerts of the spring it similarly descended upon the gray spaces of Symphony Hall. This year, they that people it on Friday afternoons have waited long for another descent of the divine fire. At last it came and as though to make amends for the waiting, in deeper and more glowing measure than for many a day. Dr. Muck keeps the level of his conducting surprisingly high and even. He never slights; he never flags; his mind and imagination, his musical instinct, his tonal sense, his revealing and transmitting personal force are always and entirely at the service of the music that he plays, of the band that he conducts, of the audience to which he ministers. They are very full [illegible] years of ex[illegible] Dr. Muck[illegible] nical necessity, sensitive [illegible] every musical requirement [illegible] has gone forward as never before, [illegible] expressive eloquence that humanizes, dramatizes and poetizes the music that it plays. Its virtuosity and its sensibility are the servants of its mind, its imagination, its passion, enkindled by the composer's and the conductor's will. As for the audience, it may not sit week after week under such conducting and such playing and not have its mind quickened, its perceptions sharpened, its emotions stirred, its sense of beauty and power in music and performance enriched until it becomes in listening spirit almost at one with Dr. Muck and his men.

"The readiness is all" and weekly that readiness awaits those descents of the divine fire that make the Pentecostal days of concerts. Yesterday it came upon conductor and orchestra and through them upon an audience that listened rapt and translated into the music that it heard. Under Dr. Muck's hand that music spoke with an eloquence that a Brahms and a Strauss—if not a Wagner—may hardly have suspected that they had put into it. To an inspiration that may have composed, he added an inspiration that surely revealed, enhanced and glorified. The music lived not merely in its own, but in transfigured, image. About the image, illuminating it, burned the divine fire. From the conductor, it echoed his orchestra; from both it permeated the audience. For once we men and women in this Boston, of February, 1914, sat as gods taking our pleasure. It was hard to believe that even after two hours and a quarter the concerto was done. Long after the glow of it lingered; longer still will be the memory.

It is an old story that Dr. Muck has the divination that discovers—it knows not how—the pace at which music discloses itself in whatever character and with whatever beauty and power the composer has clothed it; that he has a like divination for rhythm; that he sees deeply and luminously into the form and the substance of music; that he is master of the unfolding of both without break or hindrance to their flow and without an instant dulling of the mood or passion, the thought or the vision that has called them forth; that he is no less master of all the arts of modulation, progression, contrast and climax; and that his sensibility to the qualities and adjustments of the revealing tone goes hand in hand with equal sensibility to the matter and the mood of the revelation. It is as old a story that the men of the orchestra under Dr. Muck's hand play not only as virtuosi but as the living voices of the music, apprehending it with a common and quickened intelligence and feeling it with a common and imparting passion. The day to analyze and catalogue the attributes of Dr. Muck and the orchestra is nearly past. Their hearers know them now by the works in which they are hidden. The splendor of the achievement dazzles even the glory of the means.

It was so yesterday with the last of Brahms's symphonies—the symphony in E minor. The ear heard the quick pace, the elastic energy of transition, the clear projection of melody and phrase, the pitching rhythm, the sober glow of instrumental and harmonic color with which conductor and orchestra filled it. So heard, it rose in line upon line upon the understanding as by a magic of tonal architecture. The song of the second movement seemed to weave itself out of nervous and glowing strands; the deep-voiced 'cellos welled upward into it; the flutes added their arabesques; the horns their golden shadows. The whole music ran forward in intensified and suffused beauty. The little scherzo smiled along its gay and bustling course out of the gravity of the whole. The brass flamed through the finale; the drum beats were eloquent; the strings gained new intensities; steadily the music gathered force; out of its rising and falling tumult it ended as in grandeur.

The ear heard, the mind understood; and through the hearing and the understanding came new imaginings and deeper emotions, which were really the miracle that Dr. Muck and the orchestra wrought with the symphony. It may be that Brahms wrote it, as some of the commentators say, with the dread of death or this or that other thought and mood haunting his mind. It may even be, though the notion is highly improbable that he wrote it as proof of his mature skill in the invention and the manipulation of music. Of old some conductors used to play the symphony as though it had been written by such a musico-mathematical process. Yesterday, as "absolute music" should, it spoke for itself in emotions that the music and the performance kindled and with no suggestion of the means that blew and sustained the flame. The recurring melody of the first allegro sufficed in its grave beauty; its course through the music was the emotion of tones in many kinds. The harmonic and the instrumental color made it like a silver-gray tapestry. Grave longing beautified by the depth of the emotion and calling upon the beauty of tones to set it free and enrich it at each new turn of meditation filled the andante. The scherzo spoke its own mood and warmed its hearers. The finale waxed in the power that out of tumult brings exaltation and holds it close to grandeur. Passionate energy may be grave and deep as well as high and fiery; reflection as well as emotion may flower into the beauties of music. It was so that Dr. Muck played Brahms's fourth symphony as never here it has been played before.

It is the custom to glorify Wagner's "Tristan" as an opera, because the music is concerned much with the expression of inner moods and passions and little with the denotement of external action. It is also the custom of many a conductor to play The Prelude as though it were a vivid cinematograph of erotic emotion, set on the house tops for the gaping eyes of those that like that sort of thing. It is also another custom to play it as so much exuberant tonal rhetoric and effect. Dr. Muck took the finer and the truer way. The Prelude is the music of fated desire mounting until the ecstasy stills and floods the foreboding and then descending until passion and pain seem to burn out their own fires. It is intrinsically the music of the night, the solitude, the surrender to fate and longing in the garden. It is all [illegible] of the finest intensities that must [illegible] out of it, that must rise [illegible] To [illegible] miracle of Dr. Muck [illegible] was an orchestra ninety [illegible] it sound like the two voices in the garden but the richer, the deeper, the softer since many instruments now spoke in them. The phrases of boding, the phrases of longing rose each upon each with a more poignant intensity. (The feat of gradation in the tone was hidden in the answering emotion that it wrought.) As whispers deepen and thrill into low and passionate speech so was the advance of the music of desire. Higher and higher, deeper and deeper beat its intensity, less in the nervous excitement of a Wagnerian progression than in the poignancy of the passion and the pain. It was the height and depth of desire in the music and not the amplitude and the force that wrought the climax as in an instant of gleaming culmination, as though the deep mass of tone glowed for the moment and then was shadowed again. The elate desire died; the agony softened; and the music fell away in phrases that darkened and grew still as the phrases of the advance had brightened and grown poignant. The one feat of imaginative gradation was the complement of the other. For once The Prelude to "Tristan," even in a concert hall had come out of the garden.

Between this miracle and the third miracle that was to come stood Beethoven's "Emperor" concerto for interlude. It might have been a miracle too had the Carreno of her ripest years sat at the piano. In those days she has played it as Dr. Muck had played Brahms's symphony and Wagner's prelude and as he was to play Strauss's tone-poem. Like ghosts that she was calling from the music and piano rose yesterday the grandiose and glowing design into which she used to fashion the concerto; the splendors of tone that she could then spread over it; the fire of recreative passion which made the long first movement seem like ardent improvisation; the depth of serene feeling in which she used to clothe the slow song; the rhapsodic brilliant that of old flamed out of the finale. Then the concerto was less "Emperor" than Empress. The years' subdue power, dim fire, and still passion and without all three, a pianist may not play this music, least of all when an excited orchestra behind is aglow with the beauty of its own surging and straining for its smoking finale over propulsive force and brilliance under the leash in which the discerning and considerate conductor—for Dr. Muck can be such—was holding it. There are light and delicate passages in the concerto that Mme. Carreno still plays in exquisite tracery of beautiful tone. She has her moments of song that is still melting and golden. The old fire did flicker out of the finale. But the intensity and the power that the music demands are no longer in her—she that once could play this music of, G, and for men so that no hint of the weaker sex clouded it.

Then to the crowning miracle of a miraculous day. Dr. Muck may judge Strauss's tone--poems as he will; but not one of the devoted and specializing conductors play them as does he. In his first time here, he gave the "Sinfonia Domestica," a power—and also a beauty—with which scarcely another conductor can clothe it. His version of "Don Juan" is a flaming fire of picture and passion. His "Til Eulenspeigel" is the rogue and his adventures—the spirit and the pity of them—alive in tones even beyond Strauss's imagining. And so, yesterday, he made "Death and Transfiguration" transcend itself. There was the music opened as never here it has been opened; every structural line, in every interplay of thematic idea and tonal deliniation; in every suggestion of harmonic or instrumental stroke; in every adjustment of detail and means to large and passionate design. So played, Strauss's tone-poems would have been thrilling to hear as "absolute music," all sinewy mastery, constant resource and passionate and propulsive power.

Mme. van Endert Talks of Her Art

The New Singer of Next Week's Symphony Concerts

IT is an eternal controversy how much the personality (the real personality) of an artist has to do with his work. But in the deepest sense his personality must have everything to do with it, for his work is the product of his personality. And the chief reason why we have so much artistic work that is so little artistic is that the artists have little human personality. Artistic personality they may have in abundance. That is to no small extent the achievement of the press agent. It can largely be learned from an accredited teacher, as much of the routine matter of acting can be learned. But the personality that produces artistic results—results which will stand all artistic tests that can be put upon them—is the human, extra-artistic personality. The way an artist reacts to his cook will condition to a great extent the way he will react to Schumann. For the personality is only the inner person in its external relations. "Stage personality" is only a partial, and often a manufactured thing. An artist's real personality is that part of him by virtue of which he would be comparable with any blacksmith or shoemaker.

In the deeper meaning of personality—personality which presupposes ability to react most efficiently to every sort of environment—the Germans are probably the most civilized nation on earth. And this civilization came to flower in the German culture long before it came to flower in German politics. Hans Sachs preceded Bismarck by many centuries. German art was a thing of international importance when German foreign policy was a wagging of the tongue among the nations. And now, when German foreign policy makes all nations tremble, German civilization stands far above it, including all its world vision, and excluding most of its provincial prejudice. The German, from whatever social class he comes, is essentially a democrat. He sees personal worth as the flower and service of social worth. He may criticize the lower classes; he does not in his heart look down upon them. He, [illegible] note of the [illegible] fashion, was the [illegible] costu[illegible] it into his [illegible] more than any other man [illegible] show a side to every good thing [illegible] to meet him, and place himself in accurate adjustment with his environment, wherever he finds himself. And because the German artist is a part of the German people, he is able to such a remarkable extent to be all things to all men, and to express all the profundity and light and shade of human life.

In all this hearty praise of the German personality, Mme. Elizabeth van Endert must share in particular, as a part of German culture. She would be the first to feel that it is German culture which sheds glory upon her, rather than that it is she who sheds glory upon German culture. She went to London and loved it, yet not as our American Anglo-maniacs do—defending English architecture because of its "literary associations" nor fulminating against it, as a Frenchman might do, because of its bourgeois stolidity. Like a true German she discriminated; the architecture was "schauderhaft" (eternal and noble truth!); but its *life*—that was very interesting. And this discrimination, this sense of the good that is good wherever it is found, one feels is in her art.

She is thoroughly German. She has sung Strauss innumerable times, and last year sang Pamina in "Die Zauberflöte" more than fifty times. Her song repertory is almost entirely German. Every sort of emotion and feeling is represented in German song literature and she has not gone outside it to any great extent. But she is curious about Scandinavian song-literature and would like to study it to find new songs. She admires and feels that she understands Debussy, yet cannot feel a personal reaction to him. She frankly does not understand Schönberg but would like to hear him more and try to.—All genuinely German!

There is in her personality the "solidity" which is German. We are apt to associate solidity with stolidity, for no other reason than that the words sound alike. But solidity means such a grounding that all things are possible. This is the grounding of the German education, which results in an equal appreciation of the "Æneid" and "Du Bist wie eine Blume." It is the grounding of a Bach-Beethoven-Brahms musical education, which results in Strauss, Reger, and Humperdinck, and in all manner of light and shade.

This "solidity" can be tested out in the most concrete terms. For instance, Mme. van Endert is grounded, as every good singer is, in correct tone placing. It is the sort of tone which will give color, variety and feeling to "Blute nur, Liebes Herz,' and fire and passion to Salome's soliloquy. It can be applied with equal success to any sort of musical situation, just as the German personality can be applied to any sort of human situation. Mme. van Endert sings in both small halls and in large. It is the same problem at bottom, she says. No matter how large the hall, if the tone is rightly placed it will carry. The pianissimo in Brahms's "Wiegenlied" is just as proper to a large hall as to a small one. Stolidity, then, would say that the problem was the same in both cases. It is obviously not the same, but the variation lies not in the vocal method to be used, but in the personal equation—the "Stimmung." Mme. van Endert will not choose the sort of song for three hundred people that she would choose for three thousand. She is the same artist in both cases. She only gives a different human message according to the different condition.

Her musical career has been an unusual one—thanks to unusual endowments—for she had an engagement the first year of her public life, at the Dresden Royal Opera House, one of the three best in the world, and went from there directly to the Kaiser's own opera house in Berlin. But most singers—and many of the best—do not start that way. And here the wonderful efficiency of the German system of production comes in. For Germany is filled with opera houses—one in every town of moderate size, institutions which often get along with modest enough talents, but manage to use all that they have to the fullest extent, and to appreciate, heartily and sincerely, what is given them, without at the same time losing the active criticism which makes an audience creative. In these small opera houses, says Mme. van Endert, is the most efficient training for the young singer that the world affords. After the grounding—the tone placing and the physical development of the vocal organs—has been finished, what the singer needs is wide and varied activity, a chance to develop herself and her powers in all possible relations, and before all possible audiences. This is furnished at its best by the German opera system. A singer can make her début in a very small opera house, if her voice is yet small in size, and the prevailing situation makes it difficult to find a better opening. She need not fear that she will be submerged here all her life, if she have the ability to advance. What she has will be appreciated; what she has not she will be given a chance to develop. The constant interchange of singers among the opera houses, the guest nights, the vigorous rivalry, all give the singer the utmost chance to make herself known to audiences and managers, and to retain for herself all the advantages which she is able to lay hands on. This again is only one more evidence of civilization (it is a convenient word), which means that the masses are able to receive from the most able individuals, and that the most able individuals have in them something from the masses.

This is the civilization which one feels is Mme. van Endert's, as she drinks her tea and chats about Germany. It is a civilization which is as yet essentially lacking in snobbish America, and which exists and has always existed in aristocratic Germany. And one feels certain that there is this civilization, translated into artistic terms, in Mme. van Endert's art.

H. K. M.

RECORD.

FEBRUARY 7

CARRENO SOLOIST AT SYMPHONY

PROGRAMME.

Brahms—Fourth Symphony. E minor.
Wagner—Prelude to "Tristan and Isolde."
Beethoven—Fifth Piano Concerto. E-flat.
Soloist, Mme. Teresa Carreno.
Strauss—"Death and Transfiguration." Tone Poem.

A great programme from beginning to end, even if somewhat spoiled by its length.

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"The readiness is all" and weekly that readiness awaits those descents of the divine fire that make the Pentecostal days of concerts. Yesterday it came upon conductor and orchestra and through them upon an audience that listened rapt and translated into the music that it heard. Under Dr. Muck's hand that music spoke with an eloquence that a Brahms and a Strauss—if not a Wagner—may hardly have suspected that they had put into it. To an inspiration that may have composed, he added an inspiration that surely revealed, enhanced and glorified. The music lived not merely in its own, but in transfigured, image. About the image, illuminating it, burned the divine fire. From the conductor, it echoed his orchestra; from both it permeated the audience. For once we men and women in this Boston of February, 1914, sat as gods taking our pleasure. It was hard to believe that even after two hours and a quarter the concerto was done. Long after the glow of it lingered; longer still will be the memory.

It is an old story that Dr. Muck has the divination that discovers—it knows not how—the pace at which music discloses itself in whatever character and with whatever beauty and power the composer has clothed it; that he has a like divination for rhythm; that he sees deeply and luminously into the form and the substance of music; that he is master of the unfolding of both without break or hindrance to their flow and without an instant dulling of the mood or passion, the thought or the vision that has called them forth; that he is no less master of all the arts of modulation, progression, contrast and climax; and that his sensibility to the qualities and adjustments of the revealing tone goes hand in hand with equal sensibility to the matter and the mood of the revelation. It is as old a story that the men of the orchestra under Dr. Muck's hand play not only as virtuosi but as the living voices of the music, apprehending it with a common and quickened intelligence and feeling it with a common and imparting passion. The day to analyze and catalogue the attributes of Dr. Muck and the orchestra is nearly past. Their hearers know them now by the works in which they are hidden. The splendor of the achievement dazzles even the glory of the means.

It was so yesterday with the last of Brahms's symphonies—the symphony in E minor. The ear heard the quick pace, the elastic energy of transition, the clear projection of melody and phrase, the pitching rhythm, the sober glow of instrumental and harmonic color with which conductor and orchestra filled it. So heard, it rose in line upon line upon the understanding as by a magic of tonal architecture. The song of the second movement seemed to weave itself out of nervous and glowing strands; the deep-voiced 'cellos welled upward into it; the flutes added their arabesques; the horns their golden shadows. The whole music ran forward in intensified and suffused beauty. The little scherzo smiled along its gay and bustling course out of the gravity of the whole. The brass flamed through the finale; the drum beats were eloquent; the strings gained new intensities; steadily the music gathered force; out of its rising and falling tumult it ended as in grandeur.

The ear heard, the mind understood; and through the hearing and the understanding came new imaginings and deeper emotions, which were really the miracle that Dr. Muck and the orchestra wrought with the symphony. It may be that Brahms wrote it, as some of the commentators say, with the dread of death or this or that other thought and mood haunting his mind. It may even be, though the notion is highly improbable that he wrote it as proof of his mature skill in the invention and the manipulation of music. Of old some conductors used to play the symphony as though it had been written by such a musico-mathematical process. Yesterday, as "absolute music" should, it spoke for itself in emotions that the music and the performance kindled and with no suggestion of the means that blew and sustained the flame. The recurring melody of the first allegro sufficed in its grave beauty; its course through the music was the emotion of tones in many kinds. The harmonic and the instrumental color made it like a silver-gray tapestry. Grave longing beautified by the depth of the emotion and calling upon the beauty of tones to set it free and enrich it at each new turn of meditation filled the andante. The scherzo spoke its own mood and warmed its hearers. The finale waxed in the power that out of tumult brings exaltation and holds it close to grandeur. Passionate energy may be grave and deep as well as high and fiery; reflection as well as emotion may flower into the beauties of music. It was so that Dr. Muck played Brahms's fourth symphony as never here it has been played before.

It is the custom to glorify Wagner's "Tristan" as an opera, because the music is concerned much with the expression of inner moods and passions and little with the denotement of external action. It is also the custom of many a conductor to play The Prelude as though it were a vivid cinematograph of erotic emotion, set on the house tops for the gaping eyes of those that like that sort of thing. It is also another custom to play it as so much exuberant tonal rhetoric and effect. Dr. Muck took the finer and the truer way. The Prelude is the music of fated desire mounting until the ecstasy stills and floods the foreboding and then descending until passion and pain seem to burn out their own fires. It is intrinsically the music of the night, the solitude, the surrender to fate and longing in the garden. It is all [illegible] of the finest intensities that must [illegible] out of it that must rise [illegible]

To play The Prelude [illegible] miracle of Dr. Muck's [illegible] Behind him was an orchestra ninety strong. He made it sound like the two voices in the garden, but the richer, the deeper, the softer since many instruments now spake in them. The phrases of boding, the phrases of longing rose each upon each with a more poignant intensity. (The feat of gradation in the tone was hidden in the answering emotion that it wrought.) As whispers deepen and thrill into low and passionate speech so was the advance of the music of desire. Higher and higher, deeper and deeper beat its intensity, less in the nervous excitement of a Wagnerian progression than in the poignancy of the passion and the pain. It was the height and depth of desire in the music and not the amplitude and the force that wrought the climax as in an instant of gleaming culmination, as though the deep mass of tone glowed for the moment and then was shadowed again. The elate desire died; the agony softened; and the music fell away in phrases that darkened and grew still as the phrases of the advance had brightened and grown poignant. The one feat of imaginative gradation was the complement of the other. For once The Prelude to "Tristan," even in a concert hall had come out of the garden.

Between this miracle and the third miracle that was to come stood Beethoven's "Emperor" concerto for interlude. It might have been a miracle too had the Carreno of her ripest years sat at the piano. In those days she has played it as Dr. Muck had played Brahms's symphony and Wagner's prelude and as he was to play Strauss's tone-poem. Like ghosts that she was calling from the music and piano rose yesterday the grandiose and glowing design into which she used to fashion the concerto; the splendors of tone that she could then spread over it; the fire of recreative passion which made the long first movement seem like ardent improvisation; the depth of serene feeling in which she used to clothe the slow song; the rhapsodic brilliant that of old flamed out of the finale. Then the concerto was less "Emperor" than Empress. The years' subdue power, dim fire, and still passion and without all three, a pianist may not play this music, least of all when an excited orchestra behind is aglow with the beauty of its own surging and straining for its smoking finals over propulsive force and brilliance under the leash in which the discerning and considerate conductor—for Dr. Muck can be such—was holding it. There are light and delicate passages in the concerto that Mme. Carreno still plays in exquisite tracery of beautiful tone. She has her moments of song that is still melting and golden. The old fire did flicker out of the finale. But the intensity and the power that the music demands are no longer in her—she that once could play this music of, G, and for men so that no hint of the weaker sex clouded it.

Then to the crowning miracle of a miraculous day. Dr. Muck may judge Strauss's tone--poems as he will; but not one of the devoted and specializing conductors play them as does he. In his first time here, he gave the "Sinfonia Domestica," a power—and also a beauty—with which scarcely another conductor can clothe it. His version of "Don Juan" is a flaming fire of picture and passion. His "Til Eulenspeigel" is the rogue and his adventures—the spirit and the pity of them—alive in tones even beyond Strauss's imagining. And so, yesterday, he made "Death and Transfiguration" transcend itself. There was the music opened as never here it has been opened; every structural line, in every interplay of thermatic idea and tonal deliniation; in every suggestion of harmonic or instrumental stroke; in every adjustment of detail and means to large and passionate design. So played, Strauss's tone-poems would have been thrilling to hear as "absolute music," all sinewy mastery, constant resource and passionate and propulsive power.

Mme. van Endert Talks of Her Art

The New Singer of Next Week's Symphony Concerts

IT is an eternal controversy how much the personality (the real personality) of an artist has to do with his work. But in the deepest sense his personality must have everything to do with it, for his work is the product of his personality. And the chief reason why we have so much artistic work that is so little artistic is that the artists have little human personality. Artistic personality they may have in abundance. That is to no small extent the achievement of the press agent. It can largely be learned from an accredited teacher, as much of the routine matter of acting can be learned. But the personality that produces artistic results—results which will stand all artistic tests that can be put upon them—is the human, extra-artistic personality. The way an artist reacts to his cook will condition to a great extent the way he will react to Schumann. For the personality is only the inner person in its external relations. "Stage personality" is only a partial, and often a manufactured thing. An artist's real personality is that part of him by virtue of which he would be comparable with any blacksmith or shoemaker.

In the deeper meaning of personality—personality which presupposes ability to react most efficiently to every sort of environment—the Germans are probably the most civilized nation on earth. And this civilization came to flower in the German culture long before it came to flower in German politics. Hans Sachs preceded Bismarck by many centuries. German art was a thing of international importance when German foreign policy was a wagging of the tongue among the nations. And now, when German foreign policy makes all nations tremble, German civilization stands far above it, including all its world vision, and excluding most of its provincial prejudice. The German, from whatever social class he comes, is essentially a democrat. He sees personal worth as the flower and service of social worth. He may criticize the lower classes; he does not in his heart look down upon them. He, [illegible] note of the [illegible] fashion, was the [illegible]

able to [illegible] his culture, and [illegible] it into his many-[illegible] personality more than any other man [illegible] show a side to every good thing that comes to meet him, and place himself in accurate adjustment with his environment, wherever he finds himself. And because the German artist is a part of the German people, he is able to such a remarkable extent to be all things to all men, and to express all the profundity and light and shade of human life.

In all this hearty praise of the German personality, Mme. Elizabeth van Endert must share in particular, as a part of German culture. She would be the first to feel that it is German culture which sheds glory upon her, rather than that it is she who sheds glory upon German culture. She went to London and loved it, yet not as our American Anglo-maniacs do—defending English architecture because of its "literary associations" nor fulminating against it, as a Frenchman might do, because of its bourgeois stolidity. Like a true German she discriminated; the architecture was "schauderhaft" (eternal and noble truth!); but its *life*—that was very interesting. And this discrimination, this sense of the good that is good wherever it is found, one feels is in her art.

She is thoroughly German. She has sung Strauss innumerable times, and last year sang Pamina in "Die Zauberflöte" more than fifty times. Her song repertory is almost entirely German. Every sort of emotion and feeling is represented in German song literature, and she has not gone outside it to any great extent. But she is curious about Scandinavian song-literature and would like to study it to find new songs. She admires and feels that she understands Debussy, yet cannot feel a personal reaction to him. She frankly does not understand Schönberg but would like to hear him more and try to.—All genuinely German!

There is in her personality the "solidity" which is German. We are apt to associate solidity with stolidity, for no other reason than that the words sound alike. But solidity means such a grounding that all things are possible. This is the grounding of the German education, which results in an equal appreciation of the "Æneid" and "Du Bist wie eine Blume." It is the grounding of a Bach-Beethoven-Brahms musical education, which results in Strauss, Reger, and Humperdinck, and in all manner of light and shade.

This "solidity" can be tested out in the most concrete terms. For instance, Mme. van Endert is grounded, as every good singer is, in correct tone placing. It is the sort of tone which will give color, variety and feeling to "Blute nur, Liebes Herz,' and fire and passion to Salome's soliloquy. It can be applied with equal success to any sort of musical situation, just as the German personality can be applied to any sort of human situation. Mme. van Endert sings in both small halls and in large. It is the same problem at bottom, she says. No matter how large the hall, if the tone is rightly placed it will carry. The pianissimo in Brahms's "Wiegenlied" is just as proper to a large hall as to a small one. Stolidity, then, would say that the problem was the same in both cases. It is obviously not the same, but the variation lies not in the vocal method to be used, **but in the personal equation—the "Stimmung."** Mme. van Endert will not choose the sort of song for three hundred people that she would choose for three thousand. She is the same artist in both cases. She only gives a different human message according to the different condition.

Her musical career has been an unusual one—thanks to unusual endowments—for she had an engagement the first year of her public life, at the Dresden Royal Opera House, one of the three best in the world, and went from there directly to the Kaiser's own opera house in Berlin. But most singers—and many of the best—do not start that way. And here the wonderful efficiency of the German system of production comes in. For Germany is filled with opera houses—one in every town of moderate size, institutions which often get along with modest enough talents, but manage to use all that they have to the fullest extent, and to appreciate, heartily and sincerely, what is given them, without at the same time losing the active criticism which makes an audience creative. In these small opera houses, says Mme. van Endert, is the most efficient training for the young singer that the world affords. After the grounding—the tone placing and the physical development of the vocal organs—has been finished, what the singer needs is wide and varied activity, a chance to develop herself and her powers in all possible relations, and before all possible audiences. This is furnished at its best by the German opera system. A singer can make her début in a very small opera house, if her voice is yet small in size, and the prevailing situation makes it difficult to find a better opening. She need not fear that she will be submerged here all her life, if she have the ability to advance. What she has will be appreciated; what she has not she will be given a chance to develop. The constant interchange of singers among the opera houses, the guest nights, the vigorous rivalry, all give the singer the utmost chance to make herself known to audiences and managers, and to retain for herself all the advantages which she is able to lay hands on. This again is only one more evidence of civilization (it is a convenient word), which means that the masses are able to receive from the most able individuals, and that the most able individuals have in them something from the masses.

This is the civilization which one feels is Mme. van Endert's, as she drinks her tea and chats about Germany. It is a civilization which is as yet essentially lacking in snobbish America, and which exists and has always existed in aristocratic Germany. And one feels certain that there is this civilization, translated into artistic terms, in Mme. van Endert's art.

H. K. M.

From JOURNAL
Address: Providence, R. I.
Date FEB 1 1914

Subscribers to the Boston Symphony series, in which he was announced as a soloist, will learn with regret that after several weeks of nervous tension Paderewski has broken down completely and has cancelled all his Pacific coast engagements. His last concert was given in Portland, Or., and from there he hurried to Los Angeles, where he has hired a bungalow and where he will rest until he is entirely recuperated. The cause given out for the nervous breakdown is the hounding of the "Black Hand," of which he has frequently expressed terror. Paderewski has also, or his press agent has for him, declared that he is being crusaded against by Jewish societies in this country on account of his alleged support of an anti-Semitic paper in Russia. That he was in a highly nervous condition was evident during the early part of his American tour, which has now been interrupted. Whether he hopes to regain his balance in time to resume concert work this season is not announced.

Cesar Franck's "Prelude, Chorale and

Esta 1884

Newspaper Cutting Bureau in the World
From DISPATCH
Address COLUMBUS, O.
JAN 31 1914
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Est 1884.

MEMORIAL HALL.

Boston Symphony.

Seldom if ever has there been such an enthusiastic symphony audience at Memorial and perhaps never has there been such full and sufficient reasons for a popular outburst of appreciation as marked the appearance last night of the Boston Symphony orchestra, 100 strong, under the masterly baton of Dr. Karl Muck. The program was well timed, in spite of a late beginning which the audience caused; some Russian compositions comparatively new to Columbus hearers were introduced and a couple of old favorites were performed incomparably. It was such a program as one could hear with satisfaction many nights in succession, ever finding new beauty and nobility in Dr. Muck's masterly readings and in the superb responsiveness of his forces.

We do not remember that the Glazounow symphony in B flat major or the Rimsky-Korsakov Caprice on Spanish themes were ever played before in Columbus. If they were, last night's performance at least set a new pace which made the old efforts negligible. Many hearers in the audience had been trained to an appreciation of the thematic developments and of the general constructive scheme of the sonata by the interpretative talk of Prof. Gantvoort of Cincinnati, the night before at the public library. Even those who received their first ideas of the work from the performance of the orchestra, must have been surprised and delighted at its varied beauties as revealed by the orchestra. The development of the first and second themes, which is done with a rich distribution of orchestral coloration lends much interest to the first movement and the woodwinds give much beauty to the formation of the second theme in the lively scherzo that follows. Perhaps the most beautiful portion of the work, however, is the andante in which a remarkably beautiful theme, justly likened to the "Celeste Aida" air, is announced, varied by an expressive catilena for the lighter strings. Thus far the symphony contains much worthy of pondering and admiration, but we are unable to arouse any enthusiasm for the finale which may be excused by some as characteristically Russian. Surely Glazounow could have found some means of expressing a martial idea in a stirring way without putting an orchestra through this unimpressive and turbulent period. It goes far to destroy the illusions created by the earlier part of the work.

The Rimsky-Korsakov number was, on the contrary, distinctive throughout. The morning serenade which opens it is full of wonderful orchestra in which the various choirs have ample opportunities and the fandango which closes is wild, impassioned and full of betwitching Hispanian melody.

Very welcome were the interpretations Dr. Muck gave to Bizet's "L'Arlesienne" which has often been heard at Memorial and to Liszt's wonderful symphonic poem, "Les Preludes," which the Cincinnati orchestra and the Ellery band have made familiar to Columbus' concert-goers. The most impressive part of the work, the alternate storminess and peaceful lulls, of the allegro ma non troppo movement was given a wonderful reading by Dr. Muck. Here it was that his choir of strings, led by the talented Mr. Witek, was heard in one of its most impressive performances and the pastoral theme was outlined with rare beauty by the woodwinds. At the conclusion of this work the applause was long, Dr. Muck being recalled to the platform several times and finally acknowledging the tribute by the salutation of the entire orchestra, just as was the case after the symphony.

This magnificent band makes us more certain than ever of its high position among the orchestras of the world. There has never been a band in Memorial hall, outside of the Philharmonic under Stransky, that could be compared with it in fine balance of all its choirs. It is hard to conceive of a body of strings more refined, pliable and expressive; the woodwinds are of remarkable excellence and the brasses and percussion—thanks be to the restraining hand of the conductor and their own intelligence—never induce the wierd cacophony that some times takes the place of sanity in symphonic performances. The Women's Music club can never do a greater service to Columbus music than to bring this band back again at an early date. H. E. CHERRINGTON.

From TRIBUNE
Address: Providence, R. I.
Date FEB 4 1914

Estab

CONCERT BRILLIANT AND SATISFYING

Boston Symphony Orchestra and Mme. Carreno, Pianist, Gave Enjoyable Programme.

The Boston Symphony Orchestra gave the fourth concert of this season last evening in Infantry Hall. The programme consisted of the following numbers:

Symphony in D-minor..............Franck
  I. Lento; Allegro non troppo.
  II. Allegretto.
  III. Allegro non troppo.
Concert for pianoforte, No. 5, in E-flat major, Op. 73....................Beethoven
  I. Allegro.
  II. Adagio un poco moto.
  III. Rondo; Allegro ma non troppo.
Dramatic overture, "Husitska," Op. 67.. .... Dvorak

The Franck symphony was heard here on a symphony programme no more than two years ago, and the only justification for its repetition so soon was its performance, which was beyond criticism. Mr. Urack, who again conducted, owing to the indisposition of Dr. Muck, has quite a different orchestra to work with from the one under Mr. Fiedler, which last played it here, even though the personnel may be almost the same. Last year under Dr. Muck the orchestra attained heights which it is to be doubted if it ever had attained before in its long history. This year the orchestra still feels Dr. Muck's inspiration, even in the concerts where he is absent. Mr. Urack conducted with his usual precision and with considerable emotional fire, and the result was almost perfect playing.

Franck seems to have lived in a grave religious atmosphere, and this is strongly felt in the suggestion of brooding loneliness in all his music. It lends a certain noble quality to his work, which is also continually colored by an unrestful movement of the different voices. Last night's symphony, once derided and not so long ago, as too far a departure from the classic mould, not only in its use of the cor anglais but also in its very form and structure, to-day beside some of the atrocities which have been perpetrated since then seems tame and commonplace. In the first movement some show of brilliance is made, climaxes are reached by careful working up, and except at certain moments when emptiness replaces depth, this movement is certainly the finest of the three. The Allegretto with its moody theme is of much beauty, and the finale uses themes of both the former movements.

The soloist of the evening was Mme. Teresa Carreno, the one great woman pianist living. This splendid Spanish woman is a virtuoso who yet has not ceased to be an artist. She is one of the few real artists on the piano. Those who remember the Carreno of several years ago, with the remarkable brilliance and the abounding life, were surprised last evening at her new style of playing. She is no less the virtuoso, but she is still more the artist. Some of her renowned brilliance has been sacrificed, but she has gained in many other ways. She has perfected her technique which was formerly not flawless, and although she no longer displays the violence of her feeling she still evokes all the latent passion in the music. Carreno is the most subjective of women pianists. She puts herself into all that she plays. Last night she wove her small part in and out of the sound of the orchestra in a supremely artistic way.

For contrast to end the programme came Dvorak's eloquent and spirited "Husitska Overture." Dvorak in this composition was inspired by the hymns of Huss, and with kindled emotion calling out all the resources of his mature period he surpassed himself. He is always able to write melody which pleases, but it is very seldom truly Bohemian as we find it here. His stirred emotion forced him to put more of himself than usual into this work, and he speaks with eloquence and power. The overture was played with strength and complete mastery of the long sweeping climax.

The next concert will be given March 24, with Mr. Paderewski announced as the soloist.

R. A. P.

From EVENING NEWS
Address: Baltimore, Md.
Date JAN 31 1914

Lyric—Boston Symphony Orchestra.

The fourth concert of the Boston Symphony Orchestra, which will be given in the Lyric Theater on February 18, will introduce to Baltimore as soloist a singer new to this country, of whom much is expected. She is Elizabeth Van Endert, principal lyric soprano of the new opera of Charlottenburg and for several years first lyric soprano of the Dresden Opera and then of the Royal Opera, Berlin.

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From EVG. STAR
Address: Baltimore, Md.
Date JAN 31 1914

Esta 1884

esting motion pictures, complete

MME. VAN ENDERT HERE WITH BOSTON SYMPHONY

The fourth concert of the Boston Symphony Orchestra at the Lyric Theater Wednesday evening, February 18, will introduce to Baltimore as soloist a singer new to this country, and of whom much is expected. She is Elizabeth van Endert, principal lyric soprano of the new opera of Charlottenburg and for several years first lyric soprano of the Dresden Opera, and then of the Royal Opera, Berlin.

Madame van Endert is described as a [illegible] talent, but [illegible] America

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From JOURNAL
Address: Providence, R. I.
FEB 4 1914
Date

BOSTON SYMPHONY GIVES SEASON'S FOURTH CONCERT

Large Audience Greets Mme. Te Carreno, Pianist.

A brilliant programme and one of siderable length, despite the fact th was composed of but three numbers, offered by the Boston Symphony Or tra at its fourth concert of the se last evening in Infantry Hall. Agai nouncement was made that indispo of Dr. Muck prevented his appear and again Mr. Urack wielded the ductor's baton, and wielded it to excellent purpose, that the various bers were played with a brilliancy precision that were beyond criticism.

The order of arrangement was a lows:

Franck...................Symphony in D
  I. Lento: Allegro non troppo
  II. Allegretto
  III. Allegro non troppo
Beethoven........Concerto for Pianoforte, No. 5
  (In E-flat major, Op. 73).
  I. Allegro
  II. Adagio un poco moto
  III. Rondo: Allegro ma non troppo
Dvorak..Dramatic Overture, "Husitska," Op. 67

It is not so long since the Franck symphony was heard here; Max Fiedler, that masterly maker of programmes, embodying it in a concert given in this city in his last season as conductor of the Symphony Orchestra two years ago; and last evening the unquestionably difficult score was played in the same effective fashion.

That taste in music has changed in the two score or more years since Cesar Franck was criticised for writing for the English horn in a symphony, cannot be gainsaid; even now it may be doubted if he has attained the ultimate position he is to hold among composers, but his symphony, full of mysticism and individuality, once deeply censured, now occupies an honored place in orchestral programmes.

By its introduction of the employment of the principal themes in all the movements, this symphony in D minor is separated from the classical models, and there is a remarkable attempt to group the instruments that are related, with breadth of style in orchestration and a free development of the material.

Of the three movements the second wa undoubtedly the favorite last evenin with its lovely solo for the English ho Echoes of its sweet, melancholy the recurring again and again; the th movement in brilliant dramatic contr to the two more sombre ones precedi reaching a well-developed climax exc tionally well handled.

Mme. Teresa Carreno, the soloist the evening, played the Beethoven "Co certo in E flat major," as few pianists capable of playing it. Barring Padere ski in the height of his career, it is sa to say that no modern pianist has ev had greater command of the instrume combined with such beauty of tone. Wi the technical proficiency gained by a ha century of constant growth on the co cert stage, Mme Carreno has develop and kept a wonderful sweetness of tone, and her masterful playing of the concerto that Beethoven put forth in the height of his mature period was a matchless performance.

The wonder of her playing was at once its delicacy and its strength; at an age when most artists have retired to private life, Mme. Carreno seems to have entered upon a new era of achievement and has rounded out the brilliancy which won her fame years ago, with a ripeness of technique that gave to her performance last evening a distinction seldom equalled on the concert stage.

The simplicity with which she carried off the honors accorded to her, as she was recalled again and again, lent an added charm to her appearance. It was not her first here by any means, and it is to be hoped not her last.

The brilliant work of the orchestra in the Beethoven concerto was still further manifested in the final number on the programme, the "Husitska" overture, in which Dvorak expressed the emotions which thrilled him through the hymn of the Hussites. His melodies awaken responsive feeling, and long progression of warlike tones was brought to a brilliant climax under the guidance of Mr. Urack.

Contrasted with the other symphony concerts of the winter, that of last evening presented an individuality and brilliancy that made it a worthy addition to its predecessors. The fifth concert in the course will be given on Tuesday evening, March 24, when it is announced that Paderewski will be the soloist.

A. W. C.

From POST
Address: Pittsburg, Pa. FEB 1 1914
Date

E 1884

MUCK AND PITTSBURGH.

Much complaint has been heard by the editor of this department regarding the program presented by the Boston Symphony orchestra last Wednesday evening in Carnegie Music Hall. The complainers have uttered vehement criticisms against Dr. Muck and the management of the orchestra because such a great organization came here from afar and played such light, indeed, in some respects, such trivial music.

The editor of this department sides with the Boston Symphony in this matter. It was just the sort of program which an orchestral director from cultured Boston would think a city that had given up its own orchestra because of lack of patronage would want. What other conclusion could possibly be drawn from Pittsburgh's musical history? It was a perfectly logical program, considering that history.

Dr. Muck showed by this program exactly where he thinks Pittsburgh stands musically. And Pittsburgh has given him full justification for his opinion. As the editor of this department said a couple of weeks ago, we are going backward in our musical life at a galloping rate. Does Pittsburgh intend ever to turn again toward the front of the procession?

From EVENING NEWS
Address: Baltimore, Md.
Date JAN 31 1914

Esta 1884

Anton Witek To Make Solo Appearance Here

Anton Witek, concert meister of the Boston Symphony Orchestra, will make his first solo appearance in Baltimore this winter at a concert to be given in Lehmann's Hall on February 17 by the Philadelphia Quartet.

The concert will mark the local debut of the quartet, which is composed of Miss Anna G. Baugher, contralto of this city; Miss Edna Baugher, soprano; Nicolas Douty, tenor, and Henry Hotz, barytone. These singers have met much success in Philadelphia and New York during the present season. Miss Anna Baugher made her metropolitan debut at one of its recent concerts at the Hotel Plaza. Mr. Douty sang for the first time in Baltimore several years ago at the Lyric with the Oratorio Society.

A feature of the program at Lehmann's Hall will be Liza Lehmann's "Persian Garden." Mr. Witek will present a group of solos with his wife, Mme. Vita Witek, as accompanist. Mrs. Davis S. Melamet will play for the Quartet.

From Gazette Pittsburg, Pa
Address FEB 1 1914
Date

Esta

It would shock our sense of fitness to hear that Orpheus ever had lent his golden lyre to wild Boeotian melodies, simply for the sake of gain or for the thoughtless applause of his Thracian neighbors. In like manner, we were disappointed in the concert of the Boston Symphony Orchestra last Wednesday evening. The performance certainly revealed the ravishing beauty of tone and the complete plasticity of an organization which has no rival in America; but we had simply an exhibition of superlatively fine execution, whereas if this orchestra, under the superb leadership of Dr. Karl Muck, had played Beethoven, for instance, we should have heard more poignant strains even than those with which Orpheus charmed the gates of Hades.

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Future Music.

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From JOURNAL

Address: Providence, R. I.

Date FEB 1 1914

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Cesar Franck's "Prelude, Chorale and

Newspaper Cutting Bureau in the World

DISPATCH

From

Address COLUMBUS, O.

JAN 31 1914

Date

Es 884.

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H. E. CHERRINGTON.

From TRIBUNE

Address: Providence, R. I.

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The next concert will be given March 24, with Mr. Paderewski announced as the soloist.

R. A. P.

From EVENING NEWS

Address: Baltimore, Md.

Date JAN 31 1914

E 1884

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From EVG. STAR

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The wonder of her playing was at once its delicacy and its strength; at an age when most artists have retired to private life, Mme. Carreno seems to have entered upon a new era of achievement and has rounded out the brilliancy which won her fame years ago, with a ripeness of technique that gave to her performance last evening a distinction seldom equalled on the concert stage.

The simplicity with which she carried off the honors accorded to her, as she was recalled again and again, lent an added charm to her appearance. It was not her first here by any means, and it is to be hoped not her last.

The brilliant work of the orchestra in the Beethoven concerto was still further manifested in the final number on the programme, the "Husitska" overture, in which Dvorak expressed the emotions which thrilled him through the hymn of the Hussites. His melodies awaken responsive feeling, and long progression of warlike tones was brought to a brilliant climax under the guidance of Mr. Urack.

Contrasted with the other symphony concerts of the winter, that of last evening presented an individuality and brilliancy that made it a worthy addition to its predecessors. The fifth concert in the course will be given on Tuesday evening, March 24, when it is announced that Paderewski will be the soloist.

A. W. C.

From POST

Address: Pittsburg, Pa. FEB 1 1914

Date

E 1884

MUCK AND PITTSBURGH.

Much complaint has been heard by the editor of this department regarding the program presented by the Boston Symphony orchestra last Wednesday evening in Carnegie Music Hall. The complainers have uttered vehement criticisms against Dr. Muck and the management of the orchestra because such a great organization came here from afar and played such light, indeed, in some respects, such trivial music.

The editor of this department sides with the Boston Symphony in this matter. It was just the sort of program which an orchestral director from cultured Boston would think a city that had given up its own orchestra because of lack of patronage would want. What other conclusion could possibly be drawn from Pittsburgh's musical history? It was a perfectly logical program, considering that history.

Dr. Muck showed by this program exactly where he thinks Pittsburgh stands musically. And Pittsburgh has given him full justification for his opinion. As the editor of this department said a couple of weeks ago, we are going backward in our musical life at a galloping rate. Does Pittsburgh intend ever to turn again toward the front of the procession?

From EVENING NEWS

Address: Baltimore, Md.

Date JAN 31 1914

Esta 1884

Anton Witek To Make Solo Appearance Here

Anton Witek, concert meister of the Boston Symphony Orchestra, will make his first solo appearance in Baltimore this winter at a concert to be given in Lehmann's Hall on February 17 by the Philadelphia Quartet.

The concert will mark the local debut of the quartet, which is composed of Miss Anna G. Baugher, contralto of this city; Miss Edna Baugher, soprano; Nicolas Douty, tenor, and Henry Hotz, barytone. These singers have met much success in Philadelphia and New York during the present season. Miss Anna Baugher made her metropolitan debut at one of its recent concerts at the Hotel Plaza. Mr. Douty sang for the first time in Baltimore several years ago at the Lyric with the Oratorio Society.

A feature of the program at Lehmann's Hall will be Liza Lehmann's "Persian Garden." Mr. Witek will present a group of solos with his wife, Mme. Vita Witek, as accompanist. Mrs. Davis S. Melamet will play for the Quartet.

From Gazette Pittsburg, Pa

Address FEB 1 1914

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The program brought forward a series of works which doubtless were exciting and entertaining, works which were Boeotian only in mood, being of utter sophistication in workmanship; but works which tomorrow or next day will mean nothing to us. The unsurpassable excellence of the orchestra, the great musicianship of its conductor, will have gone for nothing, or the next thing to it. We will have had two very delightful hours in the past; but those two hours were mere luxury, so to speak, and not—like Elena Gerhardt's recital, say, or the first of Fritz Kreisler's—an investment which enriches us to the end of our days by a fresher and deeper insight into the thoughts of the master-musicians.

Almost any of the numbers presented would have been acceptable if introduced for the sake of contrast and for the exhibition of sheer virtuosity in the midst of a program of greater weight. But, as the members of the orchestra themselves complained, for the Boston Symphony to spend an entire evening on works of decidedly secondary importance upsets one's notion of the proper relation of cause to effect. It is like Hercules bending his strength to Omhale's spinning wheel while destructive monsters roam undisturbed, and as depressing as to find the precious time of Michelangelo wasted upon the detail work of an inferior architectural draughtsman.

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H. E. CHERRINGTON.

Es 884.

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R. A. P.

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Esta 1884

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Of the three movements the second was undoubtedly the favorite last evening, with its lovely solo for the English horn. Echoes of its sweet, melancholy theme, recurring again and again; the third movement in brilliant dramatic contrast to the two more sombre ones preceding, reaching a well-developed climax exceptionally well handled.

Mme. Teresa Carreno, the soloist of the evening, played the Beethoven "Concerto in E flat major," as few pianists are capable of playing it. Barring Paderewski in the height of his career, it is safe to say that no modern pianist has ever had greater command of the instrument, combined with such beauty of tone. With the technical proficiency gained by a half-century of constant growth on the concert stage, Mme Carreno has developed and kept a wonderful sweetness of tone, and her masterful playing of the concerto that Beethoven put forth in the height of his mature period was a matchless performance.

The wonder of her playing was at once its delicacy and its strength; at an age when most artists have retired to private life, Mme. Carreno seems to have entered upon a new era of achievement and has rounded out the brilliancy which won her fame years ago, with a ripeness of technique that gave to her performance last evening a distinction seldom equalled on the concert stage.

The simplicity with which she carried off the honors accorded to her, as she was recalled again and again, lent an added charm to her appearance. It was not her first here by any means, and it is to be hoped not her last.

The brilliant work of the orchestra in the Beethoven concerto was still further manifested in the final number on the programme, the "Husitska" overture, in which Dvorak expressed the emotions which thrilled him through the hymn of the Hussites. His melodies awaken responsive feeling, and long progression of warlike tones was brought to a brilliant climax under the guidance of Mr. Urack.

Contrasted with the other symphony concerts of the winter, that of last evening presented an individuality and brilliancy that made it a worthy addition to its predecessors. The fifth concert in the course will be given on Tuesday evening, March 24, when it is announced that Paderewski will be the soloist.

A. W. C.

884

From POST
Address: Pittsburg, Pa. FEB 1 1914
Date

MUCK AND PITTSBURGH.

Much complaint has been heard by the editor of this department regarding the program presented by the Boston Symphony orchestra last Wednesday evening in Carnegie Music Hall. The complainers have uttered vehement criticisms against Dr. Muck and the management of the orchestra because such a great organization came here from afar and played such light, indeed, in some respects, such trivial music.

The editor of this department sides with the Boston Symphony in this matter. It was just the sort of program which an orchestral director from cultured Boston would think a city that had given up its own orchestra because of lack of patronage would want. What other conclusion could possibly be drawn from Pittsburgh's musical history? It was a perfectly logical program, considering that history.

Dr. Muck showed by this program exactly where he thinks Pittsburgh stands musically. And Pittsburgh has given him full justification for his opinion. As the editor of this department said a couple of weeks ago, we are going backward in our musical life at a galloping rate. Does Pittsburgh intend ever to turn again toward the front of the procession?

E 1884

NG NEWS
timore, Md.
JAN 31 1914

Witek To Make
lo Appearance Here

n Witek, concert meister of the
a Symphony Orchestra, will
his first solo appearance in Bal-1884
re this winter at a concert to be
given in Lehmann's Hall on February 17 by the Philadelphia Quartet.

The concert will mark the local debut of the quartet, which is composed of Miss Anna G. Baugher, contralto of this city; Miss Edna Baugher, soprano; Nicolas Douty, tenor, and Henry Hotz, barytone. These singers have met much success in Philadelphia and New York during the present season. Miss Anna Baugher made her metropolitan debut at one of its recent concerts at the Hotel Plaza. Mr. Douty sang for the first time in Baltimore several years ago at the Lyric with the Oratorio Society.

A feature of the program at Lehmann's Hall will be Liza Lehmann's "Persian Garden." Mr. Witek will present a group of solos with his wife, Mme. Vita Witek, as accompanist. Mrs. Davis S. Melamet will play for the Quartet.

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azette Pittsburg, Pa
FEB 1 1914

ld shock our sense of fitness to
hat Orpheus ever had lent his
lyre to wild Boeotian melodies,
for the sake of gain or for the
tless applause of his Thracian
ors. In like manner, we were dis-
ted in the concert of the Boston
hony Orchestra last Wednesday
g. The performance certainly re-
the ravishing beauty of tone and
mplete plasticity of an organiza-
hich has no rival in America; but we had simply an exhibition of superlatively fine execution, whereas if this orchestra, under the superb leadership of Dr. Karl Muck, had played Beethoven, for instance, we should have heard more poignant strains even than those with which Orpheus charmed the gates of Hades.

The program brought forward a series of works which doubtless were exciting and entertaining, works which were Boeotian only in mood, being of utter sophistication in workmanship; but works which tomorrow or next day will mean nothing to us. The unsurpassable excellence of the orchestra, the great musicianship of its conductor, will have gone for nothing, or the next thing to it. We will have had two very delightful hours in the past; but those two hours were mere luxury, so to speak, and not—like Elena Gerhardt's recital, say, or the first of Fritz Kreisler's—an investment which enriches us to the end of our days by a fresher and deeper insight into the thoughts of the master-musicians.

Almost any of the numbers presented would have been acceptable if introduced for the sake of contrast and for the exhibition of sheer virtuosity in the midst of a program of greater weight. But, as the members of the orchestra themselves complained, for the Boston Symphony to spend an entire evening on works of decidedly secondary importance upsets one's notion of the proper relation of cause to effect. It is like Hercules bending his strength to Omphale's spinning wheel while destructive monsters roam undisturbed, and as depressing as to find the precious time of Michelangelo wasted upon the detail work of an inferior architectural draughtsman.

Future Music.

As for the coming week, it is cheer-

From **News**
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1884

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As further proof of the changes that have taken place, not only in music, but in the world's musical ear, it may be remarked that when Franck's Symphony was first performed in Boston, just 15 years ago, it was condemned as incomprehensible music; so greatly have the ears of the public been attuned to modern harmonic schemes since that time, however, to-day the symphony is not only comprehensible, but as compared with many modern works accepted without a thought, it is almost naive.

Cesar Franck, the composer, was one of the most interesting personalities in music in the last part of the 19th century. A Belgian by birth, he spent most of his life in Paris as a church organist and teacher. Fame came to him only at the end of his career, and yet through his music and his teaching he was undoubtedly the most potent influence in French music since Berlioz.

The symphony in question differs from the classical form, in that it has but three movements. It differs from the French music of to-day in that it is full-blooded. Its melodies are muscular. Although the Conservatoire in Paris in 1889, when it was first produced, condemned it because it made use of an English horn, it has achieved a popularity almost comparable with that of the "Pathetique" of Tschaikowsky and is constantly played throughout the world.

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Estal ... 84

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Es ... 1884

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BROOKLYN EDIT
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Estabi ... 4

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E ... k, 1884

BOSTON POST,
FEBRUARY 14, 1914

SINGER ON STAGE WITH SYMPHONY

Mme. Van Endert, Soloist—Tschaikowsky's 4th Played

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Elisabeth van Endert was the soloist yesterday afternoon at the public rehearsal of the Boston Symphony Orchestra in Symphony Hall. She sang Wolf's "Verborgenheit"; the "Wiegenlied" and "Cacilie" of Strauss; Humperdinck's charming song, "Es schaukeln die Winde"; d'Albert's "Mediaval Hymn to Venus," heard for the first time here.

The orchestral compositions were Tschaikowsky's 4th Symphony; Dukas' Scherzo, "The Sorcerer's Apprentice"; Cornelius' overture to "The Barber of Bagdad."

A BEAUTIFUL VOICE

Mme. van Endert has a voice of beautiful quality. She was at her best in the songs of gentler mood which she undertook to interpret, as for instance, Wolf's "Verborgenheit," the cradle song of Strauss, the cradle song of Humperdinck, a delightful song and worthy of the composer of "Hansel and Gretel." Listening to Dr. Muck's conducting of the accompaniment of the passionate "Cacilie," one wondered that singers ever undertake this song without the splendid orchestral accompaniment. The song of d'Albert is an attempt at great things, but there is more bombast than inspiration in it. Mme. van En-

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the performance ... symphony ... doubt the fourth symphony is ... or the sixth, but ... of absorbing interest, none the less. One must take the ideas for what they are worth. They are often trivial and not at all symphonic in their character. Still, the unshakable sincerity and conviction of the composer, when ... they were yesterday, are inescapable, and after Dr. Muck's remarkably characteristic reading, one said, "What an interesting work. New wine in old bottles!" And, of course, the scherzo, played with really wonderful finish and spirit, was instantaneously successful. The symphony was discovered by the conductor for his audiences. Yet Dr. Muck does not admire Tschaikowsky.

He does not admire him, but he plays him as Tschaikowsky would surely have been gratified to hear himself played. Dr. Muck and his orchestra are now at the place where they play almost anything, and it is enjoyed by the hearer. The scherzo of Dukas was also performed with surpassing brilliancy, though not all the efforts of this extraordinary orchestra and this remarkable conductor can make the work for us, other than "old hat." Cornelius' overture was good to hear again. ... has the opera not been heard more often in this country.

ADVERTISER
FEBRUARY 14

MISS VAN ENDERT SINGS IN AMERICA

GERMAN PRIMA DONNA WELL RECEIVED AT SYMPHONY

Orchestra Gives Glowing Performance of Tschaikowsky's Fourth Symphony.

PROGRAMME.

Tschaikowsky—Symphony No. 4, F minor, Op. 36.
Songs with orchestra:
  Hugo Wolf—"Verborgenheit" ("Retirement").
  Strauss—"Wiegenlied" (Cradle Song).
  Strauss—"Cacilie."
Dukas—"L'Apprenti Sorcier" ("The Sorcerer's Apprentice"): Scherzo (after a Ballad by Goethe).
Songs with orchestra:
  Humperdinck—"Es schaukeln die Winde" ("The Winds Rock").
  d'Albert—Mediaeval Hymn to Venus.
Cornelius—Overture to the Opera "The Barber of Bagdad."
Soloist: Elisabeth Van Endert.

The orchestra at the Symphony concert gave a glowing performance of Tschaikowsky's Symphony No. 4, F minor, op. 36. The work was superbly played. The first movement, the finest of the four, was given a magnificent rendering, but the audience preferred the virtuoso playing of the third movement with its exquisite pizzicato passages for the strings.

After this movement Dr. Muck called his men to their feet to acknowledge the insistent applause, and again at the close of the work the entire orchestra shared in the applause.

Although the work was played only last year it has been given so infrequently in Boston that it is something of a novelty to the Symphony patrons and the work, easily grasped, made a quick appeal.

The first movement, the movement with the wonderful motive and the haunting waltz, is by far the finest in the work. The composer once spoke of it as rather hard for the audience to grasp at a first hearing, but that was before the days of the moderns. Now it seems clarity itself.

It is not the display portion of the Symphony and for that reason does not make the bid for applause that the third and fourth movements make. It is immeasurably superior to the second movement in which the theme is used for improvisation till one wearies of it.

Miss Van Endert sang for the first time in this country. By singing two songs, the "Wiegenlied" and the "Caecilie" that Miss Gerhardt has sung at these concerts she challenged comparison with that artist and she naturally challenged comparison with Miss Culp, who has recently sung Wolf and Strauss songs here, and with Miss Destinn, who like Miss Van Endert, first came to Boston from the German operatic stage via the Symphony concerts.

She has no such phenomenal voice as Miss Destinn, Miss Gerhardt, or Miss Culp. Possibly many will find that she cannot establish a mood, in singing a song, like Miss Culp, but the fact remains that she has a lovely voice although not an especially big one, and that she sings with authority. She attempted no such glowing rendition of the "Caecilie" as some singers, Dr. Wuellner for instance, and was perhaps at her best in the Humperdinck song which was not the finest music on the afternoon's programme.

She is an interesting singer, although not a tremendously great one and she has a charming personality and youth and grace which will help her in creating an American following.

The popular "Sorcerer's Apprentice" and the overture to "The Barber of Bagdad" by Cornelius completed the programme.

Newspaper Cutting Bureau in the World

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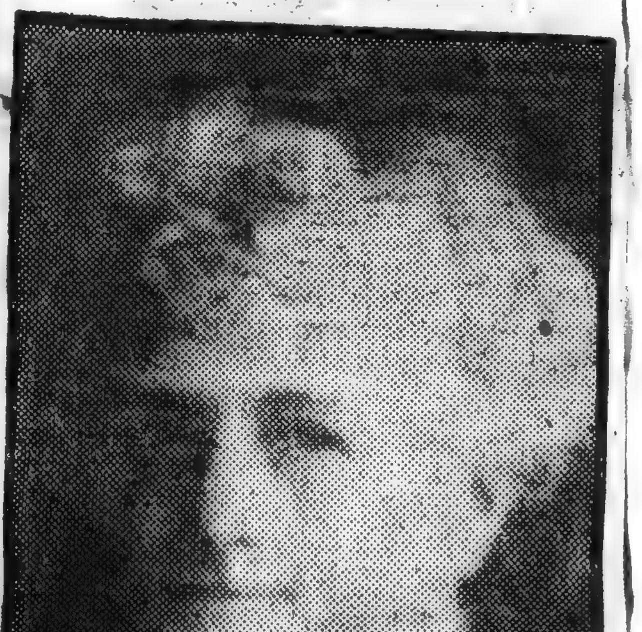

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A BEAUTIFUL VOICE

Mme. van Endert has a voice of beautiful quality. She was at her best in the songs of gentler mood which she undertook to interpret, as for instance, Wolf's "Verborgenheit," the cradle song of Strauss, the cradle song of Humperdinck, a delightful song and worthy of the composer of "Hansel and Gretel." Listening to Dr. Muck's conducting of the accompaniment of the passionate "Cacilie," one wondered that singers ever undertake this song without the splendid orchestral accompaniment. The song of d'Albert is an attempt at great things, but there is more bombast than inspiration in it. Mme. van En-

But [illegible] [illegible] [illegible] was the performance of Tschaikowsky's symphony. No doubt the fourth symphony is weaker than [illegible] [illegible] fifth or the sixth, but [illegible] is a work of absorbing interest, none the less. One must take the ideas for what they are worth. They are often trivial and not at all symphonic in their character. Still, the unshakable sincerity and conviction of the composer, when felt as they were yesterday, are inescapable, and after Dr. Muck's remarkably characteristic reading, one said, "What an interesting work. New wine in old bottles!" And, of course, the scherzo, played with really wonderful finish and spirit, was instantaneously successful. The symphony was discovered by the conductor for his audiences. Yet Dr. Muck does not admire Tschaikowsky.

He does not admire him, but he plays him as Tschaikowsky would surely have been gratified to hear himself played. Dr. Muck and his orchestra are now at the place where they play almost anything, and it is enjoyed by the hearer. The scherzo of Dukas was also performed with surpassing brilliancy, although not all the efforts of this extraordinary orchestra and this remarkable conductor can make the work for us, other than "old hat." Cornelius' overture was good to hear again. Why has the opera not been heard more often in this country.

ADVERTISER

FEBRUARY 14

MISS VAN ENDERT SINGS IN AMERICA

GERMAN PRIMA DONNA WELL RECEIVED AT SYMPHONY

Orchestra Gives Glowing Performance of Tschaikowsky's Fourth Symphony.

PROGRAMME.

Tschaikowsky—Symphony No. 4, F minor, Op. 36.
Songs with orchestra:
  Hugo Wolf—"Verborgenheit" ("Retirement").
  Strauss—"Wiegenlied" (Cradle Song).
  Strauss—"Cacilie."
Dukas—"L'Apprenti Sorcier" ("The Sorcerer's Apprentice"): Scherzo (after a Ballad by Goethe).
Songs with orchestra:
  Humperdinck—"Es schaukeln die Winde" ("The Winds Rock").
  d'Albert—Mediaeval Hymn to Venus.
Cornelius—Overture to the Opera "The Barber of Bagdad."
Soloist: Elisabeth Van Endert.

The orchestra at the Symphony concert gave a glowing performance of Tschaikowsky's Symphony No. 4, F-minor, op. 36. The work was superbly played. The first movement, the finest of the four, was given a magnificent rendering, but the audience preferred the virtuoso playing of the third movement with its exquisite pizzicato passages for the strings.

After this movement Dr. Muck called his men to their feet to acknowledge the insistent applause, and again at the close of the work the entire orchestra shared in the applause.

Although the work was played only last year it has been given so infrequently in Boston that it is something of a novelty to the Symphony patrons and the work, easily grasped, made a quick appeal.

The first movement, the movement with the wonderful motive and the haunting waltz, is by far the finest in the work. The composer once spoke of it as rather hard for the audience to grasp at a first hearing, but that was before the days of the moderns. Now it seems clarity itself.

It is not the display portion of the Symphony and for that reason does not make the bid for applause that the third and fourth movements make. It is immeasurably superior to the second movement in which the theme is used for improvisation till one wearies of it.

Miss Van Endert sang for the first time in this country. By singing two songs, the "Wiegenlied" and the "Caecilie" that Miss Gerhardt has sung at these concerts she challenged comparison with that artist and she naturally challenges comparison with Miss Culp, who has recently sung Wolf and Strauss songs here, and with Miss Destinn, who like Miss Van Endert, first came to Boston from the German operatic stage via the Symphony concerts.

She has no such phenomenal voice as Miss Destinn, Miss Gerhardt, or Miss Culp. Possibly many will find that she cannot establish a mood, in singing a song, like Miss Culp, but the fact remains that she has a lovely voice although not an especially big one, and that she sings with authority. She attempted no such glowing rendition of the "Caecilie" as some singers, Dr. Wuellner for instance, and was perhaps at her best in the Humperdinck song which was not the finest music on the afternoon's programme.

She is an interesting singer, although not a tremendously great one and she has a charming personality and youth and grace which will help her in creating an American following.

The popular "Sorcerer's Apprentice" and the overture to "The Barber of Bagdad" by Cornelius completed the programme.

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BOSTON GLOBE

FEBRUARY 14

AT THE SYMPHONY.

Mme van Endert Makes Her American Debut.

Charlottenburg Soprano Discloses Pure Lyric Voice and Fine Art.

The program of the 15th Symphony [illegible] follows. Dr Muck conducted. The soloist was Mme Elizabeth van Endert, lyric soprano of the Charlottenburg Opera, who sang for the first time in America.

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The composer wrote to his friend and patroness, Mrs Von Meck, of his hope for the scherzo. It is indisputably clever in design. The passage for plucked strings was played with incredible brilliance yesterday. There was the suggestion in Dr Muck's sweeping, yet exquisite nuances of a placid pool ruffled by sudden gusts of wind. The song for [illegible] in the slow movement reflects the [illegible] of Italian melody which flowed in Tschaikowsky's writings, a passage [illegible] hard to reconcile with empty and noisy measures in the final movement.

Mme van Endert, who has been a member of the Royal Operas in Dresden and Berlin, has a lyric voice, not of great power or emotional warmth, but pure, well produced, used with intelligence and made the expressive instrument of a fine musical taste. A certain patrician quality pervades her singing, yet not a patrician coldness. Mme van Endert's art would seem most to be enjoyed in a recital of songs with piano and in a more intimate hall. The Strauss cradle song was exquisite in tenderness, the Caecilie somewhat too heroic, although Dr Muck kept down the fine accompaniment. Humperdinck's lullaby had true intimacy and d'Albert's air was no more perfunctory than might have been expected. Venus [illegible] proved a greater inspiration to [illegible].

Mme van Endert gives further assurance that German vocal art has escaped Bayreuth's traditional declamation. She knows the value of the sustained and plastic melodic line, but does not [illegible] the interpretative value of the [illegible].

The performance of Dukas' scherzo was a brilliant one. Carl August Peter Cornelius, the friend and disciple of [illegible] served that good man to strange [illegible] when he induced him to press the production of "The Barber at Bagdad" at Weimar, if the opera continues as the overture begins.

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Tschaikowsky in a letter to his friend Mme. von Meck told her how he wished his fourth Symphony to be interpreted, and he went to the trouble of giving some of the themes in musical notation. [illegible] idea of the Symphony is [illegible] hangs over our head like the [illegible] Damocles, Fate that is jealous [illegible]ppiness and thwarts our aspir- [illegible] for life, what is it but a [illegible] and bitter disillusion-

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From TRIBUNE

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Neglected at first, condemned as too wild, too Russian, this symphony is now justly considered as one of Tschaikowsky's most characteristic works. It has been more fortunate than the "Pathetic" in that it has not been heard so often, and its wailing is not so familiar that it is an old story and not taken seriously. Nor is its Byronism as theatrical as that of the "Manfred" symphony and the "Pathetic." Perhaps more than the others, even the Fifth, it is a musical commentary on Tschaikowsky's moods as revealed in his letters.

There are the mannerisms, the tossing of a thematic fragment from one instrument to another, the too evident preparation for the return of a thematic section, the curious and at times childish embroidery of a theme when it appears for the second or third time, as the Italians of the old school found delight in varying the aria in repetition; there are also a few vulgar splashes, but these mannerisms are not so annoying as in other works of the composer, and they often add to the fantastical nature of the music.

The performance was eminently musical and dramatic, as was the performance of the Scherzo by Dukas. If the title "The Sorcerer's Apprentice" were not given to this Scherzo, and if there were no allusion to Goethe's poem, would anyone ever guess the source of inspiration? And is it clear in the mind of any hearer, just how the music, entertaining as it is, illustrates this particular poem?

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D'Albert's hymn to Venus may be "mediaeval," it is certainly not glowingly erotic. This Venus, though undraped, would not shock Mr. Anthony Comstock, nor would the Cyprian smile on Eugen d'Albert for this hymn in her honor, although he is a man of several wives.

There will be no concerts next week. The program for Feb. 27, 28 will include Mahler's Symphony No. 5 (repeated at the request of many), and Wagner's Siegfried Idyl.

Journal
Feb. 14, 1914

MME. VAN ENDERT MAKES A SUCCESS

German Soprano Shares Honors With the Symphony Orchestra.

Dr. Muck introduced a new German soprano, Mme. Elizabeth Boehm van Endert, at the Symphony concert yesterday. He was conductor at the Royal Opera in Berlin when she made her debut at the German capital in 1910, and she was still a member of the Kaiser's own company when Dr. Muck returned to Boston. Now she holds the position of principal lyric soprano at the new Deutsches Opernhaus, Charlottenburg, which is a rival of the Royal Opera.

Mme. van Endert made a very favorable impression. She measured up to the Symphony standard, not so much by beauty of voice as by the force of her musical feeling and the grace and dignity of her style. She is the happy possessor of that artistic finish which characterizes the best German singing. The German school does not favor the voice, but it certainly does produce an exceptionally large share of full-fledged artists. Thus Mme. van Endert's singing of the dramatic medieval hymn to Venus, from Eugen d'Albert's music setting of the Lothar comedy, "The Queen of Cyprus," was no less effective in its way than the caressing tone with which she gave the Humperdinck "Cradle Song," which was so roundly applauded. She also sang the Strauss "Cradle Song," and the same composer's "Caecilie," besides Wolf's "Retirement," all in German.

This new German soprano's handsome, stately appearance and unaffected manner also commended her to the audience. She has that trinity of professional graces—youth, beauty and talent.

But the orchestra also won a large share of the honors of the matinee by its brilliant performance of the fourth Tschaikowsky symphony and the Dukas tone picture, "The Sorcerer's Apprentice," a setting

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TRANSCRIPT.

FEBRUARY 13.

Considering Our Orchestra

Is it not an arguable proposition that, while the Boston Symphony Orchestra has gained in dramatic power and, possibly, in verve, under its present conductor, these qualities have been developed somewhat—ever so slightly, to be sure—at the expense of the transcendant fineness of tone quality which it possessed in Mr Gericke's last years? That, one might have hoped, would remain the outstanding glory, the differentia, of the Boston band, not attainable in New York or elsewhere. Probably the numerous changes in personnel within the last ten years—some of them due to the retirement of aging members, who had been brought to this country in the '80s—have made difficult the preservation of the supreme euphony to which the band, under Mr Gericke, attained. Few, if any, other conductors have Mr. Gericke's fineness of ear, and Mr. Gericke aimed at perfection of tone quality; yet it would not be just to say that Mr. Gericke put tone above interpretation, though he evidently believed that delicacy of tonal nuance was the essence of musical expression, and, on the whole, to be preferred to dramatic strength, which is always in danger of becoming mere "effectiveness," or romantic ardor. New York and Chicago now have orchestras of first quality, to be sure, but Boston undoubtedly still leads, and is likely to do so while Dr. Muck remains. [Springfield Republican.

From TRIBUNE
Address: New York City
Date FEB 8 - 1914

Es 1884

The Boston Symphony.

The fourth pair of Boston Symphony concerts are scheduled to be given in Carnegie Hall on Thursday evening, February 19 and Saturday afternoon, February 21. At the evening concert the symphony will be Brahms's Fourth and at the matinee concert in response to many requests which Dr. Muck has received the symphony will be Beethoven's Fifth. The solo artist at the evening concert will be a newcomer. Mme. Elisabeth van Endert, now a member of the Charlottenburg Opera, Berlin. She will sing songs with orchestra by Hugo Wolf, Richard Strauss, Engelbert Humperdinck and Eugen d'Albert. The other orchestral numbers on Thursday evening will be Ravel's "Mother Goose" suite and Cornelius's overture, "The Barber of Bagdad." There will be no soloist on Saturday afternoon and besides Beethoven's Fifth Symphony the programme includes Richard Strauss's tone poem "Death and Transfiguration" and Liszt's symphonic poem, "Hungaria."

From PRESS
Address: Philadelphia, Pa.
Date FEB 8 1914

Esta 884

The fourth Boston Symphony concert, which will be given in the Academy of Music Monday evening, February 16, promises to be more than usually interesting. It contains, among other things, a delightful novelty by Maurice Ravel, one of the younger French composers, whose work in recent years has attracted much attention. This is what he calls the "Mother Goose" Suite five pieces for children. While it will be admitted that the music is a bit sophisticated for children it has none the less more than an ordinary amount of delicate charm.

As already announced, the Boston Symphony at this concert will introduce to Philadelphia a new singer in Elisabeth van Endert, who has just arrived in this country to fill a series of engagements with the orchestra. Madame van Endert is now the principal lyric soprano in the opera in Charlottenburg, Berlin. Previous to this engagement she was the principal lyric soprano in the Royal Opera, Berlin, and the Royal Opera, Dresden. She is young and has the reputation of being one of the most beautiful women on the continental stage. She will sing songs with orchestra by Hugo Wolf, Richard Strauss, Engelbert Humperdinck and Eugen d'Albert. The Symphony will be Tschaikowsky's in F Minor No. 4 and the other orchestral work will be the overture to Cornelius's opera, "The Barber of Bagdad."

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From STANDARD UNION
Address: Brooklyn, N. Y.
Date FEB 9 19

Dr. Muck has made a programme of extraordinary interest for the fourth concert of the Boston Symphony Orchestra in the Academy of Music Friday evening, Feb. 20. The orchestral numbers comprise Cesar Frank's superb symphony in D minor, the greatest of Richard Strauss's tone poems, "Death and Transfiguration," and Smetana's brilliant overture, "The Sold Bride." Interest, however, will naturally centre in the soloist of the evening, Madame Elizabeth van Endert, of the Royal Opera, Berlin. Madame van Endert is making her first appearances in America at the regular symphony concerts in Boston next Friday afternoon and Saturday evening, and she will be soloist with the orchestra throughout the February trip. She comes to America for a few appearances under the direction of C. A. Ellis, manager of the Boston Symphony Orchestra, who engaged her in the belief that she would be a most valuable addition to the musical life of this country. She is young and, incidentally, has the reputation of being one of the most beautiful women on the Continental stage. She will sing songs with orchestra by Hugo Wolf, Richard Strauss, Engelbert Humperdinck and Eugen d'Albert.

From PUBLIC LEDGER
Address Philadelphia
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[117]

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THE BOSTON GLOBE

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TRANSCRIPT.

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Es 1884

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* * *

1884

THE BOSTON GLOBE

FEBRUARY 14

AT THE SYMPHONY.

Mme van Endert Makes Her American Debut.

Charlottenburg Soprano Discloses Pure Lyric Voice and Fine Art.

The program of the 15th Symphony [illegible] follows: Dr Muck conducted. The soloist was Mme Elizabeth van Endert, lyric soprano of the Charlottenburg Opera, who sang for the first time in America.

Tschaikowsky ....Fourth Symphony
Songs with orchestra:
Hugo Wolf ...."Verborgenheit"
Strauss ...."Wiegenlied"
Strauss ...."Caecilie"
Dukas ...."The Sorcerer's Apprentice"
Songs with orchestra:
Humperdinck.........Es Schaukeln die Winde
d'Albert ....Mediaeval Hymn to Venus
Cornelius . Overture, "The Barber of Bagdad"

Tschaikowsky's morbid melancholy in [illegible] fourth symphony becomes oppressive; it lacks the imagination, for example, of Byron; at times it is bombastic and sentimental. It is as though he called the world together to behold him miserable and thoroughly enjoyed it. According to his program of the first movement he wrestles with fate expecting to be beaten, nor is the spirit of the last representative of the best in the rich store of folk music of his own country, the final recipe which he offers for happiness, for a balm to woe. Nor should the rapidity and confusion of many pages be attributable wholly to Tschaikowsky's marriage of the Summer preceding the composition, an alliance unaccountable and speedily ended, but well nigh disastrous to his state of mind.

The composer wrote to his friend and patroness, Mrs Von Meck, of his hope for the scherzo. It is indisputably clever in design. The passage for plucked strings was played with incredible brilliance yesterday. There was the suggestion in Dr Muck's sweeping, yet exquisite nuances of a placid pool ruffled by sudden gusts of wind. The song for oboe in the slow movement reflects the [illegible] of Italian melody which flowed in [illegible]haikowsky's writings, a passage which is hard to reconcile with empty and noisy measures in the final movement.

Mme van Endert, who has been a member of the Royal Operas in Dresden and Berlin, has a lyric voice, not of great power or emotional warmth, but pure, well produced, used with intelligence and made the expressive instrument of a fine musical taste. A certain patrician quality pervades her singing, yet not a patrician coldness. Mme van Endert's art would seem most to be enjoyed in a recital of songs with piano and in a more intimate hall. The Strauss cradle song was exquisite in tenderness, the Caecilie somewhat too heroic, although Dr Muck kept down the fine accompaniment. Humperdinck's lullaby had true intimacy and d'Albert's air was no more perfunctory than might have been expected. Venus has proved a greater inspiration to others.

Mme van Endert gives further assurance that German vocal art has escaped Bayreuth's traditional declamation. She knows the value of the sustained and plastic melodic line, but does not sacrifice the interpretative value of the text.

The performance of Dukas' scherzo was a brilliant one. Carl August Peter Cornelius, the friend and disciple of Liszt, moved that good man to strange generosity when he induced him to press the production of "The Barber at Bagdad" at Weimar, if the opera continues as the overture begins.

From TRIBUNE

The second movement expresses the melancholy that comes from memory of past days when the heart was young and the blood ran warm. The third portrays the capricious fancies of a man heated by wine, with excited nerves, thinking of nothing in particular. He recalls a street song heard long ago. There is the thought of a military band afar off. And in the finale the Byronic hero joins in the rough gaiety of the peasants who reck not of fate, are simple, joyous, unconcerned. Yet in this gaiety the hero hears the reminder of Fate. The conclusion of the whole matter is that the only pleasure in life is the joy in the happiness of others.

Neglected at first, condemned as too wild, too Russian, this symphony is now justly considered as one of Tschaikowsky's most characteristic works. It has been more fortunate than the "Pathetic" in that it has not been heard so often, and its wailing is not so familiar that it is an old story and not taken seriously. Nor is its Byronism as theatrical as that of the "Manfred" symphony and the "Pathetic." Perhaps more than the others, even the Fifth, it is a musical commentary on Tschaikowsky's moods as revealed in his letters.

There are the mannerisms, the tossing of a thematic fragment from one instrument to another, the too evident preparation for the return of a thematic section, the curious and at times childish embroidery of a theme when it appears for the second or third time, as the Italians of the old school found delight in varying the aria in repetition; there are also a few vulgar splashes, but these mannerisms are not so annoying as in other works of the composer, and they often add to the fantastical nature of the music.

The performance was eminently musical and dramatic, as was the performance of the Scherzo by Dukas. If the title "The Sorcerer's Apprentice" were not given to this Scherzo, and if there were no allusion to Goethe's poem, would anyone ever guess the source of inspiration? And is it clear in the mind of any hearer, just how the music, entertaining as it is, illustrates this particular poem?

The overture of Cornelius struck us yesterday as hardly worth while. There is constant talk in certain quarters about this "neglected" genius, but true genius is recognized sooner or later and "The Barber of Bagdad" is over 55 years old.

Mme. van Endert made a pleasant impression by the beauty of her middle tones and by the simplicity and modesty of her bearing. Her management of breath did not always allow her to phrase with advantage to poet and composer—this was especially noticeable in Wolf's song. Strauss's "Caecilie" demands a more dramatic voice and a more passionate delivery, but her singing of the two Cradle Songs moved the audience to hearty applause.

D'Albert's hymn to Venus may be "mediaeval," it is certainly not glowingly erotic. This Venus, though undraped, would not shock Mr. Anthony Comstock, nor would the Cyprian smile on Eugen d'Albert for this hymn in her honor, although he is a man of several wives.

There will be no concerts next week. The program for Feb. 27, 28 will include Mahler's Symphony No. 5 (repeated at the request of many), an Wagner's Siegfried Idyl.

BOSTON HERALD.

FEBRUARY 14.

BERLIN OPERA STAR HEARD FOR FIRST TIME

Mme. van Endert Soloist at the Fifteenth Symphony Rehearsal.

By PHILIP HALE.

The 15th Public Rehearsal of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted and Mme. Elisabeth van Endert of the Royal Opera, Berlin, sang for the first time in America. The program was as follows:

Symphony in F minor, No. 4..Tschaikowsy
Songs with orchestra:
"Verborgenheit"...............H. Wolf
"Wiegenlied"................... Strauss
"Caecilie" ....Strauss
Scherzo, "The Sorcerer's Apprentice".. Dukas
Songs with orchestra:
"Es schaukeln die Winde"..Humperdinck
"Venushymne"................ d'Albert
Overture to "The Barber of Bagdad".. Cornelius

Tschaikowsky in a letter to his friend Mme. von Meck told her how he wished his fourth Symphony to be interpreted, and he went to the trouble of giving some of the themes in musical notation. [illegible]eading idea of the Symphony is [illegible] that hangs over our head like the [illegible] of Damocles, Fate that is jealous of our happiness and thwarts our aspir[illegible]. As for life, what is it but a [illegible]ternation between disillusion-

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Journal
Feb. 14. 1911

MME. VAN ENDERT MAKES A SUCCESS

German Soprano Shares Honors With the Symphony Orchestra.

Dr. Muck introduced a new German soprano, Mme. Elizabeth Boehm van Endert, at the Symphony concert yesterday. He was conductor at the Royal Opera in Berlin when she made her debut at the German capital in 1910, and she was still a member of the Kaiser's own company when Dr. Muck returned to Boston. Now she holds the position of principal lyric soprano at the new Deutsches Opernhaus, Charlottenburg, which is a rival of the Royal Opera.

Mme. van Endert made a very favorable impression. She measured up to the Symphony standard, not so much by beauty of voice as by the force of her musical feeling and the grace and dignity of her style. She is the happy possessor of that artistic finish which characterizes the best German singing. The German school does not favor the voice, but it certainly does produce an exceptionally large share of full-fledged artists. Thus Mme. van Endert's singing of the dramatic medieval hymn to Venus, from Eugen d'Albert's musical setting of the Lothar comedy, "The Queen of Cyprus," was no less effective in its way than the caressing tones with which she gave the Humperdinck "Cradle Song," which was so roundly applauded. She also sang the Strauss "Cradle Song," and the same composer's "Caecilie," besides Wolf's "Retirement," all in German.

This new German soprano's handsome, stately appearance and unaffected manner also commended her to the audience. She has that trinity of professional graces—youth, beauty and talent.

But the orchestra also won a large share of the honors of the matinee by its brilliant performance of the fourth Tschaikowsky symphony and the Dukas tone picture, "The Sorcerer's [illegible]prentice," a setting [illegible]

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The First Established and Most Complete

TRANSCRIPT.

FEBRUARY 14, 1914

MUSIC OF YESTERDAY

A CONCERT BY DAY AND OPERA BY NIGHT

Mme. Van Endert Proves a Pleasurable, but Not a Remarkable, Singer — Familiar Pieces Upon Dr. Muck's Programme, and One That Is Over-Familiar—Tschaikowsky and Formulas—"The Secret of Suzanne" at the Opera, with Mr. Scotti to Savor It

FOR the most part, the music sung, played and heard in public in this town yesterday gave easy pleasure—each piece according to its kind and to the abilities of those concerned in the performance of it. Being so pleasured and usually with that which was already familiar to them, the audiences in concert hall and opera house applauded plentifully and went their way content. In Symphony Hall, in the afternoon Dr. Muck and the orchestra played pieces that have stood long in its repertory and that are warranted to please whenever they reappear on its programmes—Tschaikowsky's fourth symphony with the scherzo pizzicato; Dukas's tonal tale of "The Sorcerer's Apprentice" his broom and his flood; and the overture to Cornelius's opera, "The Barber of Bagdad," which, the less often it is actually heard, waxes in the note that tradition has puzzingly woven about it. Between whiles Mme. van Endert, a new singer from the opera houses of Berlin, sang six songs with orchestra and made pleasant, if in no wise remarkable impression in them. So much for the afternoon. In the evening at the Opera House, "Pagliacci" was repeated with the familiar cast—Mr. Ferrari-Fontana and the rest—that have carried Leoncavallo's fervid and fluent medodrama through the season; and Wolf-Ferrari's comedietta, "The Secret of Suzanne," an operatic steed of very different color, mettle and stride, was sung and acted for the first time this season. Once more Mr. Scotti and Miss Nielsen took the parts of the jealous husband and his perversely playful spouse.

Mme. van Endert

The newcomer of the day was Mme. van Endert, a young singer who has made her way in the opera houses of Berlin, who is paying her first visit to America and who was persuaded to make it that she might sing at a series of concerts by the Symphony Orchestra. She is hardly past her first youth; she keeps her blonde comeliness; and she enhanced it yesterday by a rich, yet simple, frock of black velvet. In the good German fashion she appeared hatless and gloveless, and she bore herself with an elastic ease and composure and with an unaffected naturalness that gave hardly a hint of a singer in the presence of an audience. Mme. van Endert was pleasant and ingratiating to see and her audience broke into a ripple of welcoming applause. Then she set to her singing—of three orchestrated songs familiar by much repetition at the Symphony Concerts—Wolf's "Verborgenheit," Strauss's "Lullaby" and his "Cecilia." Beyond question Dr. Muck is right in his insistence that songs sung in a Symphony Concert must be sung with orchestra. Otherwise they sort ill with the rest of the pieces, with the great spaces of the hall, with the general quality and atmosphere of the occasion. Yet by the same token he could encourage the singers to a wider choice that might lead them beyond a few over-familiar pieces of Strauss, Wolf and Wagner. Mme. van Endert indeed set them an example when she wandered away into a second lullaby—this time by Humperdinck—and into a setting of a "Hymn to Venus" that d'Albert clothed with music for a romantic play. True, in words and music Humperdinck's song oozed a creamy and oversweet sentimentality that made it musically as cloying as some of the desserts that adorn German dinner tables, and d'Albert's hymn was no more than routine composing dutifully done. But in the narrow field of orchestrated songs, flowers are hard to find. Perhaps the purists are right—Strauss to the contrary notwithstanding—when they say that a song orchestrated ceases to be a song at all.

As the freshness of youth is in Mme. van Endert's aspect, so is it also in her tones. Her voice is a light, clear, supple, suave soprano, all youthful timbres and bright lustres. It is delicate in body and in quality, and it clearly resents the smallest effort to force it. Accordingly when Mme. van Endert sings a song of outspoken and mounting passion like Strauss's "Cäcilie" or when she would make long and arduous vocal ascents and fervent climaxes, as in d'Albert's "Hymn to Venus," she overtaxes it. Then her tones are not always steady; they lose their evenness, and they become a little shrill, to the detriment of the softness, freshness and brightness that are their best traits. On the other hand, in songs that exact no more than her voice will bear Mme. van Endert's singing gives the pleasure of light, bright tones, deftly ordered and imaginatively shaded, of clear and sensitive intelligence, with melody, phrase, rhythm and accent, and of the charm of musing or sentiment expressing itself in tones. The pleasure, however, came rather in miniature in the great spaces of Symphony Hall, and in the general remoteness of the audience from the singer. She was too skilful and intelligent not to make her tones carry when they were lightest and softest, but there are shadings of feeling that evaporate long before they have traversed that long tunnel for music. In a song recital in a little hall, with "Hymns to Venus" and "Cecilias" well in the background, Mme. van Endert might seem a much more unusual singer than she did yesterday. Finesse is her trade, and the quality of her voice exacts it and shines in it.

The Orchestral Pieces

Along with two or three of these orches[illegible]gs, possibly Dukas's scherzo of "The Sorcerer's Apprentice" might wisely rest for a season or two on the shelves of the orchestra's library. The music displays its virtuosity and it did little miracles of transition, of shading, of rhythm, euphony and delineative suggestion in the performance yesterday. The spice of mischievous and ironic wit in the tale in tones may make it particularly savory to Dr. Muck, and the telling is so amusing to the ear and so transparent to the following imagination that hearers rejoice in it. Yesterday, as it seemed, the amusement was now and then a little routine. Most of us know all the "points" in Dukas's music and not a few of those in the orchestra's playing of it. Recollection would be pleasantly dim again, if the scherzo were "retired" for a season or two; while, if Dukas should be represented, as indeed he deserves, on the programmes, his dance-poem, "The Peri," excels even Schmitt's "Tragedy of Salome."

From another point of view it is wise also that Cornelius's overture to his opera, "The Barber of Bagdad," be not too often taken down from its corner. Who first invented the fable that Cornelius was a notable but neglected composer and that his opera teemed musically with light sentiment, gay humor, high spirits and alert imagination, none may surely say. Circumstantial evidence points to Liszt as the guilty man, with sundry German reviewers and essayists as accessories after the fact. Mere cynics in Munich have averred that these pundits were so busy with their propaganda that they seldom had leisure to hear their masterpiece or the yet more masterly overture to it. Perhaps, if they did, they would be as disillusioned as were many ears yesterday after the first pungent and pattering music of the barber himself was done. After all forty brilliant measures do not make a masterpiece.

As the doubters of Munich have their sport with the rest of the word over the music of Cornelius, so also have the Parisians with the music of Tschaikowsky. French ears have never been kind to it, and nowadays they seldom hear it. They have even waited—these confident Parisians—for others to become like-minded with them. Tschaikowsky's music will not wear, they have said, and yesterday there did seem to be a seam here and a fray there visible and audible in this fourth symphony. Somehow the skill and the imagination of Dr. Muck and the orchestra with the music seemed more interesting than its intrinsic quality. How adroitly they made the melancholy waltz play in and out of the first movement; how swiftly and bitingly ran the pizzicato passages—staccati and the rest—for the strings in the scherzo; how the brasses pealed out the rather melodramatic proclamationc of dooming fate.

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EVENING RECORD.

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Soloist: Elisabeth Van Endert.

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After this movement Dr. Muck called his men to their feet to acknowledge the insistent applause, and again at the close of the work the entire orchestra shared in the applause.

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The F... and Most Complete
Newspaper Cutting Bureau in the World

The First Established and Most Complete

TRANSCRIPT.

FEBRUARY 14, 1914

MUSIC OF YESTERDAY

A CONCERT BY DAY AND OPERA BY NIGHT

Mme. Van Endert Proves a Pleasurable, but Not a Remarkable, Singer — Familiar Pieces Upon Dr. Muck's Programme, and One That Is Over-Familiar—Tschaikowsky and Formulas—"The Secret of Suzanne" at the Opera, with Mr. Scotti to Savor It

FOR the most part, the music sung, played and heard in public in this town yesterday gave easy pleasure—each piece according to its kind and to the abilities of those concerned in the performance of it. Being so pleasured and usually with that which was already familiar to them, the audiences in concert hall and opera house applauded plentifully and went their way content. In Symphony Hall, in the afternoon Dr. Muck and the orchestra played pieces that have stood long in its repertory and that are warranted to please whenever they reappear on its programmes—Tschaikowsky's fourth symphony with the scherzo pizzicato; Dukas's tonal tale of "The Sorcerer's Apprentice" his broom and his flood; and the overture to Cornelius's opera, "The Barber of Bagdad," which, the less often it is actually heard, waxes in the note that tradition has puzzingly woven about it. Between whiles Mme. van Endert, a new singer from the opera houses of Berlin, sang six songs with orchestra and made pleasant, if in no wise remarkable impression in them. So much for the afternoon. In the evening at the Opera House, "Pagliacci" was repeated with the familiar cast—Mr. Ferrari-Fontana and the rest—that have carried Leoncavallo's fervid and fluent medodrama through the season; and Wolf-Ferrari's comedietta, "The Secret of Suzanne," an operatic steed of very different color, mettle and stride, was sung and acted for the first time this season. Once more Mr. Scotti and Miss Nielsen took the parts of the jealous husband and his perversely playful spouse.

Mme. van Endert

The newcomer of the day was Mme. van Endert, a young singer who has made her way in the opera houses of Berlin, who is paying her first visit to America and who was persuaded to make it that she might sing at a series of concerts by the Symphony Orchestra. She is hardly past her first youth; she keeps her blonde comeliness; and she enhanced it yesterday by a rich, yet simple, frock of black velvet. In the good German fashion she appeared hatless and gloveless, and she bore herself with an elastic ease and composure and with an unaffected naturalness that gave hardly a hint of a singer in the presence of an audience. Mme. van Endert was pleasant and ingratiating to see and her audience broke into a ripple of welcoming applause. Then she set to her singing—of three orchestrated songs familiar by much repetition at the Symphony Concerts—Wolf's "Verborgenheit," Strauss's "Lullaby" and his "Cecilia." Beyond question Dr. Muck is right in his insistence that songs sung in a Symphony Concert must be sung with orchestra. Otherwise they sort ill with the rest of the pieces, with the great spaces of the hall, with the general quality and atmosphere of the occasion. Yet by the same token he could encourage the singers to a wider choice that might lead them beyond a few over-familiar pieces of Strauss, Wolf and Wagner. Mme. van Endert indeed set them an example when she wandered away into a second lullaby—this time by Humperdinck—and into a setting of a "Hymn to Venus" that d'Albert clothed with music for a romantic play. True, in words and music Humperdinck's song oozed a creamy and over-sweet sentimentality that made it musically as cloying as some of the desserts that adorn German dinner tables, and d'Albert's hymn was no more than routine composing dutifully done. But in the narrow field of orchestrated songs, flowers are hard to find. Perhaps the purists are right—Strauss to the contrary notwithstanding—when they say that a song orchestrated ceases to be a song at all.

As the freshness of youth is in Mme. van Endert's aspect, so is it also in her tones. Her voice is a light, clear, supple, suave soprano, all youthful timbres and bright lustres. It is delicate in body and in quality, and it clearly resents the smallest effort to force it. Accordingly when Mme. van Endert sings a song of outspoken and mounting passion like Strauss's "Cäcilie" or when she would make long and arduous vocal ascents and fervent climaxes, as in d'Albert's "Hymn to Venus," she overtaxes it. Then her tones are not always steady; they lose their evenness, and they become a little shrill, to the detriment of the softness, freshness and brightness that are their best traits. On the other hand, in songs that exact no more than her voice will bear Mme. van Endert's singing gives the pleasure of light, bright tones, deftly ordered and imaginatively shaded, of clear and sensitive intelligence, with melody, phrase, rhythm and accent, and of the charm of musing or sentiment expressing itself in tones. The pleasure, however, came rather in miniature in the great spaces of Symphony Hall, and in the general remoteness of the audience from the singer. She was too skilful and intelligent not to make her tones carry when they were lightest and softest, but there are shadings of feeling that evaporate long before they have traversed that long tunnel for music. In a song recital in a little hall, with "Hymns to Venus" and "Cecilias" well in the background, Mme. van Endert might seem a much more unusual singer than she did yesterday. Finesse is her trade, and the quality of her voice exacts it and shines in it.

The Orchestral Pieces

Along with two or three of these orches-[illegible]gs, possibly Dukas's scherzo of "The Sorcerer's Apprentice" might wisely rest for a season or two on the shelves of the orchestra's library. The music displays its virtuosity and it did little miracles of transition, of shading, of rhythm, euphony and delineative suggestion in the performance yesterday. The spice of mischievous and ironic wit in the tale in tones may make it particularly savory to Dr. Muck, and the telling is so amusing to the ear and so transparent to the following imagination that hearers rejoice in it. Yesterday, as it seemed, the amusement was now and then a little routine. Most of us know all the "points" in Dukas's music and not a few of those in the orchestra's playing of it. Recollection would be pleasantly dim again, if the scherzo were "retired" for a season or two; while, if Dukas should be represented, as indeed he deserves, on the programmes, his dance-poem, "The Peri," excels even Schmitt's "Tragedy of Salome."

From another point of view it is wise also that Cornelius's overture to his opera, "The Barber of Bagdad," be not too often taken down from its corner. Who first invented the fable that Cornelius was a notable but neglected composer and that his opera teemed musically with light sentiment, gay humor, high spirits and alert imagination, none may surely say. Circumstantial evidence points to Liszt as the guilty man, with sundry German reviewers and essayists as accessories after the fact. Mere cynics in Munich have averred that these pundits were so busy with their propaganda that they seldom had leisure to hear their masterpiece or the yet more masterly overture to it. Perhaps, if they did, they would be as disillusioned as were many ears yesterday after the first pungent and pattering music of the barber himself was done. After all forty brilliant measures do not make a masterpiece.

As the doubters of Munich have their sport with the rest of the word over the music of Cornelius, so also have the Parisians with the music of Tschaikowsky. French ears have never been kind to it, and nowadays they seldom hear it. They have even waited—these confident Parisians—for others to become like-minded with them. Tschaikowsky's music will not wear, they have said, and yesterday there did seem to be a seam here and a fray there visible and audible in this fourth symphony. Somehow the skill and the imagination of Dr. Muck and the orchestra with the music seemed more interesting than its intrinsic quality. How adroitly they made the melancholy waltz play in and out of the first movement; how swiftly and bitingly ran the pizzicato passages—staccati and the rest—for the strings in the scherzo; how the brasses pealed out the rather melodramatic proclamationc of dooming fate.

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EVENING RECORD,

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Feb 18

The Baltimore Star

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MONITOR, FEBRUARY 21.

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Requests for Second Performance of Vast Orchestral Piece Explained as Indicating Public Believes That Composer Had Sought in His Music Universality of Mood

In order to declare in convincing artistic terms the tendency of the modern world to combination, and in order to find a type of expression that shall mirror the determination of people today to manage certain affairs on a world basis, regardless of political boundaries, composers are writing music of a breadth of form and of a largeness of tone plan that makes both classic eighteenth century works and romantic nineteenth century works seem thin and cold.

A striking example of such music has been presented this season by the Boston Symphony Orchestra. This work is the Mahler fifth symphony in C sharp minor, which is remarkable for its ample structure. Another twentieth century work resembling it in feeling, though not in size, is the Strauss "Festival" prelude, which is unusual for balancing four great departments of tone—strings, brass, wood-wind and organ—for laying stress on the quartet of tone qualities rather than on the quartet of melodies and for developing its ideas on what may be described as a scheme of color counterpoint.

As is orchestra so is public. The one does not hurry to produce novelties, the other does not clamor for them prematurely. But when the orchestra does undertake a modern composition it studies it with minute diligence and presents it, if possible, exactly as the composer wrote it. The public in turn listens seriously and gives its applause if it can do so with an understanding conscience. Neither the conductor in his preparations nor the managers of the organization in their preliminary announcements make any effort to stir up a sensation with a new piece of music. They will rather keep a work waiting for performance until everybody is calm about it, as they have waited, and are likely still to wait, in the case of the orchestral compositions of Schoenberg. Likewise the subscribers who attend the annual concerts are cool in the presence of unfamiliar compositions.

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Only Mahler's success in making his music a social regenerating force of universal significance and of his putting expression on a world basis, without a thought of local viewpoint in it, can account for the determination of the Symphony concert public to hear his massive composition again. If that public had wanted to indulge itself in the sentiment of nationality it could have requested nothing better to the purpose than the Sibelius fourth symphony. If it were persuaded that its sometime musical hero, Richard Strauss, had sought a mood answering faithfully to the emotional surge of the times, it would doubtless have asked for a second hearing of his prelude, which, with its four-color idea of balance, contrast and development, is far more original than the Mahler piece.

MONITOR, BOSTON,

FEBRUARY 14,

German Soprano Makes Acquaintance of American Musical Public Interpreting Songs With Orchestra Assisting

VIOLINS APPLAUDED

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Though described in the official program note as an opera singer, Mme. Van Endert brought no dramatic piece for presentation to the Symphony audience. Instead of singing arias, which are practically the only sort of vocal pieces with orchestra which either give the artist a fair opportunity or have strong claim on the interest of listeners, she gave pieces belonging to one of the musical art forms which are of questionable success at best, to wit, songs with orchestral accompaniment. The song with orchestra is of doubtful appeal, even when music, vocal line and orchestration are written in the first place as the composer's design. It carries almost no conviction of its own when the orchestral scoring is arranged from a piano accompaniment. And the result is no more warrantable, generally speaking, when the composer himself is the arranger than when somebody else is.

As the program disclosed Mme. Van Endert's talents, her voice is of the rich, [illegible] which the singing of Miss [illegible] last season and of Miss Frieda Hempel in the past two seasons has made familiar to American hearers. Her execution is not nimble enough to classify her among light sopranos and her interpretation is not searching enough to classify her among dramatic sopranos. She has that middling quality of schooling and that indefinite power of communication which send her into the refuge of the lyric soprano class. As an instrument of tone her voice rings in the large Symphony auditorium, it hangs in uncertain manner at t above or below the precise pitch of written note. It may, and it sh sound better and give more effectiv terpretation in a program of songs piano or in arias with orchestra.

The brilliant orchestral number of rehearsal was the Tschaikowsky phony. Though probably not presen the conductor or the men one of the cult tasks of the season, it gave one of the best opportunities they had to let go and tell their feelings. entire reading of the work was extraordinary even for the remarkable organization that played it, and the third movement, with its long, swift passages for the plucked strings, was something to put high in the record of the year. The audience applauded with uncommon enthusiasm after this movement, letting itself go a little after the manner of the players, and Dr. Muck called the violinists to their feet to acknowledge the clapping.

The Dukas piece lacked its usual humorous point, being in company with the scherzo of the Tschaikowsky fourth symphony. The descriptive fun of the French composer did not hold its own against the abstract kind of the Russian. The overture to "The Barber of Bagdad" opened out the tone of the orchestra, but gave no interesting test of its execution or of its expressiveness.

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From PRESS
Address: Philadelphia, Pa.
Date FEB 15 1914
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At the particular request of Henry L. Higginson Dr. Muck will preface, so to say, the regular program of the fourth Boston Symphony Concert in the Academy of Music to-morrow night with Mozart's Masonic Funeral music as a token of Hr. Higginson's high respect and regard for the late Dr. S. Weir Mitchell.

The orchestral part of the program comprises Tschaikowsky's Symphony in F minor, Ravel's "Mother Goose" Suite and the overture to the opera of Peter Cornelius, "The Barber of Bagdad." The Ravel music will be new to Philadelphia. It comprises five short pieces, the entire work taking only fifteen minutes to perform. Originally they were composed in 1908 for pianoforte and for the pleasure of children. Their first performance was in Paris on April 20, 1910, when they were played by two children. Toward the close of 1911 Ravel made a little ballet out of these pieces and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed January 28, 1912, at the Theater des Arts, Paris.

The soloist, as already announced, will be Madame Elisabeth van Endert, one of the principal lyric sopranos of Germany, who is now making her first appearances in this country with the Boston Symphony Orchestra. Much is expected of her. She will sing as her first number three songs with orchestra, Hugo Wolf's "Verborgenheit," Richard Strauss' "Wiegenlied" and "Caecilie." Her second number will be two works new to Philadelphia, Humperdinck's "Esschaukein die Winde" and d'Albert's "Hymn to Venus."

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Newspaper Cutting

From TRIBUNE
Address: New York City
Date FEB 15 1914
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The Boston Symphony.

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. Elizabeth van Endert, lyric soprano of the Royal Opera, Berlin, and the Deutsches Opernhaus, Charlottenburg, will make her New York debut at the Thursday evening concert. There will be no soloist Saturday afternoon. The programmes are as follows:

THURSDAY EVENING.

Symphony in E Minor, No. 4..........Brahms
Songs, with orchestra: ....Hugo Wolf
Verborgenheit ....Richard Strauss
Wiegenlied........................Richard Strauss
Caecilie...................................Ravel
"Mother Goose" Suite..
Songs, with orchestra: ....Humperdinck
Es schaukeln die Winde..............D'Albert
Venushymne ....

SATURDAY AFTERNOON.

Symphony in C Minor, No. 5..........Beethoven
Tone Poem, "Death and Transfiguration" ..
..........Richard Strauss
Symphonic Poem, "Hungaria".............Liszt

ELIZABETH VAN ENDERT
SOLOIST BOSTON SYMPHONY ORCHESTRA
CARNEGIE HALL
THURS. EVE. FEB. 19.

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As the program disclosed Mme. Van Endert's talents, her voice is of the rich, brilliant type which the singing of Miss Elena Gerhardt last season and of Miss Frieda Hempel in the past two seasons has made familiar to American hearers. Her execution is not nimble enough to classify her among light sopranos and her interpretation is not searching enough to classify her among dramatic sopranos. She has that middling quality of schooling and that indefinite power of communication which send her into the refuge of the lyric soprano class. As an instrument of tone her voice rings clear in the large Symphony auditorium, but it hangs in uncertain manner at times above or below the precise pitch of the written note. It may, and it should, sound better and give more effective interpretation in a program of songs with piano or in arias with orchestra.

The brilliant orchestral number of the rehearsal was the Tschaikowsky symphony. Though probably not presenting the conductor or the men one of the difficult tasks of the season, it gave them one of the best opportunities they have had to let go and tell their feelings. The entire reading of the work was extraordinary even for the remarkable organization that played it, and the third movement, with its long, swift passages for the plucked strings, was something to put high in the record of the year. The audience applauded with uncommon enthusiasm after this movement, letting itself go a little after the manner of the players, and Dr. Muck called the violinists to their feet to acknowledge the clapping.

The Dukas piece lacked its usual humorous point, being in company with the scherzo of the Tschaikowsky fourth symphony. The descriptive fun of the French composer did not hold its own against the abstract kind of the Russian. The overture to "The Barber of Bagdad" opened out the tone of the orchestra, but gave no interesting test of its execution or of its expressiveness.

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PRESS

Philadelphia, Pa.

FEB 15 1914

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t the particular request of Henry L. ginson Dr. Muck will preface, so to y, the regular program of the fourth ston Symphony Concert in the Academy of Music to-morrow night with zart's Masonic Funeral music as a en of Hr. Higginson's high respect regard for the late Dr. S. Weir chell.

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The soloist, as already announced, will be Madame Elisabeth van Endert, one of the principal lyric sopranos of Germany, who is now making her first appearances in this country with the Boston Symphony Orchestra. Much is expected of her. She will sing as her first number three songs with orchestra, Hugo Wolf's "Verborgenheit," Richard Strauss' "Wiegenlied" and "Caecilie." Her second number will be two works new to Philadelphia, Humperdinck's "Esschaukeln die Winde" and d'Albert's "Hymn to Venus."

* * *

1884

Newspaper Cutting

From TRIBUNE

Address: New York City

Date FEB 15 1914

Es 1884

The Boston Symphony.

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. Elizabeth van Endert, lyric soprano of the Royal Opera, Berlin, and the Deutsches Opernhaus, Charlottenburg, will make her New York debut at the Thursday evening concert. There will be no soloist Saturday afternoon. The programmes are as follows:

THURSDAY EVENING.

Symphony in E Minor, No. 4............Brahms

Songs, with orchestra:

Verborgenheit ....Hugo Wolf

Wiegenlied..................Richard Strauss

Caecilie....................Richard Strauss

"Mother Goose" Suite......................Ravel

Songs, with orchestra:

Es schaukeln die Winde.........Humperdinck

Venushymne ....D'Albert

SATURDAY AFTERNOON.

Symphony in C Minor, No. 5.........Beethoven

Tone Poem, "Death and Transfiguration"..
Richard Strauss

Symphonic Poem, "Hungaria"...........Liszt

ELIZABETH VAN ENDERT
SOLOIST BOSTON SYMPHONY ORCHESTRA CARNEGIE HALL THURS. EVE. FEB. 19.

From RECORD
Address: Philadelphia, Pa.
Date FEB 15 1914

Established 1884

Strani will direct.

* * *

At the request of Henry L. Higginson, Dr. Karl Muck will preface the program of the fourth Boston Symphony concert in the Academy of Music tomorrow night with Mozart's Masonic funeral music as a token of Higginson's high respect and regard for the late Dr. S. Weir Mitchell.

The orchestral part of the program comprises Tschaikowsky's symphony in F Minor No. 4, Ravel's "Mother Goose" suite and the overture to the opera of Peter Cornelius, "The Barber of Bagdad." The Ravel music will be new to Philadelphia. It comprises five short pieces, the entire work taking only 15 minutes to perform. Originally they were composed in 1908 for pianoforte and for the pleasure of children. Their first performance was in Paris on April 20, 1910, when they were played by two children. Toward the close of 1911 Ravel made a little ballot out of these pieces and the dances were arranged by Jeanne Hugard. The ballet was performed January 28, 1912, at the Theatre des Arts, Paris. The five pieces are Pavane of the Sleeping Beauty, Hop o' My Thumb, Laideronnette, Empress of the Pagodes, the Conversations of Beauty and the Beast and The Fairy Garden. The orchestral version which will be performed here was made from the piano pieces. The music is elegant in the finest French manner.

ELISABETH VAN ENDERT.

The soloist will be Elizabeth Van Endert, one of the principal lyric sopranos of Germany. She is now making her first appearances in this country with the Boston Symphony Orchestra. She will sing three songs with orchestra, Hugo Wolf's "Verborgenheit," Richard Strauss' "Wiegenlied" and "Caecilio." Her second number will be two works new to Philadelphia—Humperdinck's "Es schaukeln die Winde" and d'Albert's "Hymn to Venus."

* * *

From ENQUIRER
Address: Philadelphia, Pa.
FEB 17 1914

1884

MUSIC AT THE ACADEMY

Boston Symphony Orchestra's Fourth Concert of the Season

The concert in which the Boston Symphony Orchestra under the direction of Dr. Karl Muck was heard by a large audience at the Academy of Music last night was one of rather exceptional interest and variety. It had for its central feature Tschaikowsky's symphony in F minor, No. 4. This is the one containing the pizzicato movement which audiences admire so much, but it has other and better claims than that to admiration and esteem. Its poignant melodies are suffused with poetry and passion while its harmonic structure illustrates in an especially impressive and convincing manner its composer's extraordinary genius for highly colored and deeply emotional orchestration.

How beautifully and brilliantly and eloquently it was played under Dr. Muck's masterful and sympathetic direction it can hardly be necessary to tell. All those who knew the music and have heard the orchestra—as what music-lover has not?—can readily imagine the fine effectiveness of the performance. Other orchestral numbers on the list were Mozart's Masonic Funeral Music, given in honor of the late Dr. S. Weir Mitchell, at Mr. Higginson's personal request, a dainty, tuneful, elesuite by the French composer Ravel called "Mother Goose," which had not previously been played in this city and which was very much enjoyed and Peter Cornelius' famous overture to the "Barber of Bagdad," a masterpiece in its genre which is too seldom given.

The assisting artist of the occasion was Mme. Elizabeth von Endert, from Berlin, who ranks as one of the principallyric sopranos of Germany and who achieved a distinct and immediate success. She is gifted with a beautiful voice and an extremely pleasing personality, and in all her selections she proved herself an artist. Her numbers included Hugo Wolf's "Verborgenheit," the "Wiegenlied" and "Caecilie" of Richard Strauss, and two unfamiliar compositions, the "Es Schaukein de Winde" by Humperdinck, and a "Hymne de Venue" by Eugen D'Albert, and in all of these she displayed an appreciative taste, an alert intelligence and a highly cultivated art. She has style and [illegible], and the audience seemed [illegible]

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From PUBLIC LEDGER
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FEB 17

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BOSTON SYMPHONY HEARD AT ACADE

Orchestra Plays Tschaikowsky Symphony and Ravel's "Mother Goose"—Madame von Endert Sings Five Lyrics.

PROGRAM.

Mozart .... Masonic Funeral Music
Tschaikowsky—Fourth Symphony.
Songs with Orchestra—
(b) Hugo Wolf .... "Verborgenheit"
(b) Strauss .... "Wiegenlied"
(c) Strauss .... "Caecilie"
Ravel .... "Mother Goose"
Five pieces for children.
Songs with Orchestra—
(a) Humperdinck .. "Es schaukeln die Winde"
(b) d'Albert .... "Hymn to Venus"
Cornelius, Overture...... "Barber of Bagdad"

As the last program of the Boston Symphony Orchestra was classical, pursuant to custom Doctor Muck last evening gave his large and devout Academy audience a program with the modern flavor strongly predominant.

A solemn foreword of memorial significance, however, was Mozart's Masonic funeral music, given in the name of Dr. S. Weir Mitchell as our own orchestra played the Beethoven Funeral March at a recent performance. The music is scarcely in the characteristic vein of the composer, and the interpretation, though polished, urbane and lucidly correct, did not thrill the pulse of the listener with the sense of communicative emotion. It was a graceful tribute, but it seemed formal and impersonal. The Chopin Funeral March, or even that from Grieg's Peer Gynt Suite, might have been a more felicitous selection, though a more obvious choice, of course.

INSPIRED DELIVERY OF SYMPHONY.

The dramatic intensity absent from this elegiac prelude was found in abundant measure in the inspired and inspiring delivery of the symphony. The exquisite arabesque of woodwind and violins, the splendid choral unanimity of the string choirs, the firm rejoinder of horns to valorous trumpets made the mettlesome setting-forth of the first movement an episode to remember; the fluent and free "canzona" of the oboe, with the beautiful sequel as 'cellos, violas and violins entered upon their melodic inheritance distinguished the second movement; the climax of technical cunning was reached in the Scherzo, where the players (all but one of the 'cellos' laid aside their bows and plucked the strings in the "pizzicato ostinato" with phenomenal fleetness and deftness and a tone entirely unblurred by the clicking of the fingernail in the percussion, as is the unhappy trait of the run of amateurs.

A plenitude of tone and dynamic energy vitalized the last movement.

The audience was charmed with the soloist, Elisabeth van Endert, a lyric soprano well known to the concert stage in Germany, but now heard on her first tour in our country with the Boston players. She sang very difficult songs in a way that made them seem easy—a sure sign of effectual genius in musical art. The appeal of a real and radiant womanhood is through all and in all that she sings. There is personality (very much more than mere platform manner and "stage presence") behind the voice. The direct appeal of the spontaneous, unaffected and seemingly effortless interpretation of the five delectable songs she chose made a complete conquest of Madame van Endert's audience.

Very rarely indeed has any singer established herself so firmly and so speedily in popular favor. Her voice is not one of the greatest. But her use of it is eminently praiseworthy. Many a singer with a far more brilliant vocal endowment does not reach half so significant a result. The orcchestral support was consummate.

FIVE MORCEAUX CAPTIVATING.

The five morceaux by Ravel were captivating—the somnolant "Pavane of the Sleeping Beauty" was a picture of Edmond Dulac set to languorous poppy-waving imagery in music; in "Hop o' My Thumb," the bird-notes of Concertmeister Witek's E string told the tragic story of the devoured bread-crumb trail. In the third portion, "Laideronette," there was a merry Oriental joggling of harp and flute, discursive aboe and klopping xylophone. The "Conversation of Beauty and the Beast" followed, with a fearsome growling and roaring among bassoons and double basses, as of the zoo at feeding time; and the coda was the enchanted amosphere of "The Fairy Garden."

It is a legitimate question whether there was quite substance enough to the whole argument to warrant its inclusion in a symphony program meant for adult fare; but it can do no real harm to children of a larger growth to be reminded now and then of the nursery days. A picturesque finale in keeping with the curiously heterogeneous character of the program was the "Barber of Bagdad" overture of Cornelis.

The fifth and last of the concerts is appointed for March 16, when Paderewski will be the soloist.

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From Plain Dealer
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Date JAN 30 1914

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PLAYS BEETHOVEN, FEATURE DE LUXE

Boston Symphony Orchestra, Under Karl Muck, Gives Pleasing Concert.

Director Interprets Spirit of Composer in His 'Pastoral.'

BY ARCHIE BELL.

The Boston Symphony orchestra gave its annual concert at the Grays armory last evening. Dr. Karl Muck conducted. The house was crowded.

Perhaps it is superfluous to add that it was another musical event that will linger in the memory of all who heard it, just as each visit of this splendid organization seems an immortelle that all music lovers carefully put away in the memory box to be preserved with the really big things of life that have counted.

There were many things last night that made the program notable, but the greatest of these was th combination of Boston orchestra, Dr. Muck and Bethoven's "Pastoral" symphony, the sixth.

It was one of those rare combinations like David Belasco, David Warfield and "The Music Master," or one of those unforgettable operatic casts that included Nordica, the DeReszkes and Schumann-Heink.

Let the other orchestras give us the novelties, such as we had at the last symphony concert. When the Bostonians come to the city, the management wisely endeavors to give at least a symphony by this body of players, and if memory serves, the have paid their respects to Brahms. But everyone wants to hear the Boston orchestra play Beethoven, perhaps there would be a majority desiring to hear the "Pastoral."

That was the feature de luxe of the concert of 1914.

It would be a rude awakening to the uninitiated, who believe descriptive music is modern, to hear this symphony as it was played last night. Beethoven was in his most sumblimely poetic mood when he composed it.

While there is all the grandeur of nature in it, there is seemingly a sublime challenge to the pedantic gentlemen who believed that a symphony must be a marble pillar of perfect whiteness, carved according to rule and precedent.

It opens with an apostrophe to brook. He was living in a cou neighborhood when he was workin it. Strauss and other writers to t would probably send the brook splas down over the rocks of the drums bells. Beethoven caught the spiri the brook, the spirit of out-of-d And Dr. Muck caught it last night interpreted Beethoven's message nificiently.

Then, in another movement, th a jolly gathering of peasants at a side inn. They are dancing, but dance is overtaken by a thunders The storm passes. The shepherd his flute, the nightingale sings, the cuckoo and the quail. There is eral rejoicing that the tempest passed. It all ends in the boundles of life—eternal and sublime.

Dr. Muck, throughout this readi is his custom, stood quietly at the and barely indicated the time t men. The had done their work hearsal and there was no reaso spectacular display that so many of frantic gentlemen of the baton consider necessary. He told his men something with his brain that could not be pointed out to the mwith a stick of mahogany.

Beautiful reading of Brahms' "Tragic" overture, Liszt's "Les Preludes" and the "Flying Dutchman" overture completed the program, but delightful as they were, these lesser numbers were a concession to convention. The audience at an orchestral concert demands a certain length of time.

"Les Preludes" was given in a haunting and thundering manner that would have delighted the old lion of Weimar. "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death?" asks Lamartine in English paraphrase. Liszt asked it in his composition. Dr. Muck and his men repeated the question last night in mighty accents.

It was a concert without a soloist. A soloist would have been a desecration.

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From BULLETIN
Address: Philadelphia, Pa.
FEB 14 1914

Coming Musical Events

At the particular request of Mr. Henry L. Higginson, Dr. Muck will preface the program of the fourth Boston Symphony concert in the Academy of Music Monday night with Mozart's Masonic Funeral March as a token of Mr. Higginson's high respect and regard for the late Dr. S. Weir Mitchell.

The orchestral part of the program comprises Tschaikowsky's symphony in F minor, Op. 4; Revel's "Mother Goose" suite and the Overture to the opera of Peter Cornelius, "The Barber of Bagdad." As already announced, the soloist will be Madame Elisabeth van Endert, one of the principal lyric sopranos of Germany, who is now making her first appearances in this country with the Boston Symphony Orchestra. She will sing as her first number three songs with orchestra, Hugo Wolf's "Verborgenheit," Richard Strauss's "Wiegenlied" and "Cascilie." Her second number will be two works new to Philadelphia, "Humperdinck[illegible] die Winde" [illegible] nus."

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From TIMES
Address: New York City
Date FEB 20 1914

1884

THE BOSTON ORCHESTRA.

Thrilling Performance of Brahms's Fourth Symphony.

Brahms's fourth symphony [illegible] the chief place in the programme [illegible] Boston Symphony Orchestra's [illegible] evening concert, which took place [illegible] evening in Carnegie Hall. It loomed the larger, indeed, from the fact [illegible] Dr. Muck made the rest of the programme out of pieces of insig[illegible] content. There were Ravel's [illegible] called "Ma Mère l'Oye," and the overture to Cornelius's comic opera, "[illegible] Barber of Bagdad," familiar to [illegible] older generation, who had [illegible] opera at the Metropolitan Opera House in the days of the German company, but not much played as an item in orchestral programmes. There was also a solo singer, Mme. Elisabeth van Endert, who was heard in songs with piano accompaniment arranged for orchestra; Wolf's "Verbargenheit," Strauss's "Wiegenlied," and Cäcilie," and in Humperdinck's "Es Schaukeln die Winde," and d'Albert's "Mediaeval Hymn to Venus."

Brahms's fourth symphony is spoken of as "academic." It is not academic when it is played as it was last evening; in other words, when it is really played in this composer's spirit. [illegible] Muck and the orchestra were [illegible] much in the vein. With what magnificent vehemence, passion, and spontaneity of utterance the performance was filled; with what tenderness in the andante; with what boisterous gayety and overwhelming spirit in the "Allegro Giocoso" that is a scherzo in its essence; with what a superbly fiery sweep in the final passacaglia! The orchestra rarely has played with a more beautiful euphony in every gradation of dynamics. The performance deeply impressed the audience, and Dr. Muck made the players rise to share with him the applause that was so enthusiastically bestowed.

Ravel's "Mother Goose" pieces do not run quite parallel with the English Mother Goose. They are rather suggestions of French fairy stories. These five pieces are orchestral transcriptions of a set originally written as piano duets for children, or at least for childish interests. They had been played here by the New York Symphony Orchestra a little more than a year ago. They are slight in substance, ingenious and appropriate in their orchestral garb, and were found amusing by the audience last evening; for they are the product of a delicate and fertile fancy.

Mme. van Endert has a voice of pleasant quality, more substantial in its upper ranges than in its lower, where its color is rather pale and thin. Her singing of the transcribed [illegible] was agreeable and had musical qualities, but [illegible] was not strongly emotional. She was more successful in Strauss's "Wiegenlied" than in the others, because of its lesser demands upon the emotional powers of the interpreter. More thrilling versions of the passionate "Cäcilie" have been heard.

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BOSTON SYMPHONY PLAYS

Carnegie Hall Crowded with Enthusiastic Audience.

The Boston Symphony returned to Carnegie Hall last night, and all true music lovers were made happy. No seats could be had, for all were subscribed for long ago, and the enthusiasm was in proportion.

The treat of the evening was Dr. Muck's reading of the Brahms Fourth Symphony, a reading that came near being absolute perfection, so nobly conceived and so perfectly executed was it. The other two orchestral numbers were Ravel's "Ma Mere l'Oye" and the overture to Cornelius's "The Barber of Bagdad." The Ravel suite was most charmingly played.

The solo performer was Mme. Elizabeth van Endert, who sang Wolf's "Verborgenheit," Richard Strauss's "Wiegenlied" and "Caecilie," and songs by Humperdinck and d'Albert. Mme. van Endert's voice was pleasing in the middle register, but much less effective in her upper tones. She displayed not a little interpretive intelligence.

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From STAATSZEITUNG
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Date FEB 21 1914

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Berichtigung.

In der geſtrigen Beſprechung über das Konzert des Boſtoner Symphonie-Orcheſters war in den Ausführungen über die mitwirkende Soliſtin folgender Satz zu leſen: „Die volle Orcheſterbegleitung, ſo delikate Muſik ſie auch geſtaltete, zwang die Künſtlerin zu einem gewiſſen al fresco der Darbietung." Der geneigte Leſer wolle ſtatt deſſen leſen: „Die volle Orcheſterbegleitung, ſo delikat Dr. Muck ſie auch geſtaltete, ..." Aus „Dr. Muck" „Muſik" zu machen, iſt übrigens ein etwas nahe liegendes Verſehen.

From RECORD
Address: Philadelphia, Pa.
Date [illegible] 1914

Sturani will direct.

* * *

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ELISABETH VAN ENDERT.

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* * *

From ENQUIRER
Address: Philadelphia, Pa.
FEB 1[illegible] 1914

MUSIC AT THE ACADEMY

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From PUBLIC LEDGER
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FEB 17

BOSTON SYMPHONY HEARD AT ACADE

Orchestra Plays Tschaikowsky Symphony and Ravel's "Mother Goose"—Madame von Endert Sings Five Lyrics.

PROGRAM.

Mozart .... Masonic Funeral Music
Tschaikowsky—Fourth Symphony.
Songs with Orchestra—
  (b) Hugo Wolf .... "Verborgenheit"
  (b) Strauss .... "Wiegenlied"
  (c) Strauss .... "Caecilie"
Ravel .... "Mother Goose"
  Five pieces for children.
Songs with Orchestra—
  (a) Humperdinck .."Es schaukeln die Winde"
  (b) d'Albert .... "Hymn to Venus"
Cornelius, Overture...... "Barber of Bagdad"

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INSPIRED DELIVERY OF SYMPHONY.

The dramatic intensity absent from this elegiac prelude was found in abundant measure in the inspired and inspiring delivery of the symphony. The exquisite arabesque of woodwind and violins, the splendid choral unanimity of the string choirs, the firm rejoinder of horns to valorous trumpets made the mettlesome setting-forth of the first movement an episode to remember; the fluent and free "canzona" of the oboe, with the beautiful sequel as 'cellos, violas and violins entered upon their melodic inheritance distinguished the second movement; the climax of technical cunning was reached in the Scherzo, where the players (all but one of the 'cellos' laid aside their bows and plucked the strings in the "pizzicato ostinato" with phenomenal fleetness and deftness and a tone entirely unblurred by the clicking of the fingernail in the percussion, as is the unhappy trait of the run of amateurs.

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The audience was charmed with the soloist, Elisabeth van Endert, a lyric soprano well known to the concert stage in Germany, but now heard on her first tour in our country with the Boston players. She sang very difficult songs in a way that made them seem easy—a sure sign of effectual genius in musical art. The appeal of a real and radiant womanhood is through all and in all that she sings. There is personality (very much more than mere platform manner and "stage presence") behind the voice. The direct appeal of the spontaneous, unaffected and seemingly effortless interpretation of the five delectable songs she chose made a complete conquest of Madame van Endert's audience.

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FIVE MORCEAUX CAPTIVATING.

The five morceaux by Ravel were captivating—the somnolant "Pavane of the Sleeping Beauty" was a picture of Edmond Dulac set to languorous poppy-waving imagery in music; in "Hop o' My Thumb," the bird-notes of Concertmeister Witek's E string told the tragic story of the devoured bread-crumb trail. In the third portion, "Laideronette," there was a merry Oriental joggling of harp and flute, discursive aboe and klopping xylophone. The "Conversation of Beauty and the Beast" followed, with a fearsome growling and roaring among bassoons and double basses, as of the zoo at feeding time; and the coda was the enchanted amosphere of "The Fairy Garden."

It is a legitimate question whether there was quite substance enough to the whole argument to warrant its inclusion in a symphony program meant for adult fare; but it can do no real harm to children of a larger growth to be reminded now and then of the nursery days. A picturesque finale in keeping with the curiously heterogeneous character of the program was the "Barber of Bagdad" overture of Cornelis.

The fifth and last of the concerts is appointed for March 16, when Paderewski will be the soloist.

The [illegible] and Most [illegible]
Newspaper Cutting Bureau in the World

From Plain Dealer
Address Cleveland Ohio
Date JAN 30 1914

Established 1884

PLAYS BEETHOVEN, FEATURE DE LUXE

Boston Symphony Orchestra, Under Karl Muck, Gives Pleasing Concert.

Director Interprets Spirit of Composer in His 'Pastoral.'

BY ARCHIE BELL.

The Boston Symphony orchestra gave its annual concert at the Grays armory last evening. Dr. Karl Muck conducted. The house was crowded.

Perhaps it is superfluous to add that it was another musical event that will linger in the memory of all who heard it, just as each visit of this splendid organization seems an immortelle that all music lovers carefully put away in the memory box to be preserved with the really big things of life that have counted.

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Let the other orchestras give us the novelties, such as we had at the last symphony concert. When the Bostonians come to the city, the management wisely endeavors to give at least a symphony by this body of players, and if memory serves, the have paid their respects to Brahms. But everyone wants to hear the Boston orchestra play Beethoven, perhaps there would be a majority desiring to hear the "Pastoral." That was the feature de luxe of the concert of 1914.

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"Les Preludes" was given in a haunting and thundering manner that would have delighted the old lion of Weimar. "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death?" asks Lamartine in English paraphrase. Liszt asked it in his composition. Dr. Muck and his men repeated the question last night in mighty accents.

It was a concert without a soloist. A soloist would have been a desecration.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From BULLETIN
Address: Philadelphia, Pa.
FEB 14 1914

Coming Musical Events

At the particular request of Mr. Henry L. Higginson, Dr. Muck will preface the program of the fourth Boston Symphony concert in the Academy of Music Monday night with Mozart's Masonic Funeral March as a token of Mr. Higginson's high respect and regard for the late Dr. S. Weir Mitchell.

The orchestral part of the program comprises Tschaikowsky's Symphony in F minor, Op. 4; Revel's "Mother Goose" suite and the Overture to the opera of Peter Cornelius, "The Barber of Bagdad." As already announced, the soloist will be Madame Elisabeth van Endert, one of the principal lyric sopranos of Germany, who is now making her first appearances in this country with the Boston Symphony Orchestra. She will sing as her first number three songs with orchestra, Hugo Wolf's "Verborgenheit," Richard Strauss's "Wiegenlied" and "Caecilie." Her second number will be two works new to Philadelphia, "Humperdinck's "[illegible] die Winde" and [illegible] nus."

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From TIMES
Address: New York City
Date FEB 20 1914

THE BOSTON ORCHESTRA.

Thrilling Performance of Brahms's Fourth Symphony.

Brahms's fourth symphony filled the chief place in the programme of the Boston Symphony Orchestra's fourth evening concert, which took place last evening in Carnegie Hall. It loomed all the larger, indeed, from the fact that Dr. Muck made the rest of the programme out of pieces of insignificant content. There were Ravel's suite, called "Ma Mére l'Oye," and the overture to Cornelius's comic opera, "The Barber of Bagdad," familiar to the older generation, who had heard the opera at the Metropolitan Opera House in the days of the German company, but not much played as an item in orchestral programmes. There was also a solo singer, Mme. Elisabeth van Endert, who was heard in songs with piano accompaniment arranged for orchestra, Wolf's "Verbargenheit," Strauss's "Wiegenlied," and Cäcilie," and in Hamperdinck's "Es Schaukeln die Winde," and d'Albert's "Mediaeval Hymn to Venus."

Brahms's fourth symphony is spoken of as "academic." It is not academic when it is played as it was last evening; in other words, when it is really played in this composer's spirit. Dr. Muck and the orchestra were very much in the vein. With what magnificent vehemence, passion, and splendor of utterance the performance was filled; with what tenderness in the andante; with what boisterous gayety and overwhelming spirit in the "Allegro Giocoso" that is a scherzo in its essence; with what a superbly fiery sweep in the final passacaglia! The orchestra rarely has played with a more beautiful euphony in every gradation of dynamics. The performance deeply impressed the audience, and Dr. Muck made the players rise to share with him the applause that was so enthusiastically bestowed.

Ravel's "Mother Goose" pieces do not run quite parallel with the English Mother Goose. They are rather suggestions of French fairy stories. These five pieces are orchestral transcriptions of a set originally written as piano duets for children, or at least for childish interests. They had been played here by the New York Symphony Orchestra a little more than a year ago. They are slight in substance, ingenious and appropriate in their orchestral garb, and were found amusing by the audience last evening; for they are the product of a delicate and fertile fancy.

Mme. van Endert has a voice of pleasant quality, more substantial in its upper ranges than in its lower, where its color is rather pale and thin. Her singing of the transcribed songs was agreeable and had musical qualities, but it was not strongly emotional. She was more successful in Strauss's "Wiegenlied" than in the others, because of its lesser demands upon the emotional powers of the interpreter. More thrilling versions of the passionate "Cäcilie" have been heard.

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From TRIBUNE
Address: New York City
Date FEB 20 1914

BOSTON SYMPHONY PLAYS

Carnegie Hall Crowded with Enthusiastic Audience.

The Boston Symphony returned to Carnegie Hall last night, and all true music lovers were made happy. No seats could be had, for all were subscribed for long ago, and the enthusiasm was in proportion.

The treat of the evening was Dr. Muck's reading of the Brahms Fourth Symphony, a reading that came near being absolute perfection, so nobly conceived and so perfectly executed was it. The other two orchestral numbers were Ravel's "Ma Mere l'Oye" and the overture to Cornelius's "The Barber of Bagdad." The Ravel suite was most charmingly played.

The solo performer was Mme. Elizabeth van Endert, who sang Wolf's "Verborgenheit," Richard Strauss's "Wiegenlied" and "Caecilie," and songs by Humperdinck and d'Albert. Mme. van Endert's voice was pleasing in the middle register, but much less effective in her upper tones. She displayed not a little interpretive intelligence.

Newspaper Cutting Bureau in the World

From STAATSZEITUNG
Address: New York City.
Date FEB 2[illegible]

Berichtigung.

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From RECORD
Address: Philadelphia, Pa.
Date FEB 15 1914

Strani will direct.

* * *

At the request of Henry L. Higginson, Dr. Karl Muck will preface the program of the fourth Boston Symphony concert in the Academy of Music tomorrow night with Mozart's Masonic funeral music as a token of Higginson's high respect and regard for the late Dr. S. Weir Mitchell.

Es 1884

The orchestral part of the program comprises Tschaikowsky's symphony in F Minor No. 4, Ravel's "Mother Goose" suite and the overture to the opera of Peter Cornelius, "The Barber of Bagdad." The Ravel music will be new to Philadelphia. It comprises five short pieces, the entire work taking only 15 minutes to perform. Originally they were composed in 1908 for pianoforte and for the pleasure of children. Their first performance was in Paris on April 20, 1910, when they were played by two children. Toward the close of 1911 Ravel made a little ballot out of these pieces and the dances were arranged by Jeanne Hugard. The ballet was performed January 28, 1912, at the Theatre des Arts, Paris. The five pieces are Pavane of the Sleeping Beauty, Hop o' My Thumb, Laideronnette, Empress of the Pagodes, the Conversations of Beauty and the Beast and The Fairy Garden. The orchestral version which will be performed here was made from the piano pieces. The music is elegant in the finest French manner.

ELISABETH VAN ENDERT.

The soloist will be Elizabeth Van Endert, one of the principal lyric sopranos of Germany. She is now making her first appearances in this country with the Boston Symphony Orchestra. She will sing three songs with orchestra, Hugo Wolf's "Verborgenheit," Richard Strauss' "Wiegenlied" and "Caecilio." Her second number will be two works new to Philadelphia—Humperdinck's "Es schaukeln die Winde" and d'Albert's "Hymn to Venus."

* * *

From ENQUIRER
Address: Philadelphia, Pa.
FEB 17 1914

MUSIC AT THE ACADEMY

Boston Symphony Orchestra's Fourth Concert of the Season

The concert in which the Boston Symphony Orchestra under the direction of Dr. Karl Muck was heard by a large audience at the Academy of Music last night was one of rather exceptional interest and variety. It had for its central feature Tschaikowsky's symphony in F minor, No. 4. This is the one containing the pizzicato movement which audiences admire so much, but it has other and better claims than that to admiration and esteem. Its poignant melodies are suffused with poetry and passion while its harmonic structure illustrates in an especially impressive and convincing manner its composer's extraordinary genius for highly colored and deeply emotional orchestration.

How beautifully and brilliantly and eloquently it was played under Dr. Muck's masterful and sympathetic direction it can hardly be necessary to tell. All those who know the music and have heard the orchestra—as what music-lover has not?—can readily imagine the fine effectiveness of the performance. Other orchestral numbers on the list were Mozart's Masonic Funeral Music, given in honor of the late Dr. S. Weir Mitchell, at Mr. Higginson's personal request, a dainty, tuneful, elesuite by the French composer Ravel called "Mother Goose," which had not previously been played in this city and which was very much enjoyed and Peter Cornelius' famous overture to the "Barber of Bagdad," a masterpiece in its genre which is too seldom given.

The assisting artist of the occasion was Mme. Elizabeth von Endert, from Berlin, who ranks as one of the principallyric sopranos of Germany and who achieved a distinct and immediate success. She is gifted with a beautiful voice and an extremely pleasing personality, and in all her selections she proved herself an artist. Her numbers included Hugo Wolf's "Verborgenheit," the "Wiegenlied" and "Caecilie" of Richard Strauss, and two unfamiliar compositions, the "Es Schaukein de Winde" by Humperdinck, and a "Hymne de Venue" by Eugen D'Albert, and in all of these she displayed an appreciative taste, an alert intelligence and a highly cultivated art. She has style and [illegible] g, and the audience seemed [illegible]

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From PUBLIC LEDGER
Address Philadelphia
Date FEB 17 1914

BOSTON SYMPHONY HEARD AT ACADEMY

Es 1884

Orchestra Plays Tschaikowsky Symphony and Ravel's "Mother Goose"—Madame von Endert Sings Five Lyrics.

PROGRAM.

Mozart ....Masonic Funeral Music
Tschaikowsky—Fourth Symphony.
Songs with Orchestra—
  (b) Hugo Wolf ...."Verborgenheit"
  (b) Strauss ...."Wiegenlied"
  (c) Strauss ...."Caecilie"
Ravel ...."Mother Goose"
  Five pieces for children.
Songs with Orchestra—
  (a) Humperdinck .."Es schaukeln die Winde"
  (b) d'Albert ...."Hymn to Venus"
Cornelius, Overture......"Barber of Bagdad"

As the last program of the Boston Symphony Orchestra was classical, pursuant to custom Doctor Muck last evening gave his large and devout Academy audience a program with the modern flavor strongly predominant.

A solemn foreword of memorial significance, however, was Mozart's Masonic funeral music, given in the name of Dr. S. Weir Mitchell as our own orchestra played the Beethoven Funeral March at a recent performance. The music is scarcely in the characteristic vein of the composer, and the interpretation, though polished, urbane and lucidly correct, did not thrill the pulse of the listener with the sense of communicative emotion. It was a graceful tribute, but it seemed formal and impersonal. The Chopin Funeral March, or even that from Grieg's Peer Gynt Suite, might have been a more felicitous selection, though a more obvious choice, of course.

INSPIRED DELIVERY OF SYMPHONY.

The dramatic intensity absent from this elegiac prelude was found in abundant measure in the inspired and inspiring delivery of the symphony. The exquisite arabesque of woodwind and violins, the splendid choral unanimity of the string choirs, the firm rejoinder of horns to valorous trumpets made the mettlesome setting-forth of the first movement an episode to remember; the fluent and free "canzona" of the oboe, with the beautiful sequel as 'cellos, violas and violins entered upon their melodic inheritance distinguished the second movement; the climax of technical cunning was reached in the Scherzo, where the players (all but one of the 'cellos' laid aside their bows and plucked the strings in the "pizzicato ostinato" with phenomenal fleetness and deftness and a tone entirely unblurred by the clicking of the fingernail in the percussion, as is the unhappy trait of the run of amateurs.

A plenitude of tone and dynamic energy vitalized the last movement.

The audience was charmed with the soloist, Elisabeth van Endert, a lyric soprano well known to the concert stage in Germany, but now heard on her first tour in our country with the Boston players. She sang very difficult songs in a way that made them seem easy—a sure sign of effectual genius in musical art. The appeal of a real and radiant womanhood is through all and in all that she sings. There is personality (very much more than mere platform manner and "stage presence") behind the voice. The direct appeal of the spontaneous, unaffected and seemingly effortless interpretation of the five delectable songs she chose made a complete conquest of Madame van Endert's audience.

Very rarely indeed has any singer established herself so firm'- and so speedily in popular favor. Her voice is not one of the greatest. But her use of it is eminently praiseworthy. Many a singer with a far more brilliant vocal endowment does not reach half so significant a result. The orcchestral support was consummate.

FIVE MORCEAUX CAPTIVATING.

The five morceaux by Ravel were captivating—the somnolant "Pavane of the Sleeping Beauty" was a picture of Edmond Dulac set to languorous poppy-waving imagery in music; in "Hop o' My Thumb," the bird-notes of Concertmeister Witek's E string told the tragic story of the devoured bread-crumb trail. In the third portion, "Laideronnette," there was a merry Oriental joggling of harp and flute, discursive aboe and klopping xylophone. The "Conversation of Beauty and the Beast" followed, with a fearsome growling and roaring among bassoons and double basses, as of the zoo at feeding time; and the coda was the enchanted amosphere of "The Fairy Garden."

It is a legitimate question whether there was quite substance enough to the whole argument to warrant its inclusion in a symphony program meant for adult fare; but it can do no real harm to children of a larger growth to be reminded now and then of the nursery days. A picturesque finale in keeping with the curiously heterogeneous character of the program was the "Barber of Bagdad" overture of Cornelis.

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1884

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It opens with an apostrophe to the brook. He was living in a country neighborhood when he was working at it. Strauss and other writers to today would probably send the brook splashing down over the rocks of the drums and bells. Beethoven caught the spirit of the brook, the spirit of out-of-doors. And Dr. Muck caught it last night and interpreted Beethoven's message magnificiently.

Then, in another movement, there is a jolly gathering of peasants at a wayside inn. They are dancing, but their dance is overtaken by a thunderstorm. The storm passes. The shepherd pipes his flute, the nightingale sings, so do the cuckoo and the quail. There is general rejoicing that the tempest has passed. It all ends in the boundless joy of life—eternal and sublime.

Dr. Muck, throughout this reading, as is his custom, stood quietly at the desk and barely indicated the time to his men. The had done their work at rehearsal and there was no reason for spectacular display that so many of the frantic gentlemen of the baton consider necessary. He told his men something with his brain that could not be pointed out to the mwith a stick of mahogany.

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Es 884

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From TIMES
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Date FEB 20 1914

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Brahms's fourth symphony is spoken of as "academic." It is not academic when it is played as it was last evening; in other words, when it is really played in this composer's spirit. Dr. Muck and the orchestra were very much in the vein. With what magnificent vehemence, passion, and splendor of utterance the performance was filled; with what tenderness in the andante; with what boisterous gayety and overwhelming spirit in the "Allegro Giocoso" that is a scherzo in its essence; with what a superbly fiery sweep in the final passacaglia! The orchestra rarely has played with a more beautiful euphony in every gradation of dynamics. The performance deeply impressed the audience, and Dr. Muck made the players rise to share with him the applause that was so enthusiastically bestowed.

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FEB 20 1914

BOSTON SYMPHONY PLAYS

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384

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Newspaper Cutting Bureau in the World

STAATSZEITUNG
New York City.
FEB 2

Berichtigung.

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1884

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FEB 15 1914

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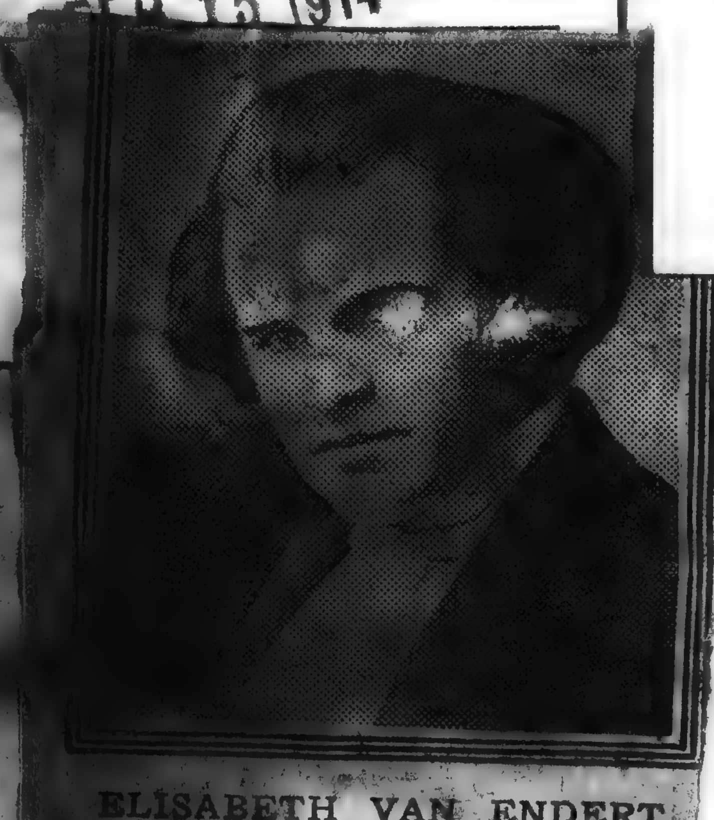

ELISABETH VAN ENDERT
With Boston Symphony Orchestra

WILHELM BACHAUS
With Philadelphia Orchestra

The Boston Symphony

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Hugo Wolf.....................“Verborgenheit”
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Ravel.....................Suite, “Mother Goose”
SONGS WITH ORCHESTRA
Humperdinck.......“Es Schaukeln Die Winde”
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Cornelius....Overture, “The Barber of Bagdad”

From TRIBUNE

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From TIMES
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Date FEB 14 1914

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From EVENING SUN
Address: New York
Date FEB 17 1914

Est 1884

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Newspaper Cutting Bureau

From HERALD BROOKLYN EDI
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Date FEB 15

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Newspaper Cutting Bureau in the World

From HERALD
Address: New York City.
Date FEB 15 1914

Establish

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BOSTON SYMPHONY ORCHESTRA,
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Newspaper Cutting Bureau in the World

From WORLD
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Date FEB 20 1914

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New Soprano Is on the Programme, Which Includes Brahms's Fourth Symphony.

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Equally satisfactory accomplishment ensued in the presentation of the less exacting work, "Ma Mere l'Oye" (Mother Goose), consisting of five descriptive bits by Maurice Ravel, first given here by the New York Symphony Orchestra.

The charm of these brief pieces, which hold an intimate musical relationship to one another, consists principally in their fanciful qualities and the successful employment of dissonance eminently appropriate.

A soloist was presented in Elisabeth von Endert, a German lyric soprano brought here from Europe by the Boston orchestra. The newcomer sang a group of songs by Strauss and Wolf with assurance and commendable skill. Mme. von Endert's reception, however, seemed heartier than her abilities warranted. The overture to Cornelius's "Barber of Bagdad" closed the concert.

From SUN
Address: New York City.
Date FEB 20 1914

Estal 4

THE BOSTON ORCHESTRA.

Elisabeth van Endert Comes From Berlin to Sing Songs.

The fourth evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme contained three orchestral numbers, namely, the fourth symphony of Brahms, Maurice Ravel's "Mother Goose" sketches and the overture to Cornelius's "Barber of Bagdad." After the first and second of these Elisabeth van Endert, a soprano of the Royal Opera of Berlin, sang songs with orchestra. The composers whom she essayed to interpret were Wolf, Strauss, Humperdinck and D'Albert.

It is always natural to wonder just what calls certain musical personages across the western ocean, especially when the weather is so forbidding as it has been this winter. If Mme. van Endert were in need of an engagement at the Metropolitan she could doubtless get it without undertaking such an expensive audition. If she is an Alexandria, seeking new worlds to conquer, she might have been better advised to experiment first on a smaller one than the United States.

Not that Mme. van Endert did not dispose gifts of value. She proved to be right good to look at, and that is something of which not every concert singer can boast. Also she revealed a voice of beautiful quality and sympathetic character. Moreover she showed interpretative purpose not to be ignored. But her method of singing is not that to which the connoisseurs of this town give unqualified approval. A little too much unsteadiness in moderate passages, too much forcing and hardness of quality in fortes, too much tendency to wander from the pitch in these moments of forcing and a spasmodic attack in many places marred her delivery. However, she sang so loudly that she excited those hearers, always at concerts, who like everything very strong.

The star of the evening for those more fond of polished art was the orchestra. The performance of the Brahms symphony published once more all those splendid traits of skill and musicianship which make the Boston players dear to this public. It was a brilliant, emotional and beautifully balanced presentation of the noble symphony. The audience was moved by it and the applause was significant.

The Ravel pieces were delightfully done. These five little musical delineations of such things as the conversations of Beauty and the Beast are exquisitely made, impressionistic in parts, realistic in others, modern in melodic and tonal features, but thoroughly musical and alive with dainty fancy. Dr. Muck conducted them con amore and they were admirably

Overture to Cornelius's

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FEB 15 1914

blished:

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With Boston Symphony Orchestra

WILHELM BACHAUS
With Philadelphia Orchestra.

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Es 1884

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Esta 884

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Newspaper Cutting Bureau in the World

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* * *

From SUN
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Overture to Cornelius's

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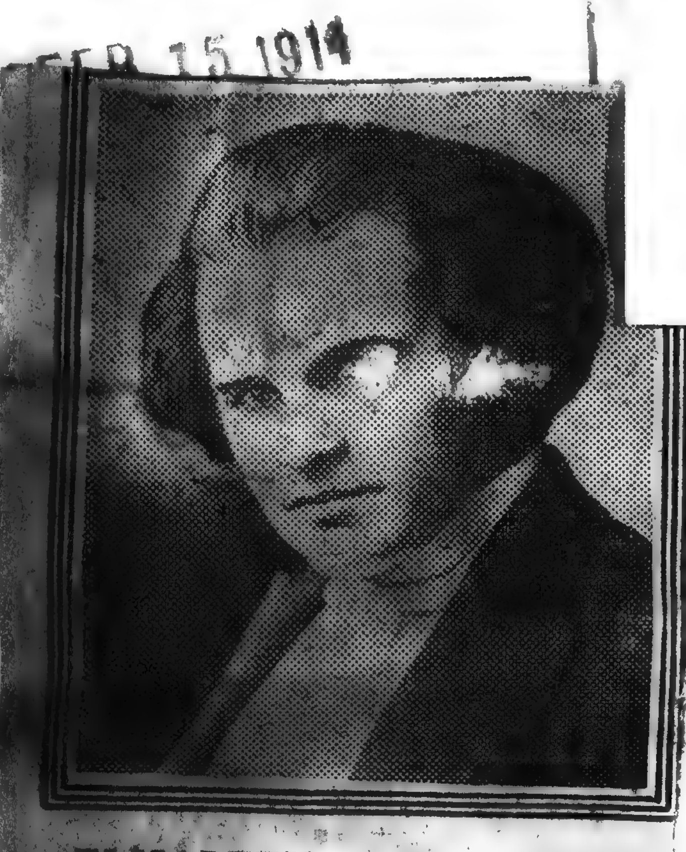

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WILHELM BACHAUS
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SONGS WITH ORCHESTRA

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Musical Notes

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TIMES FEB 14 1914
Brooklyn, N. Y.

...884

Mme. Elisabeth Van Endert, soprano, will be the soloist at the next concert by the Boston Symphony Orchestra in the Academy of Music Friday evening, February 20. Mme. Van Endert, who is the principal lyric soprano of the Royal Opera, Berlin, and the German Opera of Charlottenburg, has the reputation of being one of the most beautiful women on the Continental stage. She is coming to America for the first time for a brief tour during which she will sing with various orchestras and with the Boston Symphony Orchestra in a series of its concerts She also will be heard in recital. On Monday evening, February 16, the initial concert of the six Brooklyn concerts in the Beethoven Festival Series by the New York Symphony Orchestra will be given in the Academy of Music. Mme. Julia Culp, the noted lieder singer, will be the soloist.

From EVENING SUN
Address: New York
Date

Est... 84

Boston Sends a New Star.

When the Boston Symphony pays its fourth visit to New York this week Elisabeth van Endert, an opera soprano of Berlin and Charlottenburg, will make her debut on Thursday evening in songs of Wolf, Strauss, Humperdinck and D'Albert. The programme includes Brahms's Fourth symphony, Ravel's "Mother Goose'.' and Cornelius's overture to "The Barber of Bagdad." The Saturday matinee, without a soloist, has Beethoven's Fifth symphony, Strauss's "Death and Transfiguration" and Liszt's "Hungaria."

There will be no concert of the Philharmonic at Carnegie Hall this week. The orchestra, after playing in Brooklyn on Sunday with Carreno, is now engaged in a tour to Northampton, Elmira, Syracuse, Rochester, Jamsetown and Poughkeepsie with Mischa Elman.

Newspaper Cutting Bu...

From HERALD BROOKLYN ED...
Address: New York City.
Date FEB 15 1914

..., 1884

THE fourth concert of the Boston Symphony Orchestra, in the Academy of Music next Friday evening, will bring to Brooklyn one of the most brilliant of the younger singers of Germany, Elisabeth von Endert, who is making her first appearance in America. Mme. von Endert has been singing in public for six years, in which time she has been a member of the Royal Opera, Dresden; the Royal Opera, Berlin, and now she is the principal lyric soprano of the new Deutsches Operhaus, Charlottenburg. The reputation which preceded her coming was most flattering and much is expected of her.

The symphony will be the magnificent work of Cesar Franck in D minor, with which Dr. Muck has had such great success this year, and the programme includes what many consider the greatest of Richard Strauss' tone poems, "Death and Transfiguration." The programme in full is as follows:—Cesar Franck's "Symphony in D minor;" songs with orchestra, "Verborgenheit," by Wolf; "Wiegenlied," by Strauss; "Cecilie," by Strauss, and "Death and Transfiguration," by Richard Strauss; songs with orchestra, "Es schaukeln die Winde," by Humperdinck; "Venushymne," by d'Albert, and overture, "The Sold Bride," by Smetana.

The First ...
Newspaper Cutting Bureau in the World

From AMERICAN BROOKLYN EDIT
Address: New York City.
Date FEB 15 1914

Estab... 884

NotedGermanSingers to Make Debut Here

Elizabeth Van Endert to Appear with Boston Symphony This Week.

The fourth concert of the Boston Symphony Orchestra in the Academy of Music on Friday evening will bring to Brooklyn one of the most brilliant of the younger singers of Germany, Elizabeth van Endert, who is making her first appearances in America in a series of concerts with the Boston Symphony Orchestra. Mme. Van Endert has been singing in public for six years, in which time she has been a member of the Royal Opera, Dresden; the Royal Opera, Berlin, and now she is the principal lyric soprano of the new Deutsches Operahaus, Charlottenburg.

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... Complete
Newspaper Cutting Bureau in the World

From WORLD
Address: New York City.
Date FEB 20 1914

BOSTON SYMPHONY MEN GIVE FOURTH CONCERT

New Soprano Is on the Program Which Includes Brahms's Fou... Symphony.

Last night's traffic jam in the streets near Carnegie Hall was such that Karl Muck delayed the start of the four... evening Boston Symphony Orchestra concert fifteen minutes beyond the scheduled hour.

The many persons who disregarded unpleasant weather conditions were rewarded, for the orchestra gave a finished and virile performance of Brahms's E minor symphony No. 4, and was compelled by the audience to share with Dr. Muck the applause bestowed.

Equally satisfactory accomplishment ensued in the presentation of the less exacting work, "Ma Mere l'Oye" (Mother Goose), consisting of five descriptive hits by Maurice Ravel, first given here by the New York Symphony Orchestra.

The charm of these brief pieces, which hold an intimate musical relationship to one another, consists principally in their fanciful qualities and the successful employment of dissonance eminently appropriate.

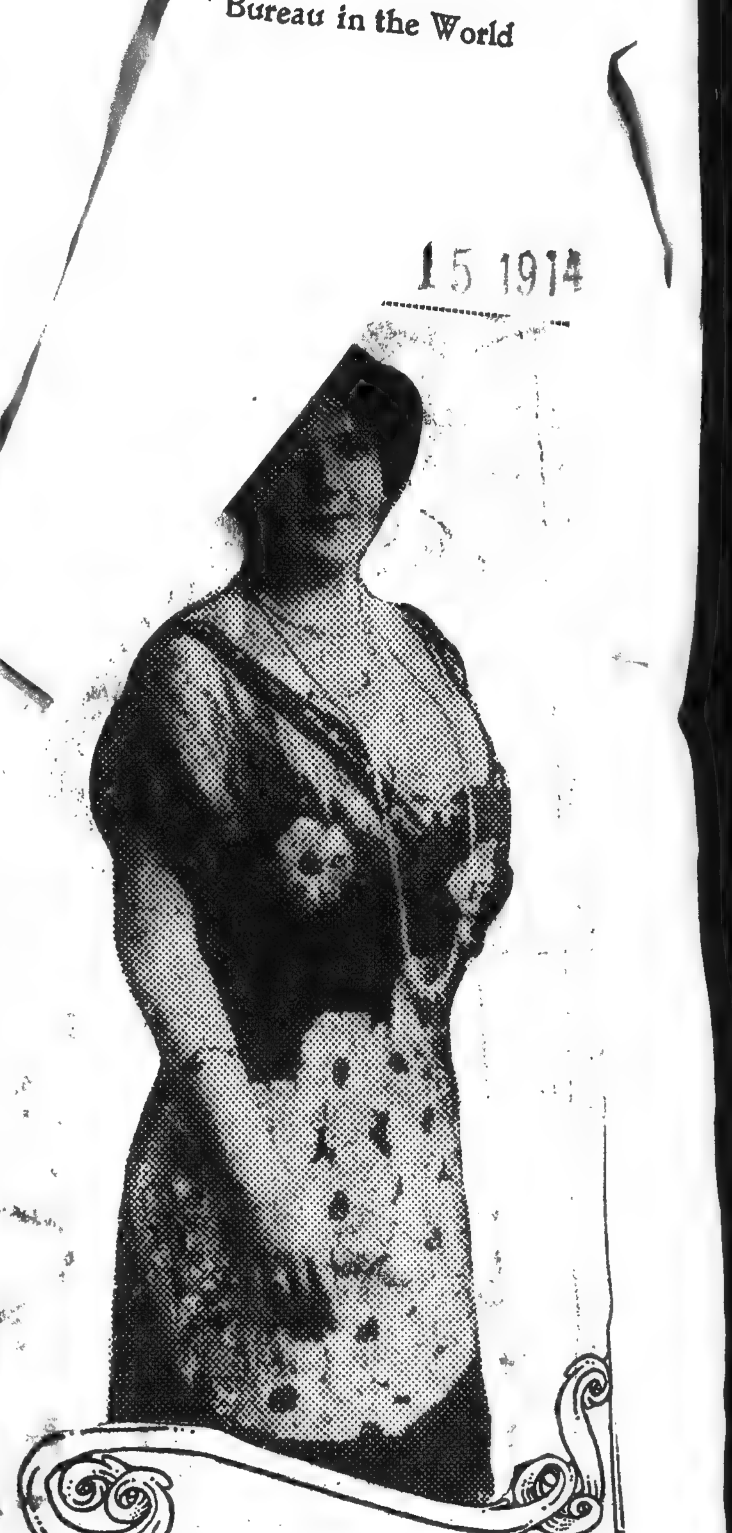
A soloist was presented in Elisabeth von Endert, a German lyric soprano brought here from Europe by the Boston orchestra. The newcomer sang a group of songs by Strauss and Wolf with assurance and commendable skill. Mme. von Endert's reception, however, seemed heartier than her abilities warranted. The overture to Cornelius's "Barber of Bagdad" closed the concert.

[121]

Overture to Cornelius's

Bureau in the World

15 1914



MISS ELISABETH VAN ENDERT, SOLOIST
BOSTON SYMPHONY ORCHESTRA,
CARNEGIE HALL

The fourth pair of concerts of the Boston Symphony Orchestra in Carnegie Hall will be given on next Thursday evening and Saturday afternoon.

Mme. Elisabeth Van Endert, soprano, of the Berlin Opera, will appear at the Thursday concert for the first time in New York, singing a group of songs from Hugo Wolf, Richard Strauss, Engelbert Humperdinck and d'Albert. The orchestral numbers will be Brahm's Symphony No. 4, Ravel's "Mother Goose" suite and Cornelius' overture to "The Barber of Bagdad." Saturday's programme will include Beethoven's fifth symphony, Richard Strauss' tone poem "Death and Transfiguration" and the Liszt symphonic poem "Hungaria."

* * *

From SUN
Address: New York City.
Date FEB 20 1914

Estal...

THE BOSTON ORCHESTRA.

Elisabeth van Endert Comes From Berlin to Sing Songs.

The fourth evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme contained three orchestral numbers, namely, the fourth symphony of Brahms, Maurice Ravel's "Mother Goose" sketches and the overture to Cornelius's "Barber of Bagdad." After the first and second of these Elisabeth van Endert, a soprano of the Royal Opera of Berlin, sang songs with orchestra. The composers whom she essayed to interpret were Wolf, Strauss, Humperdinck and D'Albert.

It is always natural to wonder just what calls certain musical personages across the western ocean, especially when the weather is so forbidding as it has been this winter. If Mme. van Endert were in need of an engagement at the Metropolitan she could doubtless get it without undertaking such an expensive audition. If she is an Alexandria, seeking new worlds to conquer, she might have been better advised to experiment first on a smaller one than the United States.

Not that Mme. van Endert did not disclose gifts of value. She proved to be right good to look at, and that is something of which not every concert singer can boast. Also she revealed a voice of beautiful quality and sympathetic character. Moreover she showed interpretative purpose not to be ignored. But her method of singing is not that to which the connoisseurs of this town give unqualified approval. A little too much unsteadiness in moderate passages, too much forcing and hardness of quality in fortes, too much tendency to wander from the pitch in these moments of forcing and a spasmodic attack in many places marred her delivery. However, she sang so loudly that she excited those hearers, always at concerts, who like everything very strong.

The star of the evening for those more fond of polished art was the orchestra. The performance of the Brahms symphony published once more all those splendid traits of skill and musicianship which make the Boston players dear to this public. It was a brilliant, emotional and beautifully balanced presentation of the noble symphony. The audience was moved by it and the applause was significant.

The Ravel pieces were delightfully done. These five little musical delineations of such things as the conversations of Beauty and the Beast are exquisitely made, impressionistic in parts, realistic in others, modern in melodic and tonal features, but thoroughly musical and alive with dainty fancy. Dr. Muck conducted them con amore and they went admirably. The conversations perhaps was the

From **TIMES**
Address: New York City
Date 5 1914

k, 1884

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall Thursday evening and Saturday afternoon. Elisabeth van Endert, lyric soprano of the Royal Opera, Berlin, and the Deutsches Opernhaus, Charlottenburg, will make her New York début at the Thursday evening concert. There will be no soloist Saturday afternoon. The programmes are as follows:

THURSDAY EVENING.

Symphony in E minor, No. 4........Brahms
Songs with orchestra—
"Verborgenheit"..............Hugo Wolf
"Wiegenlied"............Richard Strauss
"Caecilie"...............Richard Strauss
"Mother Goose" Suite................Ravel
Songs with orchestra—
"Es schaukeln die Winde"..Humperdinck
"Venashymne"..................D'Albert
Overture to "The Barber of Bagdad"... Cornelius

SATURDAY AFTERNOON.

Symphony in C minor, No. 5.......Beethoven
"Death and Transfiguration" Richard Strauss
Symphonic Poem, "Hungeria"........Liszt

Albert Cornfeld, violinist, will give his first recital at Aeolian Hall on Saturday evening. His programme includes, besides other numbers, Grieg's sonata in C minor, Vieuxtemps's concerto in E, and Paganini's "Moses Fantaisie" on the G string. Ellis Clark Hammann will be the accompanist.

ELISABETH VAN
Soloist w. Boston Symphony

From **AMERICAN**
Address: New York City.
Date FEB 20 1914

ork, 1884

SYMPHONY CONCERT

THE programme of the Boston Symphony's fourth evening concert, which took place last night at Carnegie Hall, was one of unusual variety and interest. It contained a most dignified symphony; romantic songs by Hugo Wolf and Richard Strauss; a set of children's piano pieces enlarged for orchestra; a modern setting to a medieval "hymn to Venus," and the overture to an almost forgotten opera.

The symphony was Brahms's fourth in E minor, completed only a short time before his death.

The First Established
Newspaper Cutting Bureau in the World

From **SUN**
Address: New York City.
FEB 15 1914
Date

k, 1884

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall next Thursday evening, February 19, at 8:15, and Saturday afternoon, February 21, at 2:30. Elizabeth van Endert, lyric soprano of the Royal Opera, Berlin, and the Deutsches Opernhaus, Charlottenburg, will make her New York debut at the Thursday evening concert. There will be no soloist Saturday afternoon. The programmes are as follows:

THURSDAY EVENING.

Brahms....Symphony in E Minor, No. 4
Songs with orchestra:
Hugo Wolf..............Verborgenheit
Richard Strauss ....Wiegenlied
Richard Strauss ....Caecilie
Ravel.............Mother Goose Suite
Songs with orchestra:
Humperdinck ..Es schaukeln die Winde
D'Albert ....Venushymne
Cornelius..Overture to "The Barber of Seville."

SATURDAY AFTERNOON

Beethoven...Symphony in C Minor, No. 5
Richard Strauss..Tone Poem, "Death and Transfiguration."
Symphonic Poem, "Hungaria."

Elizabeth van Eudert, soloist with Boston Orchestra Thursday evening.

From Press
Address: New York City.
Date FEB 20 1914
Established:

NEW PRIMA DONNA NERVOUS IN DEBUT

Mme. Van Endert Striking Stage Figure, but Voice Shows Faults.

In Elisabeth van Endert, who made her first appearance in New York last night, the Boston Symphony Orchestra, Dr. Karl Muck conductor, introduced to local concertgoers a German prima donna who deserves recognition among the handsome women of the lyric stage.

After hearing her sing Hugo Wolf's "Verborgenheit," Strauss's "Wiegenlied" and "Caecilie," Humperdinck's "Es Schaukeln die Winde" and d'Albert's "Medieval Hymn to Venus"—all with orchestral accompaniment—some persons may have wondered, to be sure, whether the soprano's vocal charms were as remarkable as one would expect to find in an artist who had come all the way across the Atlantic for an engagement of only three weeks. Certainly Mme. van Endert's voice is not wonderful and her method of using it by no means perfect.

It cannot be denied, however, that Mme. Van Endert made a distinctly agreeable impression on many of her auditors, who expressed their approval in emphatic terms, particularly after the first of the Strauss songs, and it is only fair to say that the unsteadiness of her tones, her uncertain rhythm and the faults in her phrasing may have been due to nervousness. It is something of an ordeal, after all, to face a New York audience for the first time.

Decidedly the most enjoyable offering of the evening was Brahms's Symphony in E minor, which came first on the programme. Played superbly by the orchestra, under Dr. Muck, who conducted with unusual fervor and enthusiasm, this work must have bene a revelation to more than a few listeners, who had misgivings at the thought of hearing the great German composer's least popular symphonic composition.

Walter Damrosch and his Symphony Society, who, strangely enough, are to play the same work on next Sunday afternoon, have no small task before them if they wish to approach the standard of technical perfection and

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From **STAATSZEITUNG**
Address: New York City.
Date FEB 20

Boſtoner Symphonie-Konzert.

Die Darbietung von Brahms' Vierter Symphonie ſeitens der Boſtoner als Eröffnungsnummer ihres geſtrigen Abend-Konzerts in Carnegie Hall rechne ich mir zu den höchſten Symphonie-Genüſſen. Ich kann ſagen, daß ich mich einer hinreißenderen Durchführung dieſes Werkes als die geſtrige Dr. Muck's und ſeiner Mannen nicht entſinnen kann. Namentlich das mit faſt geſpenſtiſchem Humor geſpielte „Allegro Giocoſo" und das in fabelhaften Farben wiedergegebene Finale mit den ungemein virtuos gebrachten Variationen, in denen namentlich das Blech „Wunder" vollführte, werden mir unvergeßlich ſein. Leider geſtattet die lange überſchrittene Mitternachtsſtunde ein eingehenderes Eingehen auf dieſe Meiſterleiſtung nicht. Das Publikum überquoll vor Bewunderung, und der Beifall wurde zur Ovation für den Dirigenten und das Orcheſter.

Die zarteſten Paſtellfarben verlieh Muck den fünf niedlichen Klangſpielereien der Ravel'ſchen Suite „Ma Mère l'Oye" („Mother Gooſe"). Er verdeckte die Kargheit der muſikaliſchen Subſtanz, milderte die gewagten Diſſonanzen und hob den grotesken Humor voll. Auch die Ouverture zu Cornelius' „Barbier von Bagdad" wurde fein und virtuos geſpielt.

In der Soliſtin der Veranſtaltung machten wir die Bekanntſchaft der Berliner Hofopernſängerin Frau Eliſabeth van Endert, die ſich mit 5 Liedergaben mit Orcheſterbegleitung einſtellte, Wolf's „Verborgenheit", „Wiegenlied" und „Caecilie" von Strauß, „Es ſchaukeln die Wellen" („Wiegenlied") von Humperdinck und der „Venushymne" aus der d'Albert'ſchen Oper „Die Königin von Cypern".

Dieſe Aufgabe war gerade keine gute Gelegenheit, das Weſen einer Künſtlerſchaft zu ergründen, und das war geſtern umſo ſchwerer, als die Dame ſichtlich und hörbar im Banne einer ſtarken Nervoſität ſtand, die wohl auf die Aufregungen des Debuts zurückzuführen war. Im Verlauf der Leiſtungen ſteigte ſich das ſympathiſche Organ der Künſtlerin, aus dem ich einen deutlichen Mezzoſopran-Charakter herauszuhören glaubte, die Höhe aber blieb etwas unſicher und etwas gläſig. Die volle Orcheſterbegleitung, ſo delikate Muſik ſie auch geſtaltete, zwang die Künſtlerin zu einem gewiſſen Al fresko der Darbietung, ſo daß ihre Qualitäten im Liedergeſang nicht voll zu ergründen waren.

Mir ſchien ein etwas opernhafter Zug darin unverkennbar, und im Minenſpiel trat eine gewiſſe Manirirtheit zu Tage, die ſich zum Beiſpiel in der gewiß ernſt gemeinten „Caecilie" in einem ſüßen Lächeln äußerte. Auch der Rhythmus der Dame erſchien mir nicht gerade unverrückbar. Dies meine Eindrücke, die ſich erſt nach einer weiteren künſtleriſchen Bekanntſchaft unter günſtigeren Umſtänden zu einem feſtgeformten Urtheil verdichten könnten. Dem Publikum gefiel Frau van Endert unzweifelhaft, denn der ihr zugedachte Beifall klang voll und warm. H.

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k, 1884

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Overture to "The Barber of Bagdad"...
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SATURDAY AFTERNOON.

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"Death and Transfiguration"
Richard Strauss
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SATURDAY AFTERNOON

Beethoven...Symphony in C Minor, No. 5
Richard Strauss..Tone Poem, "Death and Transfiguration."
Symphonic Poem, "Hungaria."

From STAATSZEITUNG
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Date FEB

1884

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ELISABETH VAN ENDERT
Soloist ~ Boston Symphony Orchestra, Carn
Hall

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the World

From AMERICAN
Address: New York City.
Date FEB 20 1914

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DONNA
IN DEBUT

an Endert Striking Stage Figure, but Voice Shows Faults.

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The First
Newsp

...n the World

From EVENING JOURNAL
Address: New York City.
Date FEB 20 1914

Established:

NEW SOPRANO WITH BOSTON ORCHESTRA

At each successive visit of Dr. Karl Muck and the Boston Symphony Orchestra to New York, the reviewer of musical happenings is tempted and sometimes he succumbs. The temptation is the always irresistible lure of repetition; and repetition is sameness and monotony is dullness, and dullness, in these days, is the unpardonable sin of print. But let us succumb once more and revel in reptition. Those who heard the Boston Orchestra at Carnegie Hall last evening will sympathize with the tempted, and those who did not must be forbearing. The repetition consists in the acknowledgment that the playing of this band gladdens the ears of the discriminating lover of music, makes his heartbeats quicken with a surging joy and drives the blood likewise to his brain at the stimulation of the keenest intellectual pleasure.

Let us also succumb to frankness, as well as to repetition. Why this paean of thankfulness over the two monthly concerts of the Boston Orchestra? Merely the natural ebullition of joyousness on the part of those who are athirst and slake their needs within the wellspring of this oasis. For New York has several orchestras and yet has not one. New York has orchestral music poured down its throat in torrential quantities but it all tastes of the bitter salt of Dead Sea ineptitude, leaving those who quaff it more thirsty than before.

New York has had more or less frequent opportunities of hearing the E minor symphony of Brahms, but these opportunities have been to the greater confusion of the Brahmins and the greater glory of the persistently stubborn "lesser breeds without the law." This Fourth Symphony of the hierophant of lambent quietude that shed its untroubled brilliance upon the city on the Wien, has always seemed a veil of many vapors. But a few expositions of this symphony such as that vouchsafed by Dr. Muck and his men last night would dissip shrouding doubts and questioni

The symphony was revealed crystalline clarity that beat vibrant flood of enlightenmen the auricles of the emotions minor symphony no longer h away undisputed. A riper pu profounder art, a vaster seemed to be bodied forth. He the stir and the doubt, the ex and the brooding spirit of a life, sung by one who knew he sang. Dr. Muck and h achieved a veritably memorabl and memorable things are few

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"ROMEIKE" NEW YORK
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Newspaper Cutting Bureau in the World
From EVENING NEWS
Address: Baltimore, Md.
Date FEB 12 1914

Established: 1884

COUSINS TO APPEAR AT CONCERT TUESDAY

Misses Baugher Will Sing At Lehmann's With Philadelphia Quartet.

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The Misses Baugher are original members of the Philadelphia Quartet and their work at its concerts has been highly spoken of both in New York and Philadelphia. Miss Edna Baugher has appeared as soloist with the Philadelphia Orchestra and is engaged for the soprano parts in the rendition of Mendelssohn's "Elijah" that will be given in Philadelphia on March 19.

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The tenor of the Quartet is Nicolas Douty, a singer of established reputation throughout the country, while the barytone parts are being temporarily sung by Henry Hotz, who is taking the place of George Russell Straun.

The principal feature of the vocal program of the concert will be Liza Lehmann's "In a Persian Garden."

...RESS
Philadelphia, Pa.
...17 1914

Established: 1884

...ON SYMPHONY ...NGS NOVELTIES

...cert Opens with Mozart ...c in Memory of Dr. S. Weir Mitchell.

PROGRAM.

Mozart..........Masonic Funeral Music
In Memoriam, Silas Weir Mitchell
Tschaikowsky..Symphony No. 4, F minor, Op. 36
- I. Andante Sostenuto; moderato con anima in movimento di valse.
- II. Andantino in modo di canzona.
- III. Scherzo; Pizzicato ostinato: Allegro.
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Ma Mere l'Oye ("Mother Goose"). V. Pieces Enfantines
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Soloist............Elisabeth van Endert
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From EVENING SUN
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The First
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in the World

From EVENING JOURNAL
Address: New York City.
Date FEB 20 1914

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NEW SOPRANO WITH BOSTON ORCHESTRA

At each successive visit of Dr. Karl Muck and the Boston Symphony Orchestra to New York, the reviewer of musical happenings is tempted and sometimes he succumbs. The temptation is the always irresistible lure of repetition; and repetition is sameness and monotony is dullness, and dullness, in these days, is the unpardonable sin of print. But let us succumb once more and revel in reptition. Those who heard the Boston Orchestra at Carnegie Hall last evening will sympathize with the tempted, and those who did not must be forbearing. The repetition consists in the acknowledgment that the playing of this band gladdens the ears of the discriminating lover of music, makes his heartbeats quicken with a surging joy and drives the blood likewise to his brain at the stimulation of the keenest intellectual pleasure.

Let us also succumb to frankness, as well as to repetition. Why this paean of thankfulness over the two monthly concerts of the Boston Orchestra? Merely the natural ebullition of joyousness on the part of those who are athirst and slake their needs within the wellspring of this oasis. For New York has several orchestras and yet has not one. New York has orchestral music poured down its throat in torrential quantities but it all tastes of the bitter salt of Dead Sea ineptitude, leaving those who quaff it more thirsty than before.

New York has had more or less frequent opportunities of hearing the E minor symphony of Brahms, but these opportunities have been to the greater confusion of the Brahmins and the greater glory of the persistently stubborn "lesser breeds without the law." This Fourth Symphony of the hierophant of lambent quietude that shed its untroubled brilliance upon the city on the Wien, has always seemed a veil of many vapors. But a few expositions of this symphony such as that vouchsafed by Dr. Muck and his men last night would dissipate all shrouding doubts and questioning.

The symphony was revealed with a crystalline clarity that beat like a vibrant flood of enlightenment upon the auricles of the emotions. The C minor symphony no longer held its sway undisputed. A riper purpose, a profounder art, a vaster message, seemed to be bodied forth. Here were the stir and the doubt, the exaltation and the brooding spirit of a song of life, sung by one who knew whereof he sang. Dr. Muck and his men achieved a veritably memorable thing, and memorable things are few indeed.

There were other matters of comparatively minor import. One of these was the first appearance here of a new singer, Mme. Elizabeth van Endert, who has been identified with the opera at Dresden and the Kaiser's opera at Berlin. She sang four songs with orchestral accompaniment by Wolf, Strauss and Humperdinck, and the "Hymn to Venus," from Rudolf Lothar's "The Queen of Cyprus," in the setting by Eugen d'Albert.

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EVENING SUN
New York City
FEB 20 19

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Newspaper Cutting B
From EVENI
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From PRESS
Address: Philadelphia, Pa.
Dat 17 1914
1884

BOSTON SYMPHONY BRINGS NOVELTIES

The Concert Opens with Mozart Music in Memory of Dr. S. Weir Mitchell.

PROGRAM.

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In Memoriam, Silas Weir Mitchell
Tschaikowsky..Symphony No. 4, F minor, Op. 36
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II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.
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Strauss.....“Wiegenlied” (Cradle Song)
Strauss....................“Caecilie”
Ravel:
Ma Mere l'Oye ("Mother Goose"), V. Pieces Enfantines
First time in Philadelphia
I. Pavane de la Belle au Bois Dormant (Pavane of the Sleeping Beauty).
II. Petit Poucet (Hop o' my Thumb).
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Cornelius:
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Soloist..............Elisabeth van Endert
Conductor.........**Dr. Karl Muck**

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From PRESS
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The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall on next Thursday evening, February 19, at 8.15, and on Saturday afternoon, February 21, at 2.30. Elisabeth Van Endert, lyric soprano of the Royal Opera, Berlin, and the Deutsches Opernhaus, Charlottenburg, will make her New York debut at the Thursday evening concert. There will be no soloist on Saturday afternoon.

rk, 1884

ELISABETH VAN ENDERT · PRINCIPAL LYRIC SOPRANO OF THE ROYAL OPERA HOUSE, BERLIN, WHO WILL BE SOLOIST AT THE BOSTON SYMPHONY CONCERT ON NEXT THURSDAY EVENING IN CARNEGIE HALL

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NORTH AMERICAN
Address: Philadelphia, Pa.
Date B 17 1914

BOSTON ORCHESTRA IS HEARD IN THE ACADEMY

'Masonic Funeral March' Played at Openng in Honor of Dr. S. Weir Mitchell

MME. VAN ENDERT SINGS

SANG AT SYMPHONY CONCERT

Elisabeth Van Endert, a new German artist, was the scloist of the Boston Symphony's program at the Academy last night.

At the Academy of Music last evening Doctor Muck, with his Boston Symphony Orchestra, presented a variant program, with Mozart's grandiose and stately "Masonic Funeral March," in memory of Dr. S. Weir Mitchell, as the opening number. Then followed an impassioned allegretto con fusco rendering of Tschaikowsky's fourth symphony, with its haunting melodies and orchestral tours de force.

The experts from Boston play the famous pizzicato third movement as probably no other band of musicians in the world can play it—fast, faster, and still faster, outrunning all aural capacity to distinguish the composer's original intent. Peter Cornelius' rewritten "Barber of Bagdad" overture, an inconsequential composition, was the closing number.

Interspersed were some songs by Richard Strauss, Hugo Wolf and Eugen O'Albert, and a kindergarten essay in Gallic musical modernism—Joseph Ravel's orchestral setting of five "Mother Goose" pieces—originally written as four-hand piano pieces for children. They are for children yet, though the skirts be lengthened and the blouses extended to swallow-tails.

In the third number, "Larderonette," and the fifth, "Fairy Garden," there were evidences of pleasing melodic invention; but for the most part mere extravagances in orchestration, with imitations suggestive of "Chanticler," constituted the sum of the composer's petty message. In its performance Doctor Muck pleasantly wasted the time of his audience.

German songs must be sung—there is a high-browed crowd insistent thereupon—so it is very well—excellent, indeed—that such a pulchritudinous personality as Elisabeth Van Endert, soprano, should sing them to such ravishing accompaniment as Doctor Muck's musicians instinctively furnish.

Mme. Van Endert is well trained in the technique of the concert stage, and employs her mellow, reedy voice with unfailing skill and solicitous regard for its mid-register inadequacy. The Humperdinck "Cradle Song" and Strauss' "Caecile" made pleasing revelation of her capabilities as a modern up-to-date lieder singer.

The inherent pathos and supreme resignation of Wolf's splendid "Verborgenheit," however, was far beyond the singer's psychical ken.

Newspaper Cutting Bureau

From POST
Address: Washington, D. C.
Date FEB 18 1914

WIN SUCCESS IN CONCERT.

Dr. Muck and Miss Van Endert, With Boston Symphony, Admirable.

The Boston Symphony Orchestra, under Dr. Karl Muck, gave its fourth concert of the season at the New National Theater yesterday afternoon, with Miss Elisabeth van Endert, soprano, as solo. Miss van Endert, though an opera singer, is making her American debut with this orchestra in a series of concerts.

The program opened with the melodious and lovely Schubert "Unfinished Symphony" in B minor, through which Dr. Muck wove the song phrases with great beauty. The development of the allegro moderato was carried up to a tragic declamation with splendid effect, and in the succeeding soft passages the cellos, then the violins, did broad justice to the true song quality of Schubert. The andante con moto was vigorously marked in tempo and stately in spirit. A melodiousness was delightfully sustained and the control of the entire orchestra in the pianissimo close was most impressive.

In the first group of songs, Verborgenbelt" (Hugo Wolf), "Wiegenlied" (Strauss), and also his dramatic "Caecilie," Miss van Endert was badly cast. Her voice is high and clear and light, but has not depth or dramatic power enough to give full value to the songs of these masters. In the second group, however, she was most happy. She interpreted the cradle song of Humperdinck, "Esschaukeln die Winde," with charm. It has the spirit of "Haensel and Gretel," and her high, clear voice was most effective in it. Her airy pianissimo in the last verse was lovely, as were her caressing, warm tones. In the d'Albert "Hymn to Venus" Miss van Endert was more dramatic. Her reading and her climaxes were excellent. The orchestral accompaniments to all of the songs were truly gems.

The Mendelssohn overture entitled "Becalmed at Sea" and "Prosperous Voyage" were two exquisite tone pictures of program music type. The hushed effect in the strings with the soft harmonies of the winds under them were sustained with a swaying, waving rhythm suggestive of a sailboat on the sea, and the joy of the second part with the coming of the breeze, the sailors' song, then the roughness, even ugliness of the getting into port with the tumultuous welcome given by the brass was descriptive and finely woven. The very few bars of soft music at the end was like a benediction at the home coming. The fullness of the orchestral work in this scenic number revealed the excellence of this great organization throughout all the parts.

The Liszt symphonic poem, No. 9, "Hungaria," which was heard for the first time in Washington, has all the national character and swing of his rhapsodies. It was handled vigorously, but it was not always interesting. Mr. Witek had an admirable solo violin passage in it, and the final crescendo was finely builded.

J. MacB.

1884

[124]

From TIMES
Address Philadelphia
Date FEB 17 1914

BOSTON ORCHESTRA PLEASES AUDIENCE

An unusually large audience heard the concert by the Boston Symphony Orchestra, at the Academy of Music, under the direction of Dr. Karl Muck. For the central feature the concert had Tschaikowsky's symphony in F minor, No. 4, containing the famous pizzicato movement.

Other numbers were Mozart's funeral music, given in honor of the late Dr. S. Weir Mitchell; a tuneful composition of the Frenchman, Ravel, called "Mother Goose" and not previously heard in this city, and Peter Cornelius' famous overture to the "Barber of Bagdad."

The assisting artist of the occasion was Mme. Elizabeth von Endert, from Berlin, who ranks as one of the principal lyric sopranos of Germany and who achieved a distinct and immediate success. She is gifted with a beautiful voice and an extremely pleasing personality and in all her selections she proved herself an artist. Her numbers included Hugo Wolf's "Verborgenheit," the "Wiegenlied" and "Caecilie" of Richard Strauss, and two unfamiliar compositions, the "Es Schaukein de Winde," by Humperdinck, and a "Hymne de Venue," by Eugen D'Albert, and in all of these she displayed an appreciative taste, an alert intelligence and a highly cultivated art.

INDOOR WILD WEST

From EVENING POST
Address: New York City
FEB 2[illegible] 1914
Date

Boston Symphony Orchestra.

Brahms's fourth symphony is not heard so often as the other three, nor does it deserve to be, as was shown once more last night at Carnegie Hall, when Dr. Muck and his splendid Boston Orchestra began their programme with it. Brahms himself doubted its value, and when his most faithful champions did not enjoy it, he said to his biographer, Kalbeck: "If people like Billroth, Hanslick, and you do not like my music, whom will it please?"

Foolish question! It pleased the Boston Symphony Orchestra's audience in Carnegie Hall, though it is a work full of senile prattle and wearisome small-talk; a work quite unworthy of the composer of the glorious second symphony. The slow movement may be excepted; it is, as Hanslick wrote (in his "Tagebuch eines Musikers"), "one of the loveliest elegies Brahms ever wrote." It is needless to say that the symphony was admirably played, although the brasses in the last movement seemed somewhat strident.

The loyalty of the audience was also shown last night in the applause bestowed on Elisabeth Van Endert for her singing of songs by Wolf, Strauss, Humperdinck, and D'Albert; singing of a kind that is not usually so much admired in this city as singing which is always agreeable and in tune.

The remaining numbers on the programme were Carnelius's "Barber of Bagdad" overture, at the end, and, between the song-groups, Ravel's quaint five "Mother Goose" pieces, entitled "Ma Mère l'Oye, Pièces Enfantines." They were played last season by Walter Damrosch and the New York Symphony Orchestra, but were worth doing again, because of the pretty sounds and picturesque noises the composer produces. The audience seemed to be particularly pleased with the bird whistle introduced in the "Hop o' My Thumb." The suite was played delightfully, in the real Parisian spirit.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

From EVENING GLOBE
Address: New York City.
Date FEB 20 1914

BOSTON SYMPHONY ORCHESTRA

It is impossible to imagine a finer performance of Brahms's Fourth Symphony than the one given by the Boston players last night. Dr. Muck's reading of the work brought out to the smallest detail the beauties of its classic perfection and the ravishing charm of the melodies.

Ravel's pleasantly tinkling suite, "Ma Mère L'Oye," and Cornelius's overture to "The Barber of Bagdad" were the other orchestral numbers. The soloist was Elisabeth van Endert. She sang the "Verborgenheit" of Wolf, Richard Strauss's exquisite "Wiegenlied" and "Cæcilie," Humperdinck's "Es schaukeln die Winde" and the "Venushymne" by d'Albert. Her singing was, on the whole, pleasant and in good taste, but unimpressive. Her voice is not a particularly remarkable organ, but it is

1884

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Boston Symphony Orchestra Heard in Wide Range at Concert in the National.

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Dr. Karl Muck, especially in the Schubert symphony, showed a mastery of instruments that has made him famous as a conductor. He developed the allegro moderato to a tragic declamation, to be followed later by the interpretation by the cellos and violins of the true song quality of Schubert.

Mme. van Endert's first group of songs was unfortunately selected. In "Verborgenheit" (Hugo Wolf), "Wiegenlied" (Strauss), and "Caecilie" by the same author, there is required a voice of greater depth and dramatic power than she possesses.

But if there was disappointment at her interpretations of this group, it was forgotten in the masterly manner in which she sang the cradle song by Humperdinck, "Esschaukeln die Winde." Her pianissimo in the last verse brought forth spontaneous applause, while her low, caressing tones were most effective.

She improved her opportunity for a display of dramatic power in d'Albert's "Hymn to Venus." It was an excellent number.

"Becalmed at Sea," the Mendelssohn overture, and "Prosperous Voyage" were pleasing tone pictures. Through a hushed effect in the strings came a realistic portrayal of the swaying boat upon the seas, thence to the coming of the breeze, the sailor's song, and eventually the tumultuous welcome sounded by the brass as the ship makes port in safety.

In the Liszt symphonic poem, "Hungaria," an inspiring selection, Dr. Muck was given an opportunity to demonstrate his mastery of instrumentation by unusual combinations of instruments and the adaptation of certain instruments, seldom so used, to solo passages.

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The Boston Symphony Orchestra gave its February Thursday concert last night at Carnegie Hall and, for the first time in an eight years' experience, the present reviewer was compelled to listen to an absolutely amateurish and incompetent soloist. The name of the person in question I forebear to mention, as there is little use in crushing butterflies and, as Virgel says, there is no glory in the self-inflicted defeat of one of the other sex.

Suffice it to say that the spirit of the audience, which had been raised to a high plane by Dr. Muck's interpretation of Brahm's austere Fourth Symphony, was proportionately depressed by the untrained intercessions of a new singer, who had not gauged the caliber of an American audience, and who could not measure up to it even if it had been gauged. A decent respect, however, for the opinion of humanity compels me to record that the singer was very handsome, most beautifully dressed, and sang Wolf, Strauss and Humperdinck.

But, like one of the celebrities in Dante, after two songs "that day we heard no more." The production of Brahms's Fourth Symphony in Vienna will long be remembered; for it was then that, amid scenes of touching devotion to a great musical soul, that the Viennese public took leave of Brahms forever. It was followed therefore last night with peculiar interest, for Boston Symphony audiences have been more than happy in the continued and admirably conceived instruction they have received at the hands of a series of conductors in the works of the neo-classicist in absolute music.

Brahms was the man who was pitted by his friends against Wagner as the real representative and legitimate exponent of modern German national music. The two were never really they were different.

"CABLE ADDRESS: "ROMEIKE" NEW YORK
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The First Established and Most Complete
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From HERALD
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Mme. Elizabeth van Endert Possesses Voice of Much Warmth and Beautiful Quality—Sings Modern Songs.

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Aside from the symphony, which was the fourth of Johannes Brahms, chief interest centred in the first local appearance of Mme. Elizabeth van Endert, a soprano who has won fame at the Royal Opera of Berlin and is at present a member of Charlottenberg Opera, of the same city. Endowed with youth and a charming personality, Mme. van Endert also possesses a voice of much warmth and of a beautiful quality. Her songs were all from modern composers, Hugo Wolf's "Verborgenheit," Richard Strauss' "Wiegenlied" and "Caecile," Humperdinck's "Es schaukeln die Winde" and d'Albert's "Venushymne." While there was charm in the "Wiegenlied" and in the Humperdinck song the best singing was that of a dramatic character which was heard in the Strauss "Caecile" and d'Albert's "Venushymne." Her legato is not as even and smooth as might be expected, nor does she possess that perfect breath control which Mme. Julia Culp's singing discloses. But in her performance there was little to find fault with, and she met with decided approval from the audience.

The Brahms symphony received a convincing reading from Dr. Muck and the members of the orchestra. Brahms has been heard only at rare intervals this season, and the performance last night was timely. Ravel's "Ma Mere l'Oye," five children's pieces based on Mother Goose stories which was among the novelties offered by the Symphony Society last year, was played with good effect. It is decidely

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Detroit's first real winter snowstorm, Saturday, failed to find any terrors for or to chill the enthusiasm of music lovers, and the Light Guard armory was filled to the doors with a fashionable audience to hear the Boston Symphony orchestra. The orchestra on this occasion paid its only visit of the season to Detroit, in the series of Detroit Orchestral association concerts. Dr. Karl Muck, the conductor, brought the full complement of his forces, about 100 players.

While motor cars "chugged chugged" impotently in the banks of snow piled high in Larned and Brush-sts., at the armory entrance doors, and their occupants descended into the wet snow with handsome gowns trailing across the uncleaned sidewalks, ordinary folk shivered and tried hard to keep patience and temper while crowding into the building, which is about the worst place on earth to get into, with any decent degree of rapidity on concert nights.

There never was a symphony concert or any other kind of a concert for that matter given in the armory without some annoying incidents, and Saturday evening, it was the collapse of a pile of chairs that caused Dr. Muck to stop the Danish Folk song number, wait for order to be restored and then begin the Juon fantasie all over again.

Aside from these perfectly natural happenings in connection with Detroit's one and only music hall, the concert was a perfectly delightful affair. Everybody felt well repaid for venturing out into the storm.

There is only one Boston orchestra, and that's why music lovers always flock to hear it. The organization was never in better form than on Saturday evening. The program was one to offer genuine enjoyment to the majority. It opened with Glazounoff's Symphony in B flat major, a wonderfully rythmic, bizarre, colorful Slav composition that one wants to hear over and over again. Brahms' "Tragic" overture, Dvorak's overture "Husitska" and Juon's fantasie of Danish folk songs completed the program. The Juon number was heard for the first time in this city and proved a most fascinating and unusual composition and one which will linger long in the memory, with its haunting phrasing and odd use of the different motifs.

The Minneapolis Symphony will give the sixth number in the association series, Monday evening, Feb. and on Wednesday April 1

The First
Newspaper Cutting Bureau in the World

From EVG. STAR
Address: Baltimore, Md.
Date FEB 19 1914

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This concert contained sufficient examples to show what a marvelous power music is and how intense is the force which will cause musicians to sacrifice every other comfort and joy, fight absolute poverty, illness, starvation and lack of recognition that they may obtain the sublime satisfaction which accompanies the honest striving for the perfect.

Brahms' Symphony in E minor, No. 4, contributed most largely to this illustration, regardless of its status in his list of symphonies. Other things besides inherently striking themes individualize compositions. It is the development which is the content of a work. Perfect face and form do not make a perfect man or woman, neither do their counterparts in music achieve a like result. Character and attainments are the deciding elements.

Moving music is the E minor symphony, real music abounding with real melody and characteristics which compel its recognition as something worth while. What it says, what it does is none the less vital because, perhaps, it does not have captivating superficial details.

It has been said that Brahms' music is music for the musician. This is inaccurate, true only in so far as it is music of great caliber. Following the same line of reasoning, it can be said that any mental, moral, physical or spiritual attainment is only for the persons laboring in that cause. This is a fallacy, of course. If conditions were the reverse, there would be no progress, for everything would have to conform to the limit of perception of the least developed individual. It is the principle of life that all must wake up and learn as much as possible, learning to appreciate through knowledge of what to appreciate.

Rollicking music in Rimsky-Korsakoff's caprice on Spanish themes, opus 34, contrasted last night with the symphony. It is admirably put together, and its composition was prompted by the same healthy animal joy in living which impels a child to roll down a hill. Trivial? No; we need it all.

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From EVG. TELEGRAPH
Address: Philadelphia, Pa.
Date FEB 17 19

Boston Orchestra's Program.

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The same pathetic fervor seemed to continue in the first movement of Tschaikowsky's Fourth Symphony, with the sighing main motive, though in the episode of the second the clarinet had a saucy lilt—a foil to the prevailing sadness. Mr. Muck took it a little fast, though the [illegible] interest to the [illegible] the climactic hymnal strain of the brass. It was a fine interpretation with a vivid continuity—until the original theme was reached where the slower pace seemed labored. M. Longy's oboe sang royally in the first theme of the Andantino; the second was taken quite too fast. The excuse was, of course, the contrast with the placid pathos of the main melody. But that is no reason for making the second trivial.

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From RECORD
Address: Philadelphia, Pa.
Date FEB 17 1914

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Newspaper Cutting Bureau in the World

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Date
1884

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From INQUIRER
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Date FEB 15 1914
Established: 1884

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MADE A NOTE OF

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Newspaper Cutting Bureau in the World

From EVENING WORLD
Address: New York City
Date FEB 20 191

BERLIN OPERA SINGER WITH BOSTON ORCHESTRA.

Dr. Carl Muck, at the concert of the Boston Symphony Orchestra in Carnegie Hall last night, introduced a new singer, Elizabeth van Endert of the Berlin Royal Opera House, who, it is understood, is on a visit here of only three weeks. She has an imposing presence of the "Floradora" type, a mezzo-soprana voice that is shrill in the upper register, some mannerisms and no rare gifts of interpretation. She was heard in Wolf's "Verborgenheit," Richard Strauss's "Wiegenlied" and "Caecilie," Humperdinck's "Wiegenlied," d'Albert's "Venushymne."

The feature of the concert was Brahms's imposing fourth symphony, which was superbly played by Dr. Muck and his men, all of whom were made to share in the enthusiastic applause of the large audience. Besides on the programme were Ravel's five children's pieces, "Ma Mere l'Oye," and the overture to Cornelius's "The Barber of Bagdad."

From ENQUIRER
Address: Philadelphia, Pa.
Date FEB 15 1914

Established: 1884

ELISABETH VAN ENDERT
To Sing With Boston Symphony Orchestra

Boston Symphony Orchestra

At the particular request of Mr. Henry L. Higginson Dr. Muck will preface, so to say, the regular program of the fourth Boston Symphony concert in the Academy of Music tomorrow night with Mozart's Masonic Funeral Music as a token of Mr. Higginson's high respect and regard for the late Dr. S. Weir Mitchell.

The orchestral part of the program comprises Tschaikowsky's Symphony in F minor, No. 4; Ravel's "Mother Goose" Suite and the overture to the opera of Peter Cornelius, "The Barber of Bagdad." The Ravel music will be new to Philadelphia. It comprises five short pieces, the entire work taking only fifteen minutes to perform. Originally they were composed in 1908 for pianoforte and for the pleasure of children. Their first performance was in Paris on April 20, 1910, when they were played by two children.

Toward the close of 1911 Ravel made a little ballet out of these pieces and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed January 28, 1912, at the Theatre des Arts, Paris. The five pieces are Pavane of the Sleeping Beauty, Hop o' My Thumb, Laideronnette, Empress of the Pagodes, the Conversations of Beauty and the Beast, and the Fair Garden. The orchestral version which will be performed here was made from the piano pieces. The music is elegant, in the finest French manner.

The soloist, as already announced, will be Madame Elisabeth van Endert, one of the principal lyric sopranos of Germany, who is now making her first appearances in this country with the Boston Sym- [illegible] much is expected of ner. She will sing as her first number three songs with orchestra, Hugo Wolf's "Verborgenheit," Richard Strauss' "Wiegenlied" and "Caecilie." Her second number will be two works new to Philadelphia, Humperdinck's "Es schaukeln [illegible] Winde" and d'Albert's "Hymn to Venus."

MADE A NOTE OF

[126]

From MORNING TELEGRAPH
Address: New York City
Date FEB 22 1914

FUTURIST MUSIC LED BY DR. MUCK

Beethoven and Strauss Making Their Way Slowly Among a Blinded Populace.

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By ALGERNON ST. JOHN-BREN

New York enjoyed a thoroughly m cal Saturday. "Boris Godounoff" sung at the Metropolitan Opera Ho in the afternoon and "Die Walkuere" the evening. The Boston Symphony Orchestra, under Dr. Muck and explained with a detail almost Germanic by Dr. Davis Hale, paid its antepenultimate visit to Carnegie Hall yesterday afternoon. The word antepenultimate, while perfectly correct, is used in a spirit of egotistical and emulatory raillery to prove to Dr. Philip Hale, who is the musical Porson of the age, that he is only a minor member of an interlocking directorate controlling the raw material of a sesquipedalian vocabulary.

The programme contained three numbers and the house contained every one it could. There is no nonsense of patriotism or parochialism about the New York amateur of music. Apparently his spirit is sufficiently proud, rebellious and Satanic to prefer good music to bad.

The three numbers in question were the Fifth Symphony of Beethoven, the tone poem "Death and Transfiguration" of Richard Strauss and Liszt's symphonic poem, "Hungaria." This was done partly in honor of Dr. Alexander Konta.

I suppose it would be incorrect to class the Fifth Symphony and the Strauss poem together as Futurist music. Perhaps "Presentist" would be the correct term, though the present is only a second and the future lasts forever. It may be also incorrect to mention Beethoven and Strauss in the same breath. But they have this in common, that they affect the few, the very few, natural souls that take the trouble to listen to them.

Beethoven and Strauss Linked.

Perhaps, in the future, Beethoven and Strauss will attain a general contempotaneous celebrity equivalent to that of Dr. Jack Johnson, the brumous gladiator, and Dr. Daniel Maher, the eminent competitive equestrian. This is another reason why the epithet "Futurist" may be applied to Beethoven and Dr. Strauss. Dr. Marinetti, the head pilgrim of the Futurists, might discover still another. Society, he might urge, has not yet "taken up" Beethoven. Beacon Hill is still a bit frigid, and Fifth avenue almost indifferent. But think of Dr. Uriel; Dr. Davis Hale has done a doughty and worthy action in publishing Dr. Hector Berlioz's eloquent and imaginative description of the Fifth Symphony.

There has been much braying and twaddling about what painters call "the literature" of the symphony, that is to say, its influence on the emotions and imaginative, rather than its purely musical construction and æsthetics. One genius discovered in a characteristic phrase the notes of the oriole. He would have found frogs in "Hamlet." I reproduce some of the remarks of Dr. Berlioz, because it is always attractive and valuable to read the opinion of one artist upon another. Moreover Dr. Berlioz was what very few musicians have been—a man of cultivated intellect and wide reading. The leisure hours of his boyhood were passed in reading Virgil; his early manhood in studying Shakespeare, and his riper years in quarreling with an Irish actress. Nothing is so broadening.

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Dr. Muck's interpretation was excellent, though we have heard the last movement played with more fire—and by himself. The stormy, sullen and painful scenes of "Death and Transfiguration" were energetically rendered, and it is difficult to understand why the Pastists were unable to recognize its genius when it was first played. Perhaps it was because their brains were full of oratorios and cheese mites.

"Boris" Powerful and Picturesque.

There is little left to be said of the Russian opera "Boris Godounoff" save that it is one of the most powerful, picturesque and new-sensed operas we have had in years. The choruses are the vertebrae of the work, and they were rendered with amazing spirit. M. Gatti-Casazza and M. Toscanini have had more success in mounting it than most operatic managers have had in spelling it.

"Die Walkuere" was given in the evening with Madame Gadski, the undoubted Ring-mistress; Mme. Olive Fremstad, M. Carl Joern, M. Weil and Mr. Ruysdael. Dr. Alfred Hertz conducted. The enthusiasm at the end of the second expressed itself in loud calls for "Dr. Tauscher."

From HERALD
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MUSIC LOVERS HEAR BRILLIANT CONCER

Boston Symphony Orchestra Giv Fourth Program of Season at New National Theater.

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Schubert's "Unfinished Symphony" was the chief orchestral piece of the concert—the fourth of the season—given by the Boston Symphony Orchestra at the New National Theater yesterday afternoon. Mme. Elizabeth van Endert, fresh from her triumphs in Berlin, was the soloist. Of the Schubert Company, the adorable beauty of whose thematic riches everybody knows, it need only be said that this work received yesterday the highest possible presentation. Dr. Muck is the high priest of pure music, of the ideally beautiful in music, that connotes no definite dramatic action. No one ever made the instruments of the orchestra discourse more eloquently of the mystery and the deep inmost significance of the ideal tone world.

This was to be felt also in Mendelssohn's "Sea Calm and Prosperous Voyage." Chiefly through the subtle management of the inner voices, the atmosphere of fateful calm was given, as well as the psychological impression of helplessness. In the latter part of the composition, the realistic devices, the arrival safely in port, were not strongly insisted upon. Dr. Muck always maintains a high plane of interpretations, rarely lending himself to graphic musical description.

The Liszt Symphonic Poem, "Hungaria," is an extremely interesting work, to which Dr. Muck has given the most careful study. A great deal of it is not musical thematically and dissonances abound throughout; rhythmic changes are frequent. The use of unusual instruments in solo passages and of unusual combinations of instruments makes it an instructive study in instrumentation. It is a most brillian piece and useful at the end of a program for the revival of flagging interest.

Mme. van Endert sang Hugo Wolf's "Verborgenheit," the "Wiegenlied," and "Caecilie" of Richard Strauss; "Es Schankeln die Winds" of Humperdinck and d'Albert's "Hymn to Venus." Her voice is a clear, beautiful soprano, of sufficient vocal power, but of not extraordinary emotional range. Such songs as she sang yesterday are a severe test of emotional power and depth of tonal portrayal. Of these songs her best work was done in the Humperdinck song and in Strauss' "Wiegenlied." The deep intuitional sense and the dramatic power, combined, necessary to a powerful rendering of Hugo Wolf's "Verborgenheit" is rare, and Mme. van Endert gave that song as powerful an interpretation as one hears from any but the greatest of the great lieder singers. She is youthful, and maturity will doubtless bring with it dramatic power and richness of conception.

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With Mme. Elizabeth van Endert, the Berlin prima donna, as soloist, the Boston Symphony Orchestra gave its fourth concert of the season at the New National Theater yesterday afternoon, under the able direction of Dr. Karl Muck. Schubert's "Unfinished Symphony," Mendelssohn's "Sea Calm and Prosperous Voyage" and "Hungaria," Liszt's symphonic poem, were presented in the usual excellent manner of the noted organization. Mme. van Endert's [illegible] of songs included Hugo Wolf's "Verborgenheit," "Wiegenlied," Richard Strauss' "Caecilie," Humperdinck's "Es Schankeln die Winde" and d'Albert's "Hymn to Venus." Her voice, a pure soprano, is sweet and appealing and furnished rather a surprise to her hearers in the dramatic "Verborgenheit." That she delighted her audience was manifest by the generous applause bestowed.

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Strong Modern Programme, With Cesar Franck and Strauss for High Lights.

Had Dr. Muck prepared the programme for the fourth concert of the Boston Symphony Orchestra, which was given at the Academy last night, for a town which during the week had been deluged with Beethoven, he could not have chosen its numbers more wisely. His programme was wholly modern, but it was modern music of such strength and beauty that it was impressive even to those who had heard the "Eroica" twice within five days.

The backbone of the programme was Cesar Franck's "Symphony in D Minor," which has been played here recently enough so that auditors could get an added sense of its beauty and power through familiarity. Franck was one of those who helped to lead music back to the symphonic form after raids upon all forms had been made by Wagner and Liszt. In this case he led straight back to Beethoven, whom his work suggests, first of all because Franck had something worth saying and then because he said it with clarity and continence. He uses the chromatic harmonies which had been established by Wagner, but not with the extravagance of a revolutionist or for the sake of sensation. It seems difficult to believe now that the Paris of twenty-five years ago could not make anything out of this symphony, but the public attitude was probably greatly affected by worship of Gounod and by a suspicion that anybody whose music did not sound like Gounod must be a worshiper of the hated Wagner. Certainly, Franck does not sound like Gounod, any more than a great organ in the hands of a master sounds like a couple of thrushes lilting from a thicket. But today he does not seem more difficult to enjoy than the thrushes, although far better worth while.

The other big orchestral number was the "Death and Transfiguration," by Richard Strauss. Unlike some other of Strauss' symphonic tone pictures the number does not lose its impressiveness by frequent repetition. There is nothing new to be said about this titanic picture of the struggle of man with death. It is so elemental that its hold on the imagination does not relax, however often it may have been heard. The performance last night would have been amazing had audiences not long ago ceased to be amazed when Dr. Muck does almost unheard-of things with his band of virtuosi. The call which brought the men to their feet to acknowledge the applause was richly deserved.

At the close. Dr. Muck played the overture to Smetana's "The Bartered Bride," simple, homely, red-blooded music and well calculated to bring the audience down from transcendental clouds and send them home happy with their feet firmly planted on the icy pavements.

The soloist was Elisabeth van Endert, a German singer new here, whose songs were all modern and most of them highly attractive, notably an exquisite "Cradle Song," by Humperdinck, the familiar "Cradle Song" of Strauss and Retirement," by Hugo Wolf. "Strauss' "Caecalie" and D'Albert's "Hymn to Venus" were less successful. Mme. van Endert has a good voice, especially in its lower range, and she sings sympathetically and with excellent phrasing and diction. Some of her upper tones where she pushed her voice for volume were hard, but the sympathetic quality of her singing atoned for defects which it could not conceal.

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Many thought the Strauss number the most important last night. This was the tone-poem, "Death and Transfiguration." A young woman was added to the ranks of the orchestra, playing a second harp. When occasion came for the two harps to be heard the pair of artists might as well have been pantomimists, for the noise from the brasses was enough to drown six instruments such as theirs. But the tone-poem is a remarkable piece of imagination, and at its close last night the orchestra arose to acknowledge the applause. Its best moments were in the crescendo passages at the close, denoting deliverance and final transfiguration.

The orchestra closed the evening with the overture to Smetana's "Bartered Bride." Soloist of the concert was Elisabeth von Endert, from the Berlin Royal Opera, a singer of German lieder. Her selections were a song by Hugo Wolf, two by Strauss, "Wiegenlied" and "Cacilie"; a Humperdinck cradle song and the d'Albert "Hymn to Venus." Some of these selections have been included in Brooklyn concerts by Slezak, Schuman-Heink and others. The d'Albert number was Mme. von Endert's best. She is a young woman of pleasing personality and a winning manner, with a wealth of fresh, clear voice. The audience gave her a warm reception, and her art proved as welcome as any sort of music following closely upon the glorious Franck symphony could be.

The orchestra played last night without the services of its concertmaster, Anton Witek.

[127]

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Many thought the Strauss number the most important last night. This was the tone-poem, "Death and Transfiguration." A young woman was added to the ranks of the orchestra, playing a second harp. When occasion came for the two harps to be heard the pair of artists might as well have been pantomimists, for the noise from the brasses was enough to drown six instruments such as theirs. But the tone-poem is a remarkable piece of imagination, and at its close last night the orchestra arose to acknowledge the applause. Its best moments were in the crescendo passages at the close, denoting deliverance and final transfiguration.

The orchestra closed the evening with the overture to Smetana's "Bartered Bride." Soloist of the concert was Elisabeth von Endert, from the Berlin Royal Opera, a singer of German lieder. Her selections were a song by Hugo Wolf, two by Strauss, "Wiegenlied" and "Cacilie"; a Humperdinck cradle song and the d'Albert "Hymn to Venus." Some of these selections have been included in Brooklyn concerts by Slezak, Schuman-Heink and others. The d'Albert number was Mme. von Endert's best. She is a young woman of pleasing personality and a winning manner, with a wealth of fresh, clear voice. The audience gave her a warm reception, and her art proved as welcome as any sort of music following closely upon the glorious Franck symphony could be.

The orchestra played last night without the services of its concertmaster, Anton Witek.

From MORNING TELEGRAPH
Address: New York City

Date

FUTURIST MUSIC LED BY DR. MUCK

Beethoven and Strauss Making Their Way Slowly Among a Blinded Populace.

WHOLE DAY OF GOOD MUSIC

Calls for Tauscher at Metropolitan in Evening and Russian Opera in the Afternoon.

By ALGERNON ST. JOHN-BRENON.

New York enjoyed a thoroughly musical Saturday. "Boris Godounoff" was sung at the Metropolitan Opera House in the afternoon and "Die Walkuere" in the evening. The Boston Symphony Orchestra, under Dr. Muck and explained with a detail almost Germanic by Dr. Davis Hale, paid its antepenultimate visit to Carnegie Hall yesterday afternoon. The word antepenultimate, while perfectly correct, is used in a spirit of egotistical and emulatory raillery to prove to Dr. Philip Hale, who is the musical Porson of the age, that he is only a minor member of an interlocking directorate controlling the raw material of a sesquipedalian vocabulary.

The programme contained three numbers and the house contained every one it could. There is no nonsense of patriotism or parochialism about the New York amateur of music. Apparently his spirit is sufficiently proud, rebellious and Satanic to prefer good music to bad.

The three numbers in question were the Fifth Symphony of Beethoven, the tone poem "Death and Transfiguration" of Richard Strauss and Liszt's symphonic poem, "Hungaria." This was done partly in honor of Dr. Alexander Konta.

I suppose it would be incorrect to class the Fifth Symphony and the Strauss poem together as Futurist music. Perhaps "Presentist" would be the correct term, though the present is only a second and the future lasts forever. It may be also incorrect to mention Beethoven and Strauss in the same breath. But they have this in common, that they affect the few, the very few, natural souls that take the trouble to listen to them.

Beethoven and Strauss Linked.

Perhaps, in the future, Beethoven and Strauss will attain a general contemporaneous celebrity equivalent to that of Dr. Jack Johnson, the brumous gladiator, and Dr. Daniel Maher, the eminent competitive equestrian. This is another reason why the epithet "Futurist" may be applied to Beethoven and Dr. Strauss. Dr. Marinetti, the head pilgrim of the Futurists, might discover still another. Society, he might urge, has not yet "taken up" Beethoven. Beacon Hill is still a bit frigid, and Fifth avenue almost indifferent. But think of Dr. Uriel; Dr. Davis Hale has done a doughty and worthy action in publishing Dr. Hector Berlioz's eloquent and imaginative description of the Fifth Symphony.

There has been much braying and twaddling about what painters call "the literature" of the symphony, that is to say, its influence on the emotions and imaginative, rather than its purely musical construction and aesthetics. One genius discovered in a characteristic phrase the notes of the oriole. He would have found frogs in "Hamlet." I reproduce some of the remarks of Dr. Berlioz, because it is always attractive and valuable to read the opinion of one artist upon another. Moreover Dr. Berlioz was what very few musicians have been—a man of cultivated intellect and wide reading. The leisure hours of his boyhood were passed in reading Virgil; his early manhood in studying Shakespeare, and his riper years in quarreling with an Irish actress. Nothing is so broadening.

Read What Dr. Berlioz Sayeth.

Here it is: "The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair; not the concentrated, calm despair that borrows the shape of resignation; not the dark and voiceless sorrow of Romeo who learns the death of Juliet, but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity."

Dr. Muck's interpretation was excellent, though we have heard the last movement played with more fire—and by himself. The stormy, sullen and painful scenes of "Death and Transfiguration" were energetically rendered, and it is difficult to understand why the Pastists were unable to recognize its genius when it was first played. Perhaps it was because their brains were full of oratorios and cheese mites.

From TRIBUNE

"Boris" Powerful and Picturesque.

There is little left to be said of the Russian opera "Boris Godounoff" save that it is one of the most powerful, picturesque and new-sensed operas we have had in years. The choruses are the vertebrae of the work, and they were rendered with amazing spirit. M. Gatti-Casazza and M. Toscanini have had more success in mounting it than most operatic managers have had in spelling it.

"Die Walkuere" was given in the evening with Madame Gadski, the undoubted Ring-mistress; Mme. Olive Fremstad, M. Carl Joern, M. Weil and Mr. Ruysdael. Dr. Alfred Hertz conducted. The enthusiasm at the end of the second expressed itself in loud calls for "Dr. Tauscher."

IERALD
Washington, D. C.
FEB 1 8 1914

MUSIC LOVERS HEAR BRILLIANT CONCER

Boston Symphony Orchestra Giv Fourth Program of Season at New National Theater.

MME. VAN ENDERT SOLOIST

Schubert's "Unfinished Symphony" was the chief orchestral piece of the concert—the fourth of the season—given by the Boston Symphony Orchestra at the New National Theater yesterday afternoon. Mme. Elizabeth van Endert, fresh from her triumphs in Berlin, was the soloist.

Of the Schubert Company, the adorable beauty of whose thematic riches everybody knows, it need only be said that this work received yesterday the highest possible presentation. Dr. Muck is the high priest of pure music, of the ideally beautiful in music, that connotes no definite dramatic action. No one ever made the instruments of the orchestra discourse more eloquently of the mystery and the deep inmost significance of the ideal tone world.

This was to be felt also in Mendelssohn's "Sea Calm and Prosperous ~~Voyage."~~ Chiefly through the subtle management of the inner voices, the atmosphere of fateful calm was given, as well as the psychological impression of helplessness. In the latter part of the composition, the realistic devices, the arrival safely in port, were not strongly insisted upon. Dr. Muck always maintains a high plane of interpretations, rarely lending himself to graphic musical description.

The Liszt Symphonic Poem, "Hungaria," is an extremely interesting work, to which Dr. Muck has given the most careful study. A great deal of it is not musical thematically and dissonances abound throughout; rhythmic changes are frequent. The use of unusual instruments in solo passages and of unusual combinations of instruments makes it an instructive study in instrumentation. It is a most brillian piece and useful at the end of a program for the revival of flagging interest.

Mme. van Endert sang Hugo Wolf's "Verborgenheit," the "Wiegenlied," and "Caecilie" of Richard Strauss; "E Schankeln die Winds" of Humperdinck and d'Albert's "Hymn to Venus." Her voice is a clear, beautiful soprano, of sufficient vocal power, but of not extraordinary emotional range. Such songs as she sang yesterday are a severe test of emotional power and depth of tonal portrayal. Of these songs her best work was done in the Humperdinck song and in Strauss' "Wiegenlied." The deep intuitional sense and the dramatic power combined, necessary to a powerful rendering of Hugo Wolf's "Verborgenheit" is rare, and Mme. van Endert gave that song as powerful an interpretation as one hears from any but the greatest of the great lieder singers. She is youthful, and maturity will doubtless bring with it dramatic power and richness of conception.

From EAGLE
Address: Brooklyn FEB 2

Date

BOSTON SYMPHONY CO

Strong Modern Programme, sar Franck and Strauss High Lights.

Had Dr. Muck prepared the for the fourth concert of t Symphony Orchestra, which was given at the Academy last night, for a town which during the week had been deluged with Beethoven, he could not have chosen its numbers more wisely. His programme was wholly modern, but it was modern music of such strength and beauty that it was impressive even to those who had heard the "Eroica" twice within five days.

The backbone of the programme was Cesar Franck's "Symphony in D Minor," which has been played here recently enough so that auditors could get an added sense of its beauty and power through familiarity. Franck was one of those who helped to lead music back to the symphonic form after raids upon all forms had been made by Wagner and Liszt. In this case he led straight back to Beethoven, whom his work suggests, first of all because Franck had something worth saying and then because he said it with clarity and continence. He uses the chromatic harmonies which had been established by Wagner, but not with the extravagance of a revolutionist or for the sake of sensation. It seems difficult to believe now that the Paris of twenty-five years ago could not make anything out of this symphony, but the public attitude was probably greatly affected by worship of Gounod and by a suspicion that anybody whose music did not sound like Gounod must be a worshiper of the hated Wagner. Certainly, Franck does not sound like Gounod, any more than a great organ in the hands of a master sounds like a couple of thrushes lilting from a thicket. But today he does not seem more difficult to enjoy than the thrushes, although far better worth while.

The other big orchestral number was the "Death and Transfiguration," by Richard Strauss. Unlike some other of Strauss' symphonic tone pictures the number does not lose its impressiveness by frequent repetition. There is nothing new to be said about this titanic picture of the struggle of man with death. It is so elemental that its hold on the imagination does not relax, however often it may have been heard. The performance last night would have been amazing had audiences not long ago ceased to be amazed when Dr. Muck does almost unheard-of things with his band of virtuosi. The call which brought the men to their feet to acknowledge the applause was richly deserved.

At the close. Dr. Muck played the overture to Smetana's "The Bartered Bride," simple, homely, red-blooded music and well calculated to bring the audience down from transcendental clouds and send them home happy with their feet firmly planted on the icy pavements.

The soloist was Elisabeth van Endert, a German singer new here, whose songs were all modern and most of them highly attractive, notably an exquisite "Cradle Song," by Humperdinck, the familiar "Cradle Song" of Strauss and "Retirement," by Hugo Wolf. Strauss' "Caecilie" and D'Albert's "Hymn to Venus" were less successful. Mme. van Endert has a good voice, especially in its lower range, and she sings sympathetically and with excellent phrasing and diction. Some of her upper tones where she pushed her voice for volume were hard, but the sympathetic quality of her singing atoned for defects which it could not conceal.

From EVENING STAR
Address: Washington, D. C.
FEB 1 8 1914

Date

Boston Symphony Concert.

With Mme. Elizabeth van Endert, the Berlin prima donna, as soloist, the Boston Symphony Orchestra gave its fourth concert of the season at the New National Theater yesterday afternoon, under the able direction of Dr. Karl Muck. Schubert's "Unfinished Symphony," Mendelssohn's "Sea Calm and Prosperous Voyage" and "Hungaria," Liszt's symphonic poem, were presented in the usual excellent manner of the noted organization. Mme. van Endert's [illegible] of songs included Hugo Wolf's "Verborgenheit," "Wiegenlied," Richard Strauss' "Caecilie," Humperdinck's "Es Schankeln die Winde" and d'Albert's "Hymn to Venus." Her voice, a pure soprano, is sweet and appealing and furnished rather a surprise to her hearers in the dramatic "Verborgenheit." That she delighted her audience was manifest by the generous applause bestowed.

From STANDARD UNION
Address: Brooklyn, N. Y.
FEB 21 1914
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Date

FIVE SYMPHONIES WITHIN ONE WEEK

Boston Orchestra Third to Be Heard at Academy Since Last Friday.

EXCELS IN FRANCK NUMBER.

Mme. von Endert, of Berlin Opera, Is Soloist.

Housing five symphony concerts within one week is the newest achievement of the Brooklyn Academy of Music. It is surely a record for this borough, and there is no doubt that it is sufficiently impressive to allow artistic Brooklyn to look the rest of the world square in the eye. Last evening's appearance of the Boston Symphony Orchestra, the fourth of the season's series, was the brilliant climax of all of this activity. It followed the young people's concert of the New York Symphony, last Saturday afternoon; the Philharmonic Sunday matinee and the two first events of the Damrosch Beethoven festival, Monday and Thursday.

The Boston Symphony Orchestra can wish for no better fate than to be judged by its interpretation and rendition of Cesar Franck's symphony in D minor, which opened last evening's programme. In appraising the value of this musical organization's work one cannot get far enough away from the general faith in the belief that it is the best orchestra in the country, perhaps in the world, and that to criticize it would be a heresy. But one may compare the recent achievements of Dr. Muck's band, even including the wonderful Mozart number of last month's concert, and the Franck symphony, like Abou Ben Ezra's name, will surely head the rest.

The Bostonians are tone-specialists, just as the Stransky orchestra, heard here Sunday, excels in warmth and snap, as witness the justice done to the Brahms Hungarian dances at that matinee. The Franck symphony has more lilting, moving melodies than the most pretentious Viennese operette; more pleasing harmonies than the Italian or eary Wagnerian opera makers could command, yet with all its abundance of tune rhythm and blending of orchestral voices it forces upon the hearer the consciousness of a master hand at work on the technical problems of the symphony. The third movement combines motives from the first and second with its own new phrases in a way to command admiration for the mere mathematical excellence of the method. Through all of its intricacies run those splendid melodies, particularly one song that recurs in the first and third numbers. The instruments of Dr. Muck's faithful band sang out eloquently in these passages, equally inspiring when the brasses were harmonizing in fortissimo and when strings and harp were being plucked with feathery touch in the scherzo.

Many thought the Strauss number the most important last night. This was the tone-poem, "Death and Transfiguration." A young woman was added to the ranks of the orchestra, playing a second harp. When occasion came for the two harps to be heard the pair of artists might as well have been pantomimists, for the noise from the brasses was enough to drown six instruments such as theirs. But the tone-poem is a remarkable piece of imagination, and at its close last night the orchestra arose to acknowledge the applause. Its best moments were in the crescendo passages at the close, denoting deliverance and final transfiguration.

The orchestra closed the evening with the overture to Smetana's "Bartered Bride." Soloist of the concert was Elisabeth von Endert, from the Berlin Royal Opera, a singer of German lieder. Her selections were a song by Hugo Wolf, two by Strauss, "Wiegenlied" and "Cacilie"; a Humperdinck cradle song and the d'Albert "Hymn to Venus." Some of these selections have been included in Brooklyn concerts by Slezak, Schuman-Heink and others. The d'Albert number was Mme. von Endert's best. She is a young woman of pleasing personality and a winning manner, with a wealth of fresh, clear voice. The audience gave her a warm reception, and her art proved as welcome as any sort of music following closely upon the glorious Franck symphony could be.

The orchestra played last night without the services of its concert master, Anton Witek.

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Newspaper Cutting Bureau

From TIMES
Address: New York City
FEB 22 1914
Date

rk, 1884

THE BOSTON ORCHESTRA.

A Programme of Beethoven, Strauss, and Liszt.

The programme of the Boston Symphony Orchestra's afternoon concert yesterday in Carnegie Hall included no soloist, and only three numbers—Beethoven's Fifth Symphony, Strauss's symphonic poem, "Death and Transfiguration," and Liszt's symphonic poem, "Hungaria." This last was represented upon the programme as played then for the first time in New York.

The fact that Mr. Hale—if it was Mr. Hale—so inscribed it is in itself good reason for believing that it may be true; but it is hard to suppose that in the fifty-five years since the first of Liszt's symphonic poems was played in New York this one should have been omitted from their programmes by the several conductors who have played so much other modern music here—Bergmann, Thomas, Seidl, Van der Stucken, and others.

The point is not of great importance; "Hungaria" is one of the thinnest and emptiest of the group, one of the most fragmentary in its thematic structure and development, poor and noisy in its orchestration. Parts of it, indeed, sound almost like a parody upon Liszt's orchestral procedures. Dr. Muck and his men worked zealously over it, but even their efforts could not make it sound consequential or important.

Their performance of Strauss's "Death and Transfiguration" was superb. It has, perhaps, never been made so clear, so splendidly sonorous, so moving, nor given so great a cohesiveness or artistic unity. It was filled with passion and pathos; and certainly all of the tragic spirit that Strauss put into the music was proclaimed in this interpretation. The work was raised to the highest power of expression.

The performance deeply stirred the audience, and the applause was such that Dr. Muck, after several times bowing himself, made his men rise and bow with him. There was also a notably fine performance of the symphony; not one that disclosed beauties hitherto unsuspected, but that truly disclosed Beethoven's inspiration and truly interpreted it, without exaggeration and without a seeking for effects not belonging to the music.

Newspaper Cutting Bureau in the World

From TRIBUNE
Address: New York City.
Date

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MUCK'S BOSTON MUSICIANS SCORE

Carnegie Hall Crowded to Hear Symphony Orchestra Give Beethoven Concert.

Those fortunate enough to be at yesterday afternoon's concert of the Boston Symphony Orchestra heard one of the most beautiful performances of Beethoven's Fifth Symphony that New York has listened to in years. The fortunate ones were as many as Carnegie Hall could hold, and several hundreds were turned away. When it is added that there was no popular assisting artist, but only three orchestral numbers to the programme, the esteem in which the Bostonian visitors are held appears amply evident. Whatever mistrust there may be between the two cities disappears when Major Higginson's famous band is the stake at issue; to Major Higginson all America owes a debt of the deepest gratitude.

Dr. Muck's reading of the great symphony was all and more than was to be expected from a conductor so sympathetic with the master's work. It was a reading unmarred by any exaggeration of dynamics, noble in contour, broad in spirit, yet with a nicety of detail which was well-nigh perfect. Needless to say, the tone of the orchestra was supremely rich and resonant. The Scherzo received a particularly exquisite performance, its sombre, mysterious poetry being wonderfully brought forth.

Richard Strauss's "Death and Transfiguration" was the second number, and here again Dr. Muck threw himself into his work with herculean energy, with the result that the tone poem has rarely received as brilliant a performance, and the delighted hearers must have wondered why a composer who could write such superbly beautiful music should have later strayed so far along bypaths strewn with the dead leaves of cacophony.

Unfortunately, Dr. Muck chose for the last number of the afternoon a symphonic poem by Liszt, of which the only apparent raison d'être for its production lay in the fact that it is supposed never before to have been played in New York. It is at least to be hoped that it will never be played again. It was called "Hungaria," but despite its Hungarian rhythms it proved an empty, long drawn out, altogether uninspired composition. The reason for its long deferred performance was manifest in every bar.

of 1839 found.

From HERALD
Address: New York City.
Date

k, 1884

1884

Boston Players Charm Hearers at Concert

Symphony Orchestra Gives Fourth Matinee of Season at Carnegie Hall —Plays Without Soloist.

Boston's Symphony Orchestra played its fourth matinee of the season at Carnegie Hall yesterday afternoon before a large audience. There was no soloist, but this did not in the least affect the attendance, proving that the orchestra is a soloist in itself.

Dr. Muck conducted in a programme of reasonable length and good proportions, beginning with Beethoven's Fifth Symphony, which was played with classic refinement and yet charged with compelling beauty. Dr. Muck's interpretation was free of freakish exaggerations and devoid of sensational effects but it was alive with interest, the playing revealing the full dramatic value of the opening movement, the lyric beauty of the andante, the humor of the scherzo and the triumphant quality of the finale. There was much applause following the beautiful performance.

Then came Dr. Richard Strauss' "Death and Transfiguration," the beginning of which sounded a bit too refined and unemotional to portray the struggle against death of a fever patient. But the finale, the "Transfiguration" section, was played beautifully, the climax being overpowering in its dynamic force. The concluding number was Liszt's symphonic poem "Hungaria," which, though brilliant, is scarcely a great, representative writing of this composer. Applause followed its [illegible]clusion, and then these "Boston [illegible]ves" packed their instruments and [illegible]rted back for their native heath, [illegible]ing music lovers of New York the [illegible]pier for having heard the concert.

From POST
Address: New York
FEB 23 1914
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MUSIC AND DRAMA

Saturday and Sunday Music.

For musical epicures the most enjoyable of the many performances of the past two days were the "Walküre" at the Metropolitan, on Saturday night; the playing of Liszt's "Hungaria" by the Boston Symphony Orchestra in the afternoon, and Grieg's piano concerto, as played yesterday afternoon by Teresa Carreño and the Philharmonic Orchestra.

Both Gadski and Fremstad delighted their admirers in the Wagner opera. The chief drawback was the excessive length of the performance, for which Mr. Hertz is to blame. He is also to blame for the fact that the chorus of Valkyries, all of them singing at the top of their voices, could hardly be heard amid the terrific orchestral din. There ought to be some way of making operatic conductors understand that they are not the whole show.

Dr. Muck, who is, like all the great orchestral conductors of the time, an ardent admirer of the works of Liszt, deserves special thanks for putting on his programme the ninth of his symphonic poems, heretofore strangely neglected in this city. While less rich in thematic material than "Tasso" and "Les Préludes," and less stirring than "Mazeppa" and "The Battle of the Huns," it has charms of its own which ought to insure it frequent hearing. Liszt himself evidently liked it, for he twice revised it, the last time in 1856. That was nearly sixty years ago, yet the music sounds as fresh and up-to-date as if it had been composed by Strauss or Debussy. That is the marvel of genius. The orchestration is as rich and varied as Wagner's, and it is a delight to drink in such music, improvised, as it were, unmarred by the traditional fetters of artificial form, yet always coherent. The first entry of the brass choir is thrilling, and the second hardly less so. The 'cello delivers an interesting speech, while the violin solo in gypsy fashion is delightful. On the whole, the Hungarian element is less conspicuous than in the rhapsodies, but it asserts itself more and more toward the end, and one can easily understand that when Liszt himself conducted this work at the Hungarian National Theatre, in 1856, he was able to write afterwards: "'Les Préludes' had to be played twice, for the applause was without end; as for 'Hungaria,' there was something better than applause; men and women wept." Liszt himself con [illegible] dly conducted [illegible] nation

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From Press
Address: New York City.
Date FEB 22 1914

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BOSTON SYMPHONY.

Dr. Muck's Players Give Great Performance of Beethoven's Fifth.

Just as Brahms's Fourth Symphony was the high-water mark of the Boston Symphony Orchestra's concert on Thursday evening, so Beethoven's Fifth gave the keenest pleasure at the matinee of Dr. Karl Muck and his band of virtuosi yesterday in Carnegie Hall.

A more satisfying interpretation of that immortal work than the great conductor gave would be difficult to imagine, for the performance—technically impeccable, of course combined classic dignity and simplicity with emotional vitality and poetic refinement.

Beautifully, too, the men from the Hub played Richard Strauss's tone-poem, "Death and Transfiguration."

In a measure, to be sure, the leader sacrificed sentiment for clarity of exposition, pathos for brilliancy of execution. Nevertheless his reading seemed a revelation after the one given recently by the Philadelphia Orchestra under Leopold Stokowsky.

The concert closed with a stirring performance of Liszt's symphonic poem, "Hungaria," one of the least familiar compositions of the famous pianist-composer.

From TIMES
Address: Brooklyn, N. Y.
FEB 21 1914
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BOSTON ORCHESTRA HEARD.

In Finely-Varied Programme, Mme. Van Endert, Soloist, Pleases.

A programme which offered delightful variety while obviously conserving a basic idea in its arrangement was that offered at Boston Symphony concert at the fourth of the Brooklyn series. Caesar Franck's Symphony in D major was the first number, played with consummate artistry by the famous orchestra. Dr. Muck's reading was sympathetic as well as masterly. The infinite variety of nuance, perfect rythm and color imparted to it were matters for rejoicing. Especially enchanting was the Allegretto, the very perfection of ensemble playing, with pianissimo passages of incredible delicacy and ethereal quality. The finale was a brilliant achievement.

A most noble and moving performance was that of Richard Strauss' tone poem, "Death and Transfiguration," rarely beautiful and uplifting, stirring the audience to the greatest enthusiasm. Mme. Elizabeth van Endert, the soloist of the evening, who comes to this country with an assurred reputation as an operatic singer in Germany, was heard in two groups of songs with orchestra. The first group embraced Hugo Wolf's "Verborgenheit," Strauss' "Wiegenlied" and "Caecilie." The second group included Humberdinck's "Es Schaukeln die Winde," and Eugen d'Albert's anangent of the mediaeval Hymn to Venus from Rudolph Lothar's comedy, "The Queen of Cyprus."

Mme. van Endert's voice is full-dramatic soprano, distinctly more pleasing in its higher register than in its lower. A voice which she uses with excellent effect in certain passages which are essentially those of the operatic singer. In the rendition of the lieder she disclosed intelligence and feeling, although her gifts as interpreter are not superlative they are agreeable. Wolf's lovely song was sung with taste and not without sympathy, although neither in this nor in the "Caecilie" did the singer disclose unusual or distinctive individuality. The Humperdinck number was sung with an engaging simplicity, sweetness and charm; the concluding number with dramatic breadth and dignity. Mme. van Endert's is an attractive personality.

The programme concluded with a vigorous and dashing performance of Smetana's overture, "The Sold Bride," which by the way is much more euphoniously if not so literally rendered by the familiar "Bartered Bride."

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Carnegie Hall Crowded to H Symphony Orchestra Give Beethoven Concert.

Those fortunate enough to be at yesterday afternoon's concert of the Boston Symphony Orchestra heard one of the most beautiful performances of Beethoven's Fifth Symphony that New York has listened to in years. The fortunate ones were as many as Carnegie Hall could hold, and several hundreds were turned away. When it is added that there was no popular assisting artist, but only three orchestral numbers to the programme, the esteem in which the Bostonian visitors are held appears amply evident. Whatever mistrust there may be between the two cities disappears when Major Higginson's famous band is the stake at issue; to Major Higginson all America owes a debt of the deepest gratitude.

Dr. Muck's reading of the great symphony was all and more than was to be expected from a conductor so sympathetic with the master's work. It was a reading unmarred by any exaggeration of dynamics, noble in contour, broad in spirit, yet with a nicety of detail which was well-nigh perfect. Needless to say, the tone of the orchestra was supremely rich and resonant. The Scherzo received a particularly exquisite performance, its sombre, mysterious poetry being wonderfully brought forth.

Richard Strauss's "Death and Transfiguration" was the second number, and here again Dr. Muck threw himself into his work with herculean energy, with the result that the tone poem has rarely received as brilliant a performance, and the delighted hearers must have wondered why a composer who could write such superbly beautiful music should have later strayed so far along bypaths strewn with the dead leaves of cacophony.

Unfortunately, Dr. Muck chose for the last number of the afternoon a symphonic poem by Liszt, of which the only apparent raison d'être for its production lay in the fact that it is supposed never before to have been played in New York. It is at least to be hoped that it will never be played again. It was called "Hungaria," but despite its Hungarian rhythms it proved an empty, long drawn out, altogether uninspired composition. The reason for its long deferred performance was manifest in every bar.

From HERALD
Address: New York City.
Date

Boston Players Charm Hearers at Concert

Symphony Orchestra Gives Fourth Matinee of Season at Carnegie Hall —Plays Without Soloist.

Boston's Symphony Orchestra played its fourth matinee of the season at Carnegie Hall yesterday afternoon before a large audience. There was no soloist, but this did not in the least affect the attendance, proving that the orchestra is a soloist in itself.

Dr. Muck conducted in a programme of reasonable length and good proportions, beginning with Beethoven's Fifth Symphony, which was played with classic refinement and yet charged with compelling beauty. Dr. Muck's interpretation was free of freakish exaggerations and devoid of sensational effects but it was alive with interest, the playing revealing the full dramatic value of the opening movement, the lyric beauty of the andante, the humor of the scherzo and the triumphant quality of the finale. There was much applause following the beautiful performance.

Then came Dr. Richard Strauss' "Death and Transfiguration," the beginning of which sounded a bit too refined and unemotional to portray the struggle against death of a fever patient. But the finale, the "Transfiguration" section, was played beautifully, the climax being overpowering in its dynamic force. The concluding number was Liszt's symphonic poem "Hungaria," which, though brilliant, is scarcely a great, representative writing of this composer. Applause followed its conclusion, and then these "Boston braves" packed their instruments and started back for their native heath leaving music lovers of New York the happier for having heard the concert.

From POST
Address: New York
Date FEB 23 19[illegible]

MUSIC AND DRAMA

Saturday and Sunday Music.

For musical epicures the most enjoyable of the many performances of the past two days were the "Walküre" at the Metropolitan, on Saturday night; the playing of Liszt's "Hungaria" by the Boston Symphony Orchestra in the afternoon, and Grieg's piano concerto, as played yesterday afternoon by Teresa Carreño and the Philharmonic Orchestra.

Both Gadski and Fremstad delighted their admirers in the Wagner opera. The chief drawback was the excessive length of the performance, for which Mr. Hertz is to blame. He is also to blame for the fact that the chorus of Valkyries, all of them singing at the top of their voices, could hardly be heard amid the terrific orchestral din. There ought to be some way of making operatic conductors understand that they are not the whole show.

Dr. Muck, who is, like all the great orchestral conductors of the time, an ardent admirer of the works of Liszt, deserves special thanks for putting on his programme the ninth of his symphonic poems, heretofore strangely neglected in this city. While less rich in thematic material than "Tasso" and "Les Préludes," and less stirring than "Mazeppa" and "The Battle of the Huns," it has charms of its own which ought to insure it frequent hearing. Liszt himself evidently liked it, for he twice revised it, the last time in 1856. That was nearly sixty years ago, yet the music sounds as fresh and up-to-date as if it had been composed by Strauss or Debussy. That is the marvel of genius. The orchestration is as rich and varied as Wagner's, and it is a delight to drink in such music, improvised, as it were, unmarred by the traditional fetters of artificial form, yet always coherent. The first entry of the brass choir is thrilling, and the second hardly less so. The 'cello delivers an interesting speech, while the violin solo in gypsy fashion is delightful. On the whole, the Hungarian element is less conspicuous than in the rhapsodies, but it asserts itself more and more toward the end, and one can easily understand that when Liszt himself conducted this work at the Hungarian National Theatre, in 1856, he was able to write afterwards: "'Les Préludes' had to be played twice, for the applause was without end; as for 'Hungaria,' there was something better than applause; men and women wept." Liszt himself could [illegible] conducted [illegible]

From Press
Address: New York City.
Date FEB 22 191[illegible]

BOSTON SYMPHONY.

Dr. Muck's Players Give Great Performance of Beethoven's Fifth.

Just as Brahms's Fourth Symphony was the high-water mark of the Boston Symphony Orchestra's concert on Thursday evening, so Beethoven's Fifth gave the keenest pleasure at the matinee of Dr. Karl Muck and his band of virtuosi yesterday in Carnegie Hall.

A more satisfying interpretation of that immortal work than the great conductor gave would be difficult to imagine, for the performance—technically impeccable, of course combined classic dignity and simplicity with emotional vitality and poetic refinement.

Beautifully, too, the men from the Hub played Richard Strauss's tone-poem, "Death and Transfiguration."

In a measure, to be sure, the leader sacrificed sentiment for clarity of exposition, pathos for brilliancy of execution. Nevertheless his reading seemed a revelation after the one given recently by the Philadelphia Orchestra under Leopold Stokowsky.

The concert closed with a stirring performance of Liszt's symphonic poem, "Hungaria," one of the least familiar compositions of the famous pianist-composer.

From TIMES
Address: Brooklyn, N. Y.
Date EB 21 19[illegible]

BOSTON ORCHESTRA HEARD.

In Finely-Varied Programme, Mme. Van Endert, Soloist, Pleases.

A programme which offered delightful variety while obviously conserving a basic idea in its anangement was that offered at Boston Symphony concert at the fourth of the Brooklyn series. Caesar Franck's Symphony in D major was the first number, played with consummate artistry by the famous orchestra. Dr. Muck's reading was sympathetic as well as masterly. The infinite variety of nuance, perfect rythm and color imparted to it were matters for rejoicing. Especially enchanting was the Allegretto, the very perfection of ensemble playing, with pianissimo passages of incredible delicacy and ethereal quality. The finale was a brilliant achievement.

A most noble and moving performance was that of Richard Strauss' tone poem, "Death and Transfiguration," rarely beautiful and uplifting, stirring the audience to the greatest enthusiasm. Mme. Elizabeth van Endert, the soloist of the evening, who comes to this country with an assurred reputation as an operatic singer in Germany, was heard in two groups of songs with orchestra. The first group embraced Hugo Wolf's "Verborgenheit," Strauss' "Wiegenlied" and "Caecilie." The second group included Humberdinck's "Es Schaukeln die Winde," and Eugen d'Albert's anangent of the mediaeval Hymn to Venus from Rudolph Lothar's comedy, "The Queen of Cyprus."

Mme. van Endert's voice is full-dramatic soprano, distinctly more pleasing in its higher register than in its lower. A voice which she uses with excellent effect in certain passages which are essentially those of the operatic singer. In the rendition of the lieder she disclosed intelligence and feeling, although her gifts as interpreter are not superlative they are agreeable. Wolf's lovely song was sung with taste and not without sympathy, although neither in this nor in the "Caecilie" did the singer disclose unusual or distinctive individuality. The Humperdinck number was sung with an engaging simplicity, sweetness and charm; the concluding number with dramatic breadth and dignity. Mme. van Endert's is an attractive personality.

The programme concluded with a vigorous and dashing performance of Smetana's overture, "The Sold Bride," which by the way is much more euphoniously if not so literally rendered by the familiar "Bartered Bride."

[128]

From SUN
Address: New York City.
Date
Established: 1884

Liszt, Beethoven and Strauss on the Programme.

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Weingartner, always original and fascinating in his comments, declared that "Hungaria" was a masterpiece. Doubtless those to whom the name of Liszt is holy will agree with the eminent conductor. But nevertheless the scoffers will continue to scoff. To them this composition, like several others of Liszt's, is an empty and meaningless repetition of phrases without special significance or beauty in themselves. The piece is admirably instrumented and should furnish further support, if any were needed, for the contention that Liszt contributed almost as much as Berlioz, perhaps quite as much, to the development of modern orchestration.

The performance of the music served to give the orchestra scope for a display of tonal splendors, and incidentally the concertmeister, Anton Witek, for a gypsy cadenza played in true spirit. The Beethoven symphony was performed with immense vigor and incisiveness of style, but without question there were moments when the balance of the orchestra was destroyed by the preponderance of the brass. Dr. Muck is fond of big fortes, and so are most men with blood in their veins, but there is a way to get them without oversetting the harmonic structure.

In the Strauss composition Dr. Muck demonstrated that he was not always affected by emotional yearnings for mere trombones. His reading was beautiful in fluency, clarity, balance and exquisite treatment of the dynamic developments of the work. We have heard the composition interpreted with greater passion, but never with a finer appreciation of its opulent instrumental beauties.

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Newspaper Cutting

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By CHARLES HENRY

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The concert closed with Liszt's symphonic poem, "Hungaria." As has always been the case for some years past at the performances of the Boston orchestra, the huge Carnegie Hall auditorium was filled, from floor to ceiling.

While they played symphony at Carnegie Hall, at the Metropolitan a large audience was enjoying another admirable performance of a Russian masterpiece, "Boris Godounow," sung in Italian by a cast including Didur in the title part, Margarete Ober as Marina, Rothier as Pimenn, and other well known artists. Maestro Toscanini conducted.

The "popular" opera last night at the Metropolitan was "Die Walkuere,"

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Dr. Muck's work of brilliant clarity in exposition of the Fourth Symphony of Brahms was followed by a similar treatment of Beethoven's great C minor symphony. This Fifth Symphony has no angles of novelty; it is possibly the best known symphonic work in the entire orchestral repertoire from Haydn down to the Russians of the minute. Nevertheless, there are still many manners and many styles of playing it, but of them all the best is the manner and the style that best reveals Beethoven.

This was the manner and the style in which Dr. Muck and the Boston Orchestra deliberated themselves of this monument to Beethoven's lasting memory. Nor is this by any means the easiest or the simplest way of playing. Such interpretation means that significance, and the just significance, must be given to every phrase and every accent, every clarifying variation of dynamics and every interpretative shade of orchestral color. And this is what was accomplished.

Strauss's "Tod un Verklaerung," which followed the Beethoven work, is the sort of literary music the penetration of which presents little or no difficulty to a conductor such as Dr. Muck. It was played with brilliance, but neither virtuosity nor musicianship can wrap flesh around its bare, illustrative bones.

programme of the New York

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"MUSICAL composition is in a state of stagnation everywhere," said Dr. Karl Muck, the tall, slim conductor of the Boston Symphony Orchestra, whose readings of Beethoven and Brahms are as near perfection as any that America has been privileged to hear and whose judgment in selecting what is best in present day novelties is on a par with his conducting of the classics.

No orchestra is more popular in this city than that which comes from Boston for ten concerts every year, and much of the prestige is due to the quiet, earnest conductor, who combines in a remarkable degree a profound musical knowledge with the ability to get all that can be had from his players.

"At least in the realm of pure music," ~~he added~~, "there seems to be a sort of 'let up' in the production of masterpieces. There are men of real greatness who are still alive, but they have for the most part said about all that they ever will say. Of course, there are many young men of promise who may arrive some day, but the present output is small.

"The most striking example of a man who apparently has used up all his ideas is Claude Debussy. He has done great service to the cause of music in his original use of the whole tone scale, and, in fact, has so many imitators that his ideas are responsible for almost the whole modern school in France. His earlier works were exquisite, although somewhat limited in scope, but he seems to have used up all the possibilities of his method and seems incapable of expanding.

"Ravel, whose suite, 'Ma Mere l'Oye,' was played at the last concert of the Boston Symphony Orchestra, is an imitator of Debussy, who has been able to put enough that is new and that is his own into his writing to make it extremely interesting. There are instrumental affects in the score of 'Ma Mere l'Oye' so original and so cleverly placed that the most experienced ear often cannot tell from what instruments they are produced. But Ravel also writes in a limited field.

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* * *

"I HAVE found a peculiar condition in musical tastes in New York, which can be explained easily enough when the cosmopolitan character of the population is taken into consideration. In the hundreds of letters which I receive requesting that certain numbers be played in the concerts here I find that scarcely two of them are alike. One wants more novelties, another wants none at all, and in the end I have to arrange the programmes in my own way without reference to the requests.

"In Boston they like novelties if they happen to be French. Boston has gone mad over French art in music, painting, sculpture and everything else. It seems queer that the one city in America which has retained its old rigid Puritan character more than any other should go to the extreme of getting its art from Paris."

From EVENING SUN
Address: Baltimore, Md.
Date FEB 18 1914
Established:

Opera Singer In Concert

ELISABETH BEHM VAN ENDERT

SHE is one of the leading lyric sopranos of the Royal Opera House in Berlin, and is visiting America for the first time this winter. She will be the soloist at the Boston Symphony Orchestra concert tonight, when she will sing a number of modern lieder with orchestral accompaniment.

From SUN
Address: New York City.
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1884

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"In Germany little of consequence is being done in the line of symphonic composition. Richard Strauss has become intensely interested in the opera and his energies are all in that direction. I do not think he ever will write another great symphonic poem. His development in pure music seems to have been arrested.

"Max Reger is a prolific composer. He writes easily and too much. One gets the impression that he is w[illegible] to order, a[illegible]

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"I will produce soon in Boston a work by a local musician named Clapp—a work of large proportions and excellently written. George Chadwick, another resident of Boston, possesses much talent and I have been considering using one of his orchestral works at the next series of concerts in New York. I also have found interesting qualities in the earlier works of Henry Hadley, who has an almost too facile pen, and also of several others.

* * *

"I HAVE found a peculiar condition in musical tastes in New York, which can be explained easily enough when the cosmopolitan character of the population is taken into consideration. In the hundreds of letters which I receive requesting that certain numbers be played in the concerts here *I find that* scarcely two of them are alike. One *wants more novelties*, another wants *none at all*, and in the end I have to arrange the programmes *in my own way without reference* to the requests.

"In Boston they like novelties if they happen to be French. Boston has gone mad over French art in music, painting, sculpture and everything else. It seems queer that the one city in America which has retained its old rigid Puritan character more than any other should go to the extreme of getting its art from Paris."

[illegible] In Concert

From

ELISABETH BOEHM VAN ENDERT

SHE is one of the leading lyric sopranos of the Royal Opera House in Berlin, and is visiting America for the first time this winter. She will be the soloist at the Boston Symphony Orchestra concert tonight, when she will sing a number of modern lieder with orchestral accompaniment.

From EVENING NEWS
Address: Baltimore, Md.
Date FEB 19 1914
Established:

BOSTON SYMPHONY IS HEARD IN FINE CONCERT

The concert given by the Boston Symphony Orchestra at the Lyric last night made a singularly happy impression on the audience, partly due to the variety of styles represented in the program and also the most artistic singing of Mme. Elisabeth Van Endert.

The program opened with Brahms' Symphony in E minor (No. 4), perhaps the least generally popular and the most infrequently played of the four. Muck, however, above all things, is essentially an interpreter of Brahms' music, and last night many hidden and subtle beauties, in the generally stern and severe character of this symphony, were brought to light as we have never heard them before.

Many musicians of today, gorged with the excessive coloring, typical of the modern school, criticise the absence of this element in Brahms, [illegible] that he gives to his works a coloring peculiarly his own and altogether in keeping with the lofty and noble spirit of asceticism which pervades the greater part of his compositions—a quality which the musical world of today is desperately in need of, if only it had the sense to see it.

In this particular symphony the only flaw is the last movement, certain portions of which seem to lack the inspiration which, in a veiled form, is to be found in all the rest of it.

The next orchestral number, a vivid contrast in every respect, was the "Caprice on Spanish Themes," by Rimsky-Korsakoff, a very picturesque work glowing with life and color as a whole, but very uneven in absolute musical value.

For instance, the second of the five movements which make up the group was full of the most delicate and fanciful orchestration possible, while the fourth, very realistic and descriptive of the scene it was meant to represent, practically resolved itself into a succession of extraordinary noises.

Mme. Van Endert contributed two separate groups of songs; the first [illegible] Hugo Wolf and Strauss, respectively, and the second by Humperdinck and D'Albert.

In all her five numbers she showed herself a consummate artist, possessing great charm of personality, and revealing altogether exceptional refinement of style and musical sympathy. Her singing evoked tremendous applause despite the fact that her voice in itself, though at times rarely beautiful, could not be described as in any way phenomenal.

The concert concluded with Cornelius' overture to the opera "The Barber of Bagdad," a very happy selection for the close of such a musical feast.

H. D. P.

From HERALD
Address: Washington, D. C.
Date FEB 18 1914

Society Attends Concert

A fashionable audience filled the National Theater for the Boston Symphony Orchestra yesterday afternoon. Miss Eleanor Wilson occupied the Presidential box, and had with her Mrs. Cox and Miss Batten, house guests at the White House, and Miss Helen Woodrow Bones. The German Ambassador and Countess von Bernstorff entertained in their box Mrs. George Howard and Mrs. Norman. Mrs. Calderon Carlisle occupied a box and had with her Mrs. Chandler Hale, and Mrs. Walter Bruce Howe. Mrs. I. T. Mann entertained Mrs. Elmer Black, of New York, and Miss Flora Wilson in her box. Mrs. Marshall Field was one of the boxholders and had with her Mrs. Robert McCormick and Mrs. Hope Slater. Other boxholders were Mrs. William Crozier and Mrs. A. Lisner.

In the audience were the Minister of Sweden and Mme. Ekengren, Mme. Pezet, Mrs. John Hay, Mrs. James R. Mann, Mrs. Charles C. Glover, Mrs. Lyman Tiffany, Miss Helen Parker, Mrs. Thomas F. Walsh, Miss Eloise Sargent, Mrs. Nicholas Anderson, Mrs. Chandler Anderson, Mrs. Thomas F. Bayard, Miss Marion Pellew, Mrs. James Harlan, Miss Elizabeth Davis, Mrs. Buckner Randolph, Miss Mary Sheridan, Dr. and Mrs. Ralph Jenkins, Monsigneur Lee, Dr. Kirbey, Mrs. Paul Bartlett, Mrs. Frederick Chapin, Mrs. Milton McGill, Miss Ida Thompson, the Misses Sedgely, Mrs. Edward Burr, Mrs. M. Lewis Clarke, and Gen. and Mrs. Andrews.

JOURNAL—
FEBRUARY 28,

DR. MUCK ONCE MORE TRIUMPHS

Conducts Rare Performance of Mahler's "Giant" Symphony.

Dr. Muck once more, yesterday, led the Symphony Orchestra triumphantly through a thrilling performance of Mahler's "Giant Symphony," which was played early in the season, but which is being repeated at this week's concerts in response to many requests. The performance yesterday glorified the work, which is essentially lyrical, but yet bombastic. At the end of the hour and a quarter of orchestral singing and straining, the audience applauded with the utmost enthusiasm. It was one of the most thrilling ovations of the season.

The concert ended with another equally polished performance of Wagner's mellifluous birthday gift to his wife, the "Siegfried Idyl."

The feature of next week's Symphony program will be the first performance of the new symphony, on which Otto Urack, assistant conductor of the orchestra, has been at work for the past year or more. This is the largest purely orchestral work that Mr. Urack has yet attempted. The work is in four movements, and it is dedicated to Dr. Muck.

The second part of the program will comprise Smetana's symphonic poem, "Vysehrad;" Ravel's charming suite, "Mother Goose," which is to be repeated by request, and Enesco's "Roumanian Rhapsody."

BOSTON GLOBE—
FEBRUARY 28,

MAHLER'S SYMPHONY.

Gigantic Fifth the Feature of Concert.

Music That Grows More Noble and More Prolix With Rehearing.

Dr Muck repeated Mahler's fifth symphony yesterday afternoon at the 16th rehearsal by request. The work, despite its excessive length, has made a deep impression at each performance—last Spring and again at the pair of concerts earlier this season. Again yesterday its reception was one [illegible] nounced admiration upon the part of the audience, and Dr Muck [illegible] recalled once more after the players had begun to leave their places for the intermission. The Siegfried Idyl formed the remaining part of the program.

With repeated hearings, Mahler's gigantic work grows more noble in certain of its pages and more prolix in others. The first movement contains material of that needed combination of mind and heart to incite true and uplifting emotion. The funeral march has been called vacuous by some and filled with pomp. It is not the most worthy passage of the score, but it is human and not without sincerity when played as it was yesterday. The scherzo suggests a man who insists upon masquerading in some gay or jocund character which suits him ill. He forgets his capers in philosophy and serious musing. The vein of the Viennese waltz is not one that Mahler maintains with ease or spontaneity, and the middle portion of the movement is best defined.

At each performance Dr Muck has taken the Adagietto—and truly it is marked sehr langsam—at a slower pace, until yesterday the continuity of the melodic line was quite lost. There was in it, however, an atmosphere, a permeating repose, an eternal quality as of music too vast to be circumscribed in tempo that made an effect. The closing measures, with their basses descending as to the foundation of the universe, the violins hanging upon a suspended promise of the future, are epic in their beauty. The last movement, with its tediously reiterated theme of the descending fourth is much too long and is often inconsequential.

The performance was one of sweeping spirit. There are many to whom particular praise belongs beside Dr Muck, particularly Mr Heim, the first trumpet, who still defies the merciless tessitura and keeps the heroic style.

From WORLD
Address: New York City.
Date FEB 22 1914
Est 1884

MUCK READS BEETHOVEN SYMPHONY SUPERBLY.

Boston Orchestra Responds to Conductor's Demands by Giving Equally Good Performance.

Some of New York's conductors who do not make any too much of Beethoven music when they endeavor to interpret it might study to advantage the methods of Dr. Karl Muck.

The distinguished German musician gave a superb reading of Beethoven's Fifth Symphony in C minor at Carnegie Hall yesterday afternoon, and the men of the Boston Symphony Orchestra responded in practically all respects to the demands of their leader.

Simple dignity and a degree of musical breadth so essential to a convincing presentation of Beethoven's symphonies were two factors always in evidence. Accompanying them were well chosen tempi, expressiveness pre-eminently as it should have been and a modelling of phrases of the highest character.

The playing of the orchestra was characterized by admirable tonal balance between the various choirs and for the most part a precision of attack and execution beyond legitimate reproach.

Success of similar proportions came to Dr. Muck and his orchestra in the Strauss "Death and Transfiguration," whose descriptive qualities were clearly and dramatically set forth.

One number, Liszt's symphonic poem, "Hungaria," might well have been omitted from the programme, for it is inconsequential.

BOSTON POST,
FEBRUARY

THE SYMPHONY

Mahler's Great Symphony Repeted by Request at Yesterday's Concert

At the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, Gustave Mahler's great symphony No. 5, in C-sharp minor, was again given an exceedingly impressive performance under Dr. Muck. Played earlier this season, the symphony made such an impression that letters poured in at Symphony Hall asking for its repetition. The repetition made an effect even greater, if anything, than the first performance. Following the performance yesterday, in response to the applause, Dr. Muck had his men rise in acknowledgement of the enthusiasm of the audience, and the applause continued after the conductor had returned to the platform several times, and until members of the orchestra began to leave their places on the stage for the intermission.

In consideration of the length of this enormous symphony of Mahler, only one other short number was placed on the programme—the "Siegfried Idyll" of Richard Wagner, which was given an admirable performance.

From CITIZEN
Address: Brooklyn, N. Y.
Date 21 1914

BOSTON SYMPHONY CONCERT.

Fourth in Series at Academy Receives Deserved Applause.

The fourth of the series of five philharmonic concerts was given last night at the Academy of Music by the Boston Symphony Orchestra. Dr. Karl Muck conducted and Mme. Elisabeth Van Endert was the soloist, assisting.

Long before the concert began the entire auditorium, including all the boxes, was well filled. The audience was most appreciative. Many times in the course of the evening were the artists greeted with prolonged applause for their masterful work. Their perfect accord made it seem as though the strains were coming from one big, sweet, melodious instrument, reaching the ears of everyone unspoiled by echo.

The programme, which follows, gave rise to many opportunities for [illegible] expression and sweet melody:

Symphony in D Minor, Lento, Allegro non troppo, Allegretto, Allegro non trippo (Cesar Franck); songs with orchestra, "Verborgenheit" (Wolf), "Wiegenlied" and "Caecilie" (Richard Strauss), Mme. Van Endert; tone poem, "Tod und Verklarung" ("Death and Transfiguration") op. 24 (Richard Strauss); songs with orchestra, "Es schaukeln die Winde" (Humperdinck), "Venushymne" (d'Albert), Mme. Van Endert; overture, "The Sold Bride" (Smetana).

SPRINGFIELD DAILY REPUBLICAN

FEBRUARY 25, 1914

LOCAL INTELLIGENCE

BOSTON SYMPHONY CONCERT

ORCHESTRA IN AUDITORIUM

IN ORGAN FUND COURSE

A Superb Modern Program Played by 90 Men Under Dr Muck—Fine Singing by Mme Elisabeth Van Endert of the Boston Royal Opera.

This was what we had been waiting for. This was the ideal concert, in an ideal setting, which was dreamed of when the Auditorium was projected, and the more eagerly awaited when the hall revealed itself as a marvel of acoustical perfection. Many and superb concerts, orchestral and other, have been given there, and each has been a joy, but to crown the cup it was necessary to hear the paragon of orchestras in what Springfield feels to be a paragon of concert halls. This treat we owe to the managers of the organ fund course, who were fortunate enough to be able to induce the orchestra's management to reconsider. The Boston symphony orchestra used to visit this city regularly, and the discontinuance of the concerts, due to an increasing reluctance to play in the smaller cities, was a great disappointment to music lovers in this part of the state. It may be hoped that the new Auditorium may just turn the scale, and by making the occasion bigger and more brilliant attract such large audiences as to make these concerts once more a regular feature of the musical season.

The concert was notable in more than one way. Not only was it the first appearance of the Boston symphony orchestra in a hall that gave it full scope, but it was the first time the orchestra has given a modern program with the full orchestral forces for which such music calls. The orchestra, as everybody knows, is a variable one. For the classics a body of from 45 to 55 players suffices, according to the work and the size of the hall; adequately to render some of the elaborate modern scores needs a force of at least 90 men, extra players even being occasionally needed. When playing out of town the Boston orchestra naturally is accustomed as a rule to reduce its force and give works calling for less than the maximum number of players. This is entirely proper, and it is not at all a question of excellence—Beethoven with 60 players is better than Richard Strauss with half as many again. But the desire to hear some of the modern works given with the costly full resources of an orchestra of the first rank is natural and legitimate, and the new Auditorium gave a chance to gratify it; in a smaller hall so great a force would be out of place.

The concert was notable, too, for the first appearance here of the very distinguished and very gifted conductor, Dr Muck, since he returned to resume his work. His rare gifts the Springfield public has abundantly recognized, and its only quarrel with him has been a certain disdainfulness in the matter of programs, a failure to recognize that a town which hears a great orchestra seldom needs a stronger dose than will suffice for Boston. Last evening there was no room for faultfinding on this score, and while it would have been pleasant to hear another orchestral number, no doubt the general attractiveness of the concert was greatly increased by the singing of so notable an artist as Mme Elisabeth van Endert, soprano of the Royal opera in Berlin, who gave superbly the lovely air from "Der Freischuetz" and two songs with orchestral accompaniment.

But before going into details it will be well to look at the program as a whole:—

Symphony in B flat major, No 5, op. 55, Glazounoff
- I. Moderato maestoso; Allegro.
- II. Scherzo; Moderato; Pochissimo meno mosso.
- III. Andante.
- IV. Allegro maestoso.

Scene, "How tranquilly I slumbered," and aria, "Softly sighing," from "Der Freischutz" .... Weber
Mme Van Endert.
Tone poem, "Death and Transfiguration," Strauss
Songs with orchestra—
"Es schkeln die Winde" ....Humperdinck
"Venus Hymne" .... d'Albert
Mme Van Endert.
Symphonic poem, "Les Preludes" ..... Liszt

It will be seen that it was precisely what was needed to correct the balance from previous years—a notable modern Russian symphony full of strong effects, the most popular of the wonderful tonal creations of the greatest of living orchestral technicians, Richard Strauss, and one of the most powerful and moving of the romantic works of the 19th century, "Les Preludes," by Liszt, a work so magniloquent that the largest orchestra is none too big for its thrilling effects. And the performance was quite up to the scale set by the program and the occasion. Dr Muck never fails, or very rarely fails, of his climax, but he achieves it by a fine regard for proportion, by keeping down rather than by piling on, by making his audience wait and molding its expectations. But last evening this careful reticene was unnecessary and from the very outset the performance was bold, forthputting and astir with

The Performance.

The symphony is not a great work nor does it assume to be; it is perfectly free from pretensions of every sort, and wonderfully fresh, spontaneous and genuine. In the working out of the first movement there are some perfunctory moments, giving the hearers that awareness of the passage of time which is the bacillus of ennui. But very quickly the composer recovers his hold on his material and rounds off a very fresh and interesting movement. At first it was not very easy to give full thought to the symphony for pleasure in the rich tonal effect. The work is rather heavily scored and at times sonorous, but the Auditorium held the sharpest forte without echo or confusion, and silence came instantly whenever the tone stopped. Yet so full was the resonance that the faintest throb of a plucked string had its full effect, and nothing was lost of the subtle overtones which give each instrument its special value. There is a kind of golden transparency, for example in the tone of the first violins, which can probably not be matched in any orchestra in the world, and which gains notably with a perfect concert-room for a resonator. Nothing, again, could be more delicately perfect than the dainty scherzo, a graceful movement, exquisitely played. The andante is a beautiful piece of cantabile, and the various instruments sung it most sweetly. The only strenuous part of the symphony is the finale, a rugged and turbulent allegro, sometimes harsh but of impressive energy and strength. It overweights the symphony a little, but gives it an effective finale.

The great achievement of the orchestra, however, came in Richard Strauss's tone poem, a work which seems far less revolutionary than it did when the century was new, but which is likely to stand out as the most successful of the astonishing tonal creations of this great innovator. In no other work has he so successfully brought the colossal resources of the modern orchestra to the service of a theme that needs them. Too often his ingenuity seems labored or trivially wasted on freakish experiments. In "Death and Transfiguration" he rises to entire sincerity and the work has, despite its complexity, a large unity and is capable when so consummately interpreted as last night of one of the most thrilling climaxes in the whole range of modern music. Here Dr Muck revealed himself as one of the very great masters of our time; it was marvelous to see how he held so firmly and easily all the threads of the intricate fabric, missing nothing, slighting nothing, steadily building up, massing his forces, driving home the emotional crisis which some susceptible listeners are apt to find of almost intolerable intensity. It is not a work of the very highest order—it is of the age of iron rather than the age of gold, a stupendous piece of musical engineering by a great intellect which for once has hold of a heart-shaking theme. But it is a wonderful creation and full of the spirit of modernity which seeks new and distant goals—here as so often music is the pioneer for the other arts.

It was, of course, no accident that the remaining orchestral number, "Les Preludes," had a kindred and complementary theme; there are no accidents in Dr Muck's programs. To find a work to follow "Death and Transfiguration" was not easy, so stupendous is its climax; Liszt's tone poem furnished an equally powerful climax of another sort, and was moreover all the more effective for being in so very different a style of instrumentation. In his handling of the orchestra Liszt is one of the very great masters, and even in his piano music his genius is orchestral. But he handles his orchestra more simply, in greater masses, and this solid and solemn sonority was all the more impressive for following Strauss's intricate score. It is only in comparatively recent times that the real genius of Liszt, long obscured by his fame as a virtuoso, has been fully recognised, but "Les Preludes" has always had vogue; it stands among his works something like "Death and Transfiguration" among those of Strauss in the high popular favor given it, and its pre-eminence has not yet been disturbed by the growing appreciation of his other compositions. It is a work of high and moving eloquence, full of those seductive half-melodies, vague romantic stirring strange memories, for which Liszt had such genius. The performance was no less wonderful than that of "Tod und Verklaerung" and the emotional response was perhaps even greater.

For some reason it had been a long time since any singer had given us that wonderful Weber aria "Leise, leise," and it was the greater pleasure to hear it from so accomplished and interesting an artist as Mme van Endert. She has most of the gifts needed for a dramatic soprano of the first rank if she should ever undergo transfer from the lyric field of which she is such an ornament. Her voice is ample and her singing has warmth and feeling. In sheer beauty of tone there is sometimes a slight shortcoming, yet the tone is solid, rich, and satisfying. This aria is of great difficulty, yet it was hard to realize as she sang it that it is a severe tax upon a singer's strength and endurance, and throughout her style was marked by nobility. She was much less successful in the little Humperdinck cradle song; here her singing was too detached, missed the smooth flow of a perfect cantilene. But she was superb in the "Hymn to Venus," the ampler style of which gave a better chance to her special qualities. She is still a young singer, and will go far. The audience was large and enthusiastic, and the concert must be put down among not more than three or four of the very finest that Springfield has heard since the records begin.

BOSTON HERALD

FEBRUARY 28, 1914

MAHLER'S HUGE 5TH SYMPHONY HEARD AGAIN

Enthusiastically Received at 16th Public Rehearsal in Symphony Hall.

By PHILIP HALE.

The 16th Public Rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted. The program was as follows: Mahler, Symphony in C sharp minor, No. 5; Wagner, A Siegfried Idyl.

Mahler's Symphony was played here in November last. It was played for the second time this season at the request of many, and the performance yesterday was even more brilliant than the earlier one. This was the fifth performance in eight years, an unusual record for a modern symphonic work of large proportions. Mr. Gericke, who conducted the first two performances, made cuts—for the symphony is inordinately long—and he changed the instrumentation of certain passages. Dr. Muck, who led two performances in 1913, produced the symphony as Mahler wrote it. It is a pity that the composer, excellent conductor that he was, could not have been one of the audience yesterday and heard the superb performance and the enthusiastic applause, the glowing tribute paid to his music, the interpreter and the orchestra.

It is not necessary to discuss again the symphony itself. It is undeniably long, and its extreme length is felt especially in the finale, partly because ears are by that time sated, partly because there are pages of comparatively little interest except perhaps to students of counterpoint. Nor is it blasphemous to say that the first and second movements would be still more impressive if the composer had been more concise. Yet he knew what he wished and he built his colossal works deliberately. He, no doubt, would have preferred that his fifth symphony should stand alone on a program; that there should be more than conventional pauses between the movements.

Many years ago Petronius, attacking masters of rhetoric, accused them of enormous, windy loquacity, and said that it emigrated from Asia to Athens and thus eloquence, corrupted, withered and soon became mute. The Abbe Morellet quoted this sentence in reproach of Chateaubriand, and now in 1914 the ingenious Raymond Bouyer remembers it, hearing in Paris music by Richard Strauss and the fourth symphony of Mahler. He accuses the two of sympathy for the enormous. He finds that Mahler poured Russian tea into the Viennese glass of Schubert, while Strauss, more of an occidental, has "decorated his sonorous mountain with the most amiable flowers of Munich sensuality."

And so the critics find in huge compositions the more material for copy, and may say that a symphony is only an excuse for a feuilleton. Now that Mahler's fifth is well known to the public in Boston; now that audiences are somewhat acquainted with Mahler's musical idiom, why should we not hear one or two of the other symphonies? This fifth is of strange, massive and, as some think, doubtful architecture, with ornamentation now gorgeous, now vulgar. The honesty and the ability of the builder are indisputable.

The choice of the Siegfried Idyl was a happy one, if there was need of another composition on the program. While the Idyl was beautifully played, it showed that Wagner could be as prolix with regard to a child as when portraying a Wotan or a Hans Sachs.

The program of the concerts next week will be as follows: Urack, symphony in E major (MS. First performance), conducted by the composer; Smetana, symphonic poem "Vysehrad"; Ravel, "Mother Goose" (repeated by request); Enesco, Roumanian Rhapsody, A major, op. 11, No. 1.

ADVERTISER

FEBRUARY 28.

MAHLER SYMPHONY NO. 5 REPEATED

WAGNER "SIEGFRIED IDYLL" COMPLETES PROGRAMME

Former Work, Given by Request, Still Shown to Be "Programme Music"—One Great Movement.

By Louis C. Elson.

PROGRAMME.

Mahler........................Symphony No. 5
Wagner........................"Siegfried Idyll"

The Mahler symphony is a programme by itself, an entire concert. Repeated performance causes our orchestra to give a most excellent interpretation of the very difficult work, but repeated hearing scarcely changes the opinion of the reviewer that it is programme music with the explanation omitted. We have now had this symphony three times within a year. If Mahler had ended with the first movement he would have achieved almost a masterpiece, for here there are passages of the loftiest grandeur, and the movement is about half-an-hour long in itself. But after this excellent half-hour one passes a "mauvais quart d'heure" in the Scherzo, and even the tender Adagietto in the Finale comes with some redundancy.

We recognize points of greatness in the work and a supreme mastery of orchestral effects, but we doubt if Mahler is to grow greater in these Schoenbergian days.

As a third review of the work may not prove interesting to our regular readers, and as we have been asked to reprint our poem on the modern symphony, and as it may fit as a review of the work, we give it, just as the Mahler symphony was given—"Repeated by general request."

A MODERN SYMPHONY.

One Saturday at evening,
The critic's work was done,
He sat within the Music Hall,
The concert had begun.
And by his side there might be seen
His little grandchild Wilhelmine.

Young Peterkin was also there
With programme-book in hand
And asked the critic to explain
What ailed the music-band.
What was the work that Muck had found
That was so big and full of sound.

The critic gazed upon the boy
That stood expectant by,
He knit his brows, he scratched his head,
He heaved a natural sigh.
'Tis some poor fellow's score, said he,
That wrote a monster symphonie.

I find them often hereabout,
When I to concerts wend.
Strange shapeless things, with gongs and drums,
And trombones without end.
For many a tiresome bore, quoth he,
Thinks he must write a symphonie.

Now tell us what 'twas all about,
Young Peterkin, he cries,
While little Wilhelmine looked up
Half-deafened, in surprise.
Now tell us all about the score
And what they make such racket for.

It was a German, he replied,
A modern one, no doubt,
But what he wrote such discords for
I cannot well make out.
But everybody says, quoth he,
It is a famous symphonie.

With chords of ninth, and eleventh, and worse,
And discords in all keys,
He turns the music inside out
With unknown harmonies.
But things like that, you know, must be
In every modern symphonie.

Great praise the big brass tubas won,
And kettle-drums, I ween.
Why, 'twas a very ugly thing,
Said little Wilhelmine.
Nay, that you must not say, quoth he,
It is a famous symphonie.

Our Dr. Muck much praise has won
For leading such a din.
But what good came of it at last?
Quoth little Peterkin.
Why that no man can say, quoth he.
It is a Modern Symphonie.

We cannot help thinking that the strange, almost incomprehensible, work of Sibelius demands repetition somewhat more urgently than this more prolix, but more intelligible symphony of Mahler.

Then, by way of contrast, came the gentlest, most cooing work, of the domestic Wagner. This composer did not make such a fuss about his domestic affairs as Richard Strauss, and the "Siegfried Idyll" is a most tender picture of family felicity. Of course, however, the auditor, if he would thoroughly enjoy the picture, must put all thoughts of Minna Planer and Hans Von Bulow out of his mind. He must try to forget that the happiness of Richard and Cosima Wagner was founded upon the unhappiness of two other people who had prior claims.

Of course the two works of the programme were in the most vivid contrast and displayed our great conductor in two diametrically opposite fields. But we cannot but think that few auditors could turn at once from the "King Cambyses vein" to the cradling, lulling style of Mme. Wagner's Christmas present, even if a walk in the corridor did separate the two compositions. The litele tone-poem wears well and shows how versatile the musical giant of the last half of the 19th century was. Beethoven and Wagner sum up the musical glory of that century.

SPRINGFIELD DAILY REPUBLICAN

FEBRUARY 25, 1914.

LOCAL INTELLIGENCE

BOSTON SYMPHONY CONCERT

ORCHESTRA IN AUDITORIUM

IN ORGAN FUND COURSE

A Superb Modern Program Played by 90 Men Under Dr Muck—Fine Singing by Mme Elisabeth Van Endert of the Boston Royal Opera.

This was what we had been waiting for. This was the ideal concert, in an ideal setting, which was dreamed of when the Auditorium was projected, and the more eagerly awaited when the hall revealed itself as a marvel of acoustical perfection. Many and superb concerts, orchestral and other, have been given there, and each has been a joy, but to crown the cup it was necessary to hear the paragon of orchestras in what Springfield feels to be a paragon of concert halls. This treat we owe to the managers of the organ fund course, who were fortunate enough to be able to induce the orchestra's management to reconsider. The Boston symphony orchestra used to visit this city regularly, and the discontinuance of the concerts, due to an increasing reluctance to play in the smaller cities, was a great disappointment to music lovers in this part of the state. It may be hoped that the new Auditorium may just turn the scale, and by making the occasion bigger and more brilliant attract such large audiences as to make these concerts once more a regular feature of the musical season.

The concert was notable in more than one way. Not only was it the first appearance of the Boston symphony orchestra in a hall that gave it full scope, but it was the first time the orchestra has given a modern program with the full orchestral forces for which such music calls. The orchestra, as everybody knows, is a variable one. For the classics a body of from 45 to 55 players suffices, according to the work and the size of the hall; adequately to render some of the elaborate modern scores needs a force of at least 90 men, extra players even being occasionally needed. When playing out of town the Boston orchestra naturally is accustomed as a rule to reduce its force and give works calling for less than the maximum number of players. This is entirely proper, and it is not at all a question of excellence—Beethoven with 60 players is better than Richard Strauss with half as many again. But the desire to hear some of the modern works given with the costly full resources of an orchestra of the first rank is natural and legitimate, and the new Auditorium gave a chance to gratify it; in a smaller hall so great a force would be out of place.

The concert was notable, too, for the first appearance here of the very distinguished and very gifted conductor, Dr Muck, since he returned to resume his work. His rare gifts the Springfield public has abundantly recognized, and its only quarrel with him has been a certain disdainfulness in the matter of programs, a failure to recognize that a town which hears a great orchestra seldom needs a stronger dose than will suffice for Boston. Last evening there was no room for faultfinding on this score, and while it would have been pleasant to hear another orchestral number, no doubt the general attractiveness of the concert was greatly increased by the singing of so notable an artist as Mme Elisabeth van Endert, soprano of the Royal opera in Berlin, who gave superbly the lovely air from "Der Freischuetz" and two songs with orchestral accompaniment.

But before going into details it will be well to look at the program as a whole:—

Symphony in B flat major, No 5, op 55, Glazounoff
I. Moderato maestoso; Allegro.
II. Scherzo; Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.
Scene, "How tranquilly I slumbered," and aria, "Softly sighing," from "Der Freischutz" .... Weber
Mme Van Endert.
Tone poem, "Death and Transfiguration," Strauss

Songs with orchestra—
"Es schkeln die Winde" ....Humperdinck
"Venus Hymne" .... d'Albert
Mme Van Endert.
Symphonic poem, "Les Preludes" .... Liszt

It will be seen that it was precisely what was needed to correct the balance from previous years—a notable modern Russian symphony full of strong effects, the most popular of the wonderful tonal creations of the greatest of living orchestral technicians, Richard Strauss, and one of the most powerful and moving of the romantic works of the 19th century, "Les Preludes," by Liszt, a work so magniloquent that the largest orchestra is none too big for its thrilling effects. And the performance was quite up to the scale set by the program and the occasion. Dr Muck never fails, or very rarely fails, of his climax, but he achieves it by a fine regard for proportion, by keeping down rather than by piling on, by making his audience wait and molding its expectations. But last evening this careful reticene was unnecessary and from the very outset the performance was bold, forthputting and astir with life.

The Performance.

The symphony is not a great work nor does it assume to be; it is perfectly free from pretensions of every sort, and wonderfully fresh, spontaneous and genuine. In the working out of the first movement there are some perfunctory moments, giving the hearers that awareness of the passage of time which is the bacillus of ennui. But very quickly the composer recovers his hold on his material and rounds off a very fresh and interesting movement. At first it was not very easy to give full thought to the symphony for pleasure in the rich tonal effect. The work is rather heavily scored and at times sonorous, but the Auditorium held the sharpest forte without echo or confusion, and silence came instantly whenever the tone stopped. Yet so full was the resonance that the faintest throb of a plucked string had its full effect, and nothing was lost of the subtle overtones which give each instrument its special value. There is a kind of golden transparency, for example in the tone of the first violins, which can probably not be matched in any orchestra in the world, and which gains notably with a perfect concert-room for a resonator. Nothing, again, could be more delicately perfect than the dainty scherzo, a graceful movement, exquisitely played. The andante is a beautiful piece of cantabile, and the various instruments sung it most sweetly. The only strenuous part of the symphony is the finale, a rugged and turbulent allegro, sometimes harsh but of impressive energy and strength. It overweights the symphony a little, but gives it an effective finale.

The great achievement of the orchestra, however, came in Richard Strauss's tone poem, a work which seems far less revolutionary than it did when the century was new, but which is likely to stand out as the most successful of the astonishing tonal creations of this great innovator. In no other work has he so successfully brought the colossal resources of the modern orchestra to the service of a theme that needs them. Too often his ingenuity seems labored or trivially wasted on freakish experiments. In "Death and Transfiguration" he rises to entire sincerity and the work has, despite its complexity, a large unity and is capable when so consummately interpreted as last night of one of the most thrilling climaxes in the whole range of modern music. Here Dr Muck revealed himself as one of the very great masters of our time; it was marvelous to see how he held so firmly and easily all the threads of the intricate fabric, missing nothing, slighting nothing, steadily building up, massing his forces, driving home the emotional crisis which some susceptible listeners are apt to find of almost intolerable intensity. It is not a work of the very highest order—it is of the age of iron rather than the age of gold, a stupendous piece of musical engineering by a great intellect which for once has hold of a heart-shaking theme. But it is a wonderful creation and full of the spirit of modernity which seeks new and distant goals—here as so often music is the pioneer for the other arts.

It was, of course, no accident that the remaining orchestral number, "Les Preludes," had a kindred and complementary theme; there are no accidents in Dr Muck's programs. To find a work to follow "Death and Transfiguration" was not easy, so stupendous is its climax; Liszt's tone poem furnished an equally powerful climax of another sort, and was moreover all the more effective for being in so very different a style of instrumentation. In his handling of the orchestra Liszt is one of the very great masters, and even in his piano music his genius is orchestral. But he handles his orchestra more simply, in greater masses, and this solid and solemn sonority was all the more impressive for following Strauss's intricate score. It is only in comparatively recent times that the real genius of Liszt, long obscured by his fame as a virtuoso, has been fully recognized, but "Les Preludes" has always had vogue; it stands among his works something like "Death and Transfiguration" among those of Strauss in the high popular favor given it, and its pre-eminence has not yet been disturbed by the growing appreciation of his other compositions. It is a work of high and moving eloquence, full of those seductive half-melodies, vague, romantic, stirring strang memories, for which Liszt had such genius. The performance was no less wonderful than that of "Tod und Verklaerung" and the emotional response was perhap even greater.

For some reason it had been a lon time since any singer had given us tha wonderful Weber aria "Leise, leise," an it was the greater pleasure to hear it fro so accomplished and interesting an artis as Mme van Endert. She has most of th gifts needed for a dramatic soprano of th first rank if she should ever undergo transfer from the lyric field of which sh is such an ornament. Her voice is ampl and her singing has warmth and feeling. In sheer beauty of tone there is sometimes a slight shortcoming, yet the tone is solid, rich, and satisfying. This aria is of great difficulty, yet it was hard to realize as she sang it that it is a severe tax upon a singer's strength and endurance, and throughout her style was marked by nobility. She was much less successful in the little Humperdinck cradle song; here her singing was too detached, missed the smooth flow of a perfect cantilene. But she was superb in the "Hymn to Venus," the ampler style of which gave a better chance to her special qualities. She is still a young singer, and will go far. The audience was large and enthusiastic, and the concert must be put down among not more than three or four of the very finest that Springfield has heard since the records begin.

BOSTON HERALD

FEBRUARY 28, 1914.

MAHLER'S HUGE 5TH SYMPHONY HEARD AGAIN

Enthusiastically Received at 16th Public Rehearsal in Symphony Hall.

By PHILIP HALE.

The 16th Public Rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Dr. Muck conducted. The program was as follows: Mahler, Symphony in C sharp minor, No. 5; Wagner, A Siegfried Idyl.

Mahler's Symphony was played here in November last. It was played for the second time this season at the request of many, and the performance yesterday was even more brilliant than the earlier one. This was the fifth performance in eight years, an unusual record for a modern symphonic work of large proportions. Mr. Gericke, who conducted the first two performances, made cuts—for the symphony is inordinately long—and he changed the instrumentation of certain passages. Dr. Muck, who led two performances in 1913, produced the symphony as Mahler wrote it. It is a pity that the composer, excellent conductor that he was, could not have been one of the audience yesterday and heard the superb performance and the enthusiastic applause, the glowing tribute paid to his music, the interpreter and the orchestra.

It is not necessary to discuss again the symphony itself. It is undeniably long, and its extreme length is felt especially in the finale, partly because ears are by that time sated, partly because there are pages of comparatively little interest except perhaps to students of counterpoint. Nor is it blasphemous to say that the first and second movements would be still more impressive if the composer had been more concise. Yet he knew what he wished and he built his colossal works deliberately. He, no doubt, would have preferred that his fifth symphony should stand alone on a program; that there should be more than conventional pauses between the movements.

Many years ago Petronius, attacking masters of rhetoric, accused them of enormous, windy loquacity, and said that it emigrated from Asia to Athens and thus eloquence, corrupted, withered and soon became mute. The Abbe Morellet quoted this sentence in reproach of Chateaubriand, and now in 1914 the ingenious Raymond Bouyer remembers it, hearing in Paris music by Richard Strauss and the fourth symphony of Mahler. He accuses the two of sympathy for the enormous. He finds that Mahler poured Russian tea into the Viennese glass of Schubert, while Strauss, more of an occidental, has "decorated his sonorous mountain with the most amiable flowers of Munich sensuality."

And so the critics find in huge compositions the more material for copy, and may say that a symphony is only an excuse for a feuilleton. Now that Mahler's fifth is well known to the public in Boston; now that audiences are somewhat acquainted with Mahler's musical idiom, why should we not hear one or two of the other symphonies? This fifth is of strange, massive and, as some think, doubtful architecture, with ornamentation now gorgeous, now vulgar. The honesty and the ability of the builder are indisputable.

The choice of the Siegfried Idyl was a happy one, if there was need of another composition on the program. While the Idyl was beautifully played, it showed that Wagner could be as prolix with regard to a child as when portraying a Wotan or a Hans Sachs.

The program of the concerts next week will be as follows: Urack, symphony in E major (MS. First performance), conducted by the composer; Smetana, symphonic poem "Vysehrad"; Ravel, "Mother Goose" (repeated by request); Enesco, Roumanian Rhapsody, A major, op. 11, No. 1.

ADVERTISER

FEBRUARY 28.

MAHLER SYMPHONY NO. 5 REPEATED

WAGNER "SIEGFRIED IDYLL" COMPLETES PROGRAMME

Former Work, Given by Request, Still Shown to Be "Programme Music"—One Great Movement.

By Louis C. Elson.

PROGRAMME.

Mahler........................Symphony No. 5
Wagner.......................“Siegfried Idyll”

The Mahler symphony is a programme by itself, an entire concert. Repeated performance causes our orchestra to give a most excellent interpretation of the very difficult work, but repeated hearing scarcely changes the opinion of the reviewer that it is programme music with the explanation omitted. We have now had this symphony three times within a year. If Mahler had ended with the first movement he would have achieved almost a masterpiece, for here there are passages of the loftiest grandeur, and the movement is about half-an-hour long in itself. But after this excellent half-hour one passes a "mauvais quart d'heure" in the Scherzo, and even the tender Adagietto in the Finale comes with some redundancy.

We recognize points of greatness in the work and a supreme mastery of orchestral effects, but we doubt if Mahler is to grow greater in these Schoenbergian days.

As a third review of the work may not prove interesting to our regular readers, and as we have been asked to reprint our poem on the modern symphony, and as it may fit as a review of the work, we give it, just as the Mahler symphony was given—"Repeated by general request."

A MODERN SYMPHONY.

One Saturday at evening,
The critic's work was done,
He sat within the Music Hall,
The concert had begun.
And by his side there might be seen
His little grandchild Wilhelmine.

Young Peterkin was also there
With programme-book in hand
And asked the critic to explain
What ailed the music-band.
What was the work that Muck had found
That was so big and full of sound.

The critic gazed upon the boy
That stood expectant by,
He knit his brows, he scratched his head,
He heaved a natural sigh.
'Tis some poor fellow's score, said he,
That wrote a monster symphonie.

I find them often hereabout,
When I to concerts wend.
Strange shapeless things, with gongs and drums,
And trombones without end.
For many a tiresome bore, quoth he,
Thinks he must write a symphonie.

Now tell us what 'twas all about,
Young Peterkin, he cries,
While little Wilhelmine looked up
Half-deafened, in surprise.
Now tell us all about the score
And what they make such racket for.

It was a German, he replied,
A modern one, no doubt,
But what he wrote such discords for
I cannot well make out.
But everybody says, quoth he,
It is a famous symphonie.

With chords of ninth, and eleventh, and worse,
And discords in all keys,
He turns the music inside out
With unknown harmonies.
But things like that, you know, must be
In every modern symphonie.

Great praise the big brass tubas won,
And kettle-drums, I ween.
Why, 'twas a very ugly thing,
Said little Wilhelmine.
Nay, that you must not say, quoth he,
It is a famous symphonie.

Our Dr. Muck much praise has won
For leading such a din.
But what good came of it at last?
Quoth little Peterkin.
Why that no man can say, quoth he.
It is a Modern Symphonie.

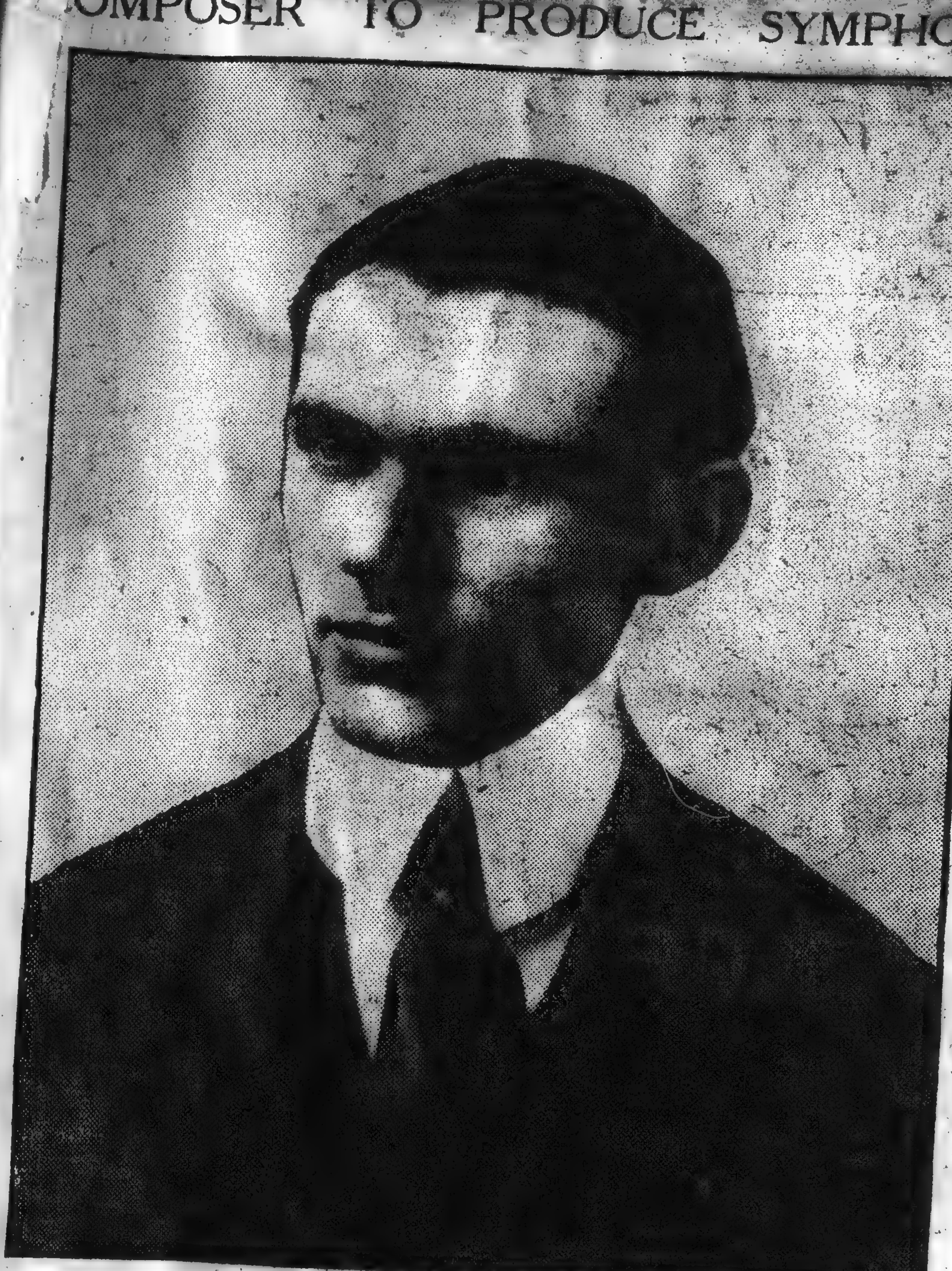
We cannot help thinking that the strange, almost incomprehensible, work of Sibelius demands repetition somewhat more urgently than this more prolix, but more intelligible symphony of Mahler.

Then, by way of contrast, came the gentlest, most cooing work, of the domestic Wagner. This composer did not make such a fuss about his domestic affairs as Richard Strauss, and the "Siegfried Idyll" is a most tender picture of family felicity. Of course, however, the auditor, if he would thoroughly enjoy the picture, must put all thoughts of Minna Planer and Hans Von Bulow out of his mind. He must try to forget that the happiness of Richard and Cosima Wagner was founded upon the unhappiness of two other people who had prior claims.

Of course the two works of the programme were in the most vivid contrast and displayed our great conductor in two diametrically opposite fields. But we cannot but think that few auditors could turn at once from the "King Cambyses vein" to the cradling, lulling style of Mme. Wagner's Christmas present, even if a walk in the corridor did separate the two compositions. The litele tone-poem wears well and shows how versatile the musical giant of the last half of the 19th century was. Beethoven and Wagner sum up the musical glory of that century.

ONITOR, BOSTON, MASS., SATURDAY, FEBRUARY

OMPOSER TO PRODUCE SYMPHONY



(Photo by E. Chickering, Boston)

Otto Urack will interpret his own work

Otto Urack, known for the past two seasons as assistant conductor of the Symphony orchestra and as one of the two solo violoncello players of the organization, will present himself at the public rehearsal of March 6 and at the concert of March 7 as a composer, when he will conduct from manuscript his symphony in E major, a work he has written since he came to Boston.

"I used the key of E," explained Mr. Urack in talking at his house with a Monitor caller, "because that is a tonality of sunshine and high color. It is a key that symphony composers, particularly those of classic days, neglected, but it is one that just suited my feeling. When I came to America I was earnestly considering the idea of composing an opera, for I had been hard at work as an opera conductor and I was deeply interested in the stage. But when I joined the Symphony orchestra my thoughts turned at once from that to the composition of a work in one of the concert forms. When I had opportunity to direct the orchestra I was so impressed with its brilliant and sonorous playing that I determined to write something or it. I felt that the most appropriate sentiment to express through such a wealth of tone was that of joy. And I at once began to sketch a symphony. I finished the sketch in a short time and had my work in shape to play on the piano in January of last year. I started to write the orchestration and worked at it for the rest of the season and during the summer, finishing it in October, 1913. I scored the last two movements and the trio of the scherzo during vacation in Germany. The rest of it I scored here."

The E major symphony is in strict classic form and is not written to a program. "There was something in me," commented Mr. Urack, as he went to the piano and opened the autograph score of his work, "to which I had to give sound and life. It was not anything in book, picture or nature that started me writing. I had an impulse to express myself in melody and I went ahead. Long and flowing themes, such as sing well in the solo voices of the orchestra, are my preference in music. Harmony I like well, but not, as so many composers of today do, for its own sake. Orchestral writers are inclined, according to my view, to exploit their theoretical knowledge too much and to neglect melodic idea."

Mr. Urack's work, as he turned the pages and played it over, proved to be in the regular four movements, with the slow movement second and the scherzo third. The opening division is the longest, requiring about 18 minutes in performance. The scherzo is comparatively short and the final movement is compact. Thematic development is carried out extensively in the opening allegro, according to the usual manner of symphony writers. But direct statement—concise paragraphing and rapid marshaling of thoughts characterize the [illegible] composition. Unity [illegible] or [illegible] is attained by the systematic introduction throughout the piece of a motive which serves as first theme of the allegro. This is something more than the motto type of theme which the classic composers availed themselves of and something less than the characterizing melody with which the writers of symphonic poems have held their compositions together. It is inclined to speak up at moments of transition and to serve as bridge from one group of thoughts to the next. It is thus a means of artistic economy rather than of musical mechanics. It gives the impression that the composer is sticking to his main point but not that he is arbitrarily riveting all the portions of his work into a structural whole.

The first movement is characterized by the mood defined in Italian terminology as appassionato. The high point of the development comes when the two main themes are worked together with a third theme, the double quartet of French horns giving out a strain built from the chord of D, uncertain whether to declare themselves for the major or the minor. This passage is delivered with the full power of the orchestra and it is followed by a gentle song which gives assurance that an uncertainty is resolved. In the first movement there is original use of the harmonium with oboe and flute in solo passages.

The adagio is in D flat m[illegible] begins softly in the brass choi[illegible] ently the violins enter. In the second part two solo violins and harmonium a heard. There is a return to the fi theme, the strings taking in their upper range the melody which the horns had in tenor compass. Later the full orchestra presents it. There follows, by way of review, a passage in which first and second themes are worked together. The coda introduces a new idea. Themes of the first movement reappear softly at the close.

The scherzo, in E minor, three quarter time, is brilliant, swift and playful. It contains a trio with a singing theme which is constantly interrupted. One voice after another tries to take it up but is not allowed to carry it through, and truce is declared by a general return to the scherzo.

The last movement opens presto appassionato, and there are two themes. In the middle of the movement all th ideas of the symphony are assemble and toward the close the principal melody of the first movement is heard i the low voices as a sort of hymn. Ther is a sonorous close.

* * *

Orchestra Matinee Audience Enthusiastic Over Mahler Fifth Symphony, Listening to It for Second Time Under Mr. Muck

WAGNER "IDYL" HEARD

Mahler's fifth symphony in C sharp minor, played for the second time this season, was the principal number on the program of the Symphony orchestra rehearsal on Friday afternoon. Its interpretation under the baton of Karl Muck held the attention of the house even closer than when it was given in the early part of the winter and there was such enthusiastic hand-clapping at the close that the players had to stand not only once but twice. The conductor himself joined in with the audience in applauding the artists, disclaiming the credit of the performance himself. There was but one other number on the program, the "Siegfried Idyl," and the playing of this was attended with the usual acclaim of Dr. Muck's Wagnerian selections.

There is now no question about the favor of Mahler with the Boston orchestral public. His music has won a place in the affections of Symphony concert listeners as firm apparently as that which the music of Richard Strauss held a few years ago. It would be an interesting contribution to social knowledge if somebody should carefully stud and ascertain just what difference i makes in the artistic world that th Boston public has given its approval t the composer. Mahler's work was pr sented last season at the Symphony co certs doubtless for the reason that was regarded by the conductor as go for the public to know. The enlighte ment of Bostonians in the modern o chestral repertory would be incomple without a performance of this vast co position, which had been presented them but once before and then inc pletely. Now that they have heard it two successive years and twice in t present year at general request, it wou be a significant piece of information for somebody to bring in, whether the record of performances and their acclaim make any impression outside of Boston and the cities of the Syhphony orchestra circuit.

* * *

On the program with Otto Urack's new symphony at the Symphony concerts of March 6 and 7 will be Smetana's symphonic poem, "Vysehrad," Ravel's "Mother Goose" suite (repeated by request) and Enesco's "Roumanian Rhapsody."

The program which Dr. Muck has chosen for the pension fund concert of the Symphony orchestra on the afternoon of March 8 in Symphony hall consists of Wagnerian selections, as follows: Introduction to third act and dance of the apprentices from "Meistersinger"; Fichter's arrangement of portions of "Siegfried" and "Goetterdaemmerung," "Tannhaeuser" overture, "Lohengrin" prelude, "Siegfried Idyl" and "Kaisermarsch."

MONITOR, BOSTON

FEBRUARY 28, 1914

SYMPHONY LEA BUYS A HO

Karl Muck, conductor of the Symphony orchestra, who has bou house at 50 Fenway, is said to ha

DR. KARL MUCK'S HOUSE

looking for a permanent residence ever since he returned to Boston for his second engagement with the orchestra in the fall of 1912. Dr. Muck and Mrs. Muck have been living in an apartment while waiting to find the building they de[illegible]. It is understood that they will make [illegible] house ready for occupancy when they retur[illegible] summer in Europe.

EVENING TRANSCRIPT,

FEBRUARY 28, 1914

THE SYMPHONY CONCERT

REPETITIONS MAKE ANOTHER NEW PRECEDENT

Mahler's Symphony and the "Siegfried Idyl" Again — Dr. Muck's Innovations in American Routine — Mahler and Bruckner

FOR the first time within long recollections, the Symphony Concert of yesterday afternoon was a concert of repetitions. That is to say, Mahler's fifth symphony, revived last April by Dr. Muck and the orchestra, and played again by them last November, was repeated yet once more in deference to requests—a hundred strong—that have come to the conductor. For after-piece, though the symphony in its demands upon players and hearers might well suffice for a whole concert, came Wagner's "Siegfried Idyl," music that Dr. Muck cherishes and that he restored last year to the active repertory of the orchestra. Even the repetition of a novel piece in the season in which it is first played is a relatively rare procedure in symphony concerts in America. It is much commoner in Europe, where a new and, maybe, controverted symphony or tone-poem is sometimes played twice in a single concert. When a conductor does so he runs the risk of cloying his hearers with the piece and leaves them little time to sort out and clarify their first impressions. It seems wiser to defer the repetition for a time so that the audience may come again to the novel or the debated music still fresh to it and yet not altogether unacquainted with its [illegible] and its [illegible] association [illegible] ner. If the first hearing gave the listener pleasure then will he be glad to renew his satisfactions and add others to them. If the music baffled him, then he may return to be enlightened. If he resented it—as some resent ultra-modern music as though the innocent composer had designed it as a personal affront to them—then may he stay away or come, after the manner of men, to feed his resentment afresh.

During his first term as the conductor of the Symphony Concerts Dr. Muck occasionally ventured such repetitions—with Strauss's "Sinfonia Domestica" and Debussy's sea-pieces for example. When he returned he did not renew the excellent practice, perhaps because none of the "novelties" of last year quickened enough interest to warrant it. Last autumn he returned to it with a repetition of this same symphony of Mahler and a week hence he and the orchestra are to play again Ravel's suite, "Mother Goose," heard first at Christmas time and warmly liked. Between and in his usual unobtrusive fashion, Dr. Muck has set a new precedent in the concert of yesterday, with Mahler's symphony and Wagner's idyl, altogether a concert of repetitions of pieces that he has revived and carried to very eloquent performance. Mahler's mighty symphony has been plentifully described and discussed in this place; scarcely less has been said of the revealing, exalting and deeply moving performance that it receives at the conductor's and the orchestra's hands. That performance yesterday differed in no essential respect from its predecessors unless the conductor drew out too slowly the songful beauty of the slow movement.

One explanation of the slow pace that some conductors now use with Wagner's operas runs that he himself in the last days of his conducting in rehearsal at Baireuth so hung upon his own music, because in the emotion that welled within him he would draw the last drop from it. Yet when he had created that same music he had clearly designed it to move faster. On the edge of a similar pitfall, Dr. Muck seems to stand with the Adagietto of Mahler's symphony. When he first re-created it, the pace that he chose imparted and intensified the beauty of the contemplative and aspiring song. At each subsequent repetition, he has seemed by the impression of the ear, whether or not watch or metronome would verify it, to linger increasingly over it, Wagner-wise. The poise to which Dr. Muck keeps the delicate virtuosity of the orchestra in the "Siegfried Idyl" so that it never becomes a dry and finicking adeptness is not the least of the satisfactions of the present performance of it. With Mahler's adagietto, he himself imperils in another aspect that very poise.

Six times within ten months—to count the performance of this evening—the public of the Symphony Concerts has heard Mahler's fifth symphony with every token of understanding, emotion and admiration. In the whole course of the concerts, it is probable that no symphony has been played so many times in so short a period to such responsive hearing. The inference is clear—that these same audiences would hear gladly other symphonies by Mahler, and especially the symphonies of his later years, to which the fifth was as a beginning. True, some of his symphonies, early and late, are for the time impossible at the Symphony Concerts because they exact a chorus, and because

Dr. Muck will not borrow one of amateurs, preferring to wait the day when the orchestra shall fulfil its manifest destiny and have a highly trained and disciplined professional chorus at its call. Other of Mahler's symphonies require no more than a solo voice which should be readily procurable, while yet others, like this same fifth, ask only an orchestra. It is true that those exacting a chorus most deserve a hearing and are most characteristic of Mahler but since circumstances deny Dr. Muck these, there is only the more reason why he should go on to those that lie wholly within his present resources of [illegible] chestra and solo voices. If he judges his public by its disposition toward the fifth symphony, it would welcome a symphony by Mahler each year as it now listens patiently to one by Bruckner. The conductors of our time—and Dr. Muck among them—count it one of their obligations to music to make Bruckner's symphonies known, appreciated, applauded. Double and triple fold a like obligation should bind them to play Mahler's. They will endure the test. Each repetition the more firmly establishes them.

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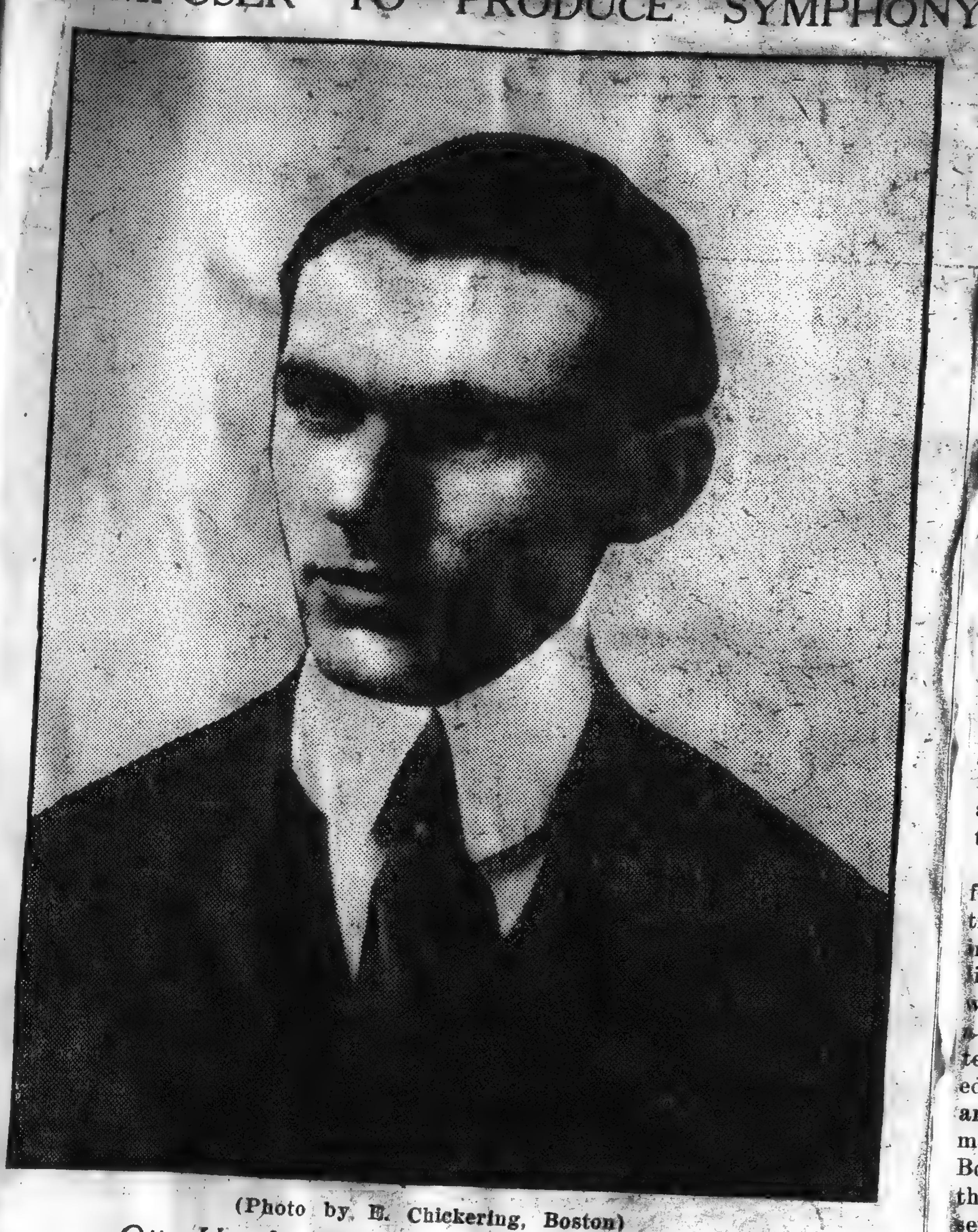
ONITOR, BOSTON, MASS., SATURDAY, FEBRUARY

OMPOSER TO PRODUCE SYMPHONY



(Photo by E. Chickering, Boston)

Otto Urack will interpret his own work

Otto Urack, known for the past two seasons as assistant conductor of the Symphony orchestra and as one of the two solo violoncello players of the organization, will present himself at the public rehearsal of March 6 and at the concert of March 7 as a composer, when he will conduct from manuscript his symphony in E major, a work he has written since he came to Boston.

"I used the key of E," explained Mr. Urack in talking at his house with a Monitor caller, "because that is a tonality of sunshine and high color. It is a key that symphony composers, particularly those of classic days, neglected, but it is one that just suited my feeling. When I came to America I was earnestly considering the idea of composing an opera, for I had been hard at work as an opera conductor and I was deeply interested in the stage. But when I joined the Symphony orchestra my thoughts turned at once from that to the composition of a work in one of the concert forms. When I had opportunity to direct the orchestra I was so impressed with its brilliant and sonorous playing that I determined to write something or it. I felt that the most appropriate sentiment to express through such a wealth of tone was that of joy. And I at once began to sketch a symphony. I finished the sketch in a short time and had my work in shape to play on the piano in January of last year. I started to write the orchestration and worked at it for the rest of the season and during the summer, finishing it in October, 1913. I scored the last two movements and the trio of the scherzo during vacation in Germany. The rest of it I scored here."

The E major symphony is in strict classic form and is not written to a program. "There was something in me," commented Mr. Urack, as he went to the piano and opened the autograph score of his work, "to which I had to give sound and life. It was not anything in book, picture or nature that started me writing. I had an impulse to express myself in melody and I went ahead. Long and flowing themes, such as sing well in the solo voices of the orchestra, are my preference in music. Harmony I like well, but not, as so many composers of today do; for its own sake. Orchestral writers are inclined, according to my view, to exploit their theoretical knowledge too much and to neglect melodic idea."

Mr. Urack's work, as he turned the pages and played it over, proved to be in the regular four movements, with the slow movement second and the scherzo third. The opening division is the longest, requiring about 18 minutes in performance. The scherzo is comparatively short and the final movement is compact. Thematic development is carried out extensively in the opening allegro, according to the usual manner of symphony writers. But direct statement—concise paragraphing and rapid marshaling of thoughts characterize the [illegible]mposition. Unity [illegible] is attained by the systematic introduction throughout the piece of a motive which serves as first theme of the allegro. This is something more than the motto type of theme which the classic composers availed themselves of and something less than the characterizing melody with which the writers of symphonic poems have held their compositions together. It is inclined to speak up at moments of transition and to serve as bridge from one group of thoughts to the next. It is thus a means of artistic economy rather than of musical mechanics. It gives the impression that the composer is sticking to his main point but not that he is arbitrarily riveting all the portions of his work into a structural whole.

The first movement is characterized by the mood defined in Italian terminology as appassionato. The high point of the development comes when the two main themes are worked together with a third theme, the double quartet of French horns giving out a strain built from the chord of D, uncertain whether to declare themselves for the major or the minor. This passage is delivered with the full power of the orchestra and it is followed by a gentle song which gives assurance that an uncertainty is resolved. In the first movement there is original use of the harmonium with oboe and flute in solo passages.

The adagio is in D flat major and begins softly in the brass choir. Presently the violins enter. In the second part two solo violins and harmonium are heard. There is a return to the first theme, the strings taking in their upper range the melody which the horns had in tenor compass. Later the full orchestra presents it. There follows, by way of review, a passage in which first and second themes are worked together. The coda introduces a new idea. Themes of the first movement reappear softly at the close.

The scherzo, in E minor, three quarter time, is brilliant, swift and playful. It contains a trio with a singing theme which is constantly interrupted. One voice after another tries to take it up but is not allowed to carry it through, and truce is declared by a general return to the scherzo.

The last movement opens presto appassionato, and there are two themes. In the middle of the movement all the ideas of the symphony are assembled and toward the close the principal melody of the first movement is heard in the low voices as a sort of hymn. There is a sonorous close.

* * *

Women's Christian

Orchestra Matinee Audience Enthusiastic Over Mahler Fifth Symphony, Listening to It for Second Time Under Mr. Muck

WAGNER "IDYL" HEARD

Mahler's fifth symphony in C sharp minor, played for the second time this season, was the principal number on the program of the Symphony orchestra rehearsal on Friday afternoon. Its interpretation under the baton of Karl Muck held the attention of the house even closer than when it was given in the early part of the winter and there was such enthusiastic hand-clapping at the close that the players had to stand not only once but twice. The conductor himself joined in with the audience in applauding the artists, disclaiming the credit of the performance himself. There was but one other number on the program, the "Siegfried Idyl," and the playing of this was attended with the usual acclaim of Dr. Muck's Wagnerian selections.

There is now no question about the favor of Mahler with the Boston orchestral public. His music has won a place in the affections of Symphony concert listeners as firm apparently as that which the music of Richard Strauss held a few years ago. It would be an interesting contribution to social knowledge if somebody should carefully study and ascertain just what difference it makes in the artistic world that the Boston public has given its approval to the composer. Mahler's work was presented last season at the Symphony concerts doubtless for the reason that it was regarded by the conductor as good for the public to know. The enlightenment of Bostonians in the modern orchestral repertory would be incomplete without a performance of this vast composition, which had been presented to them but once before and then incompletely. Now that they have heard it in two successive years and twice in the present year at general request, it would be a significant piece of information for somebody to bring in, whether the record of performances and their acclaim make any impression outside of Boston and the cities of the Syhphony orchestra circuit.

* * *

On the program with Otto Urack's new symphony at the Symphony concerts of March 6 and 7 will be Smetana's symphonic poem, "Vysehrad," Ravel's "Mother Goose" suite (repeated by request) and Enesco's "Roumanian Rhapsody."

The program which Dr. Muck has chosen for the pension fund concert of the Symphony orchestra on the afternoon of March 8 in Symphony hall consists of Wagnerian selections, as follows: Introduction to third act and dance of the apprentices from "Meistersinger"; Fichter's arrangement of portions of "Siegfried" and "Goetterdaemmerung," "Tannhaeuser" overture, "Lohengrin" prelude, "Siegfried Idyl" and "Kaisermarsch."

MONITOR, BOSTON

FEBRUARY 28, 1914

SYMPHONY LEA
BUYS A HO

Karl Muck, conductor of the Symphony orchestra, who has bou house at 50 Fenway, is said to ha

DR. KARL MUCK'S HOUSE

for a permanent residence ever returned to Boston for his secgement with the orchestra in of 1912. Dr. Muck and Mrs. been living in an apartment waiting to find the building they It is understood that they will house ready for occupancy hey retur in Europe.

ARY TRANSCRIPT,

ARY 28, 1914

THE SYMPHONY CONCERT

REPETITIONS MAKE ANOTHER NEW PRECEDENT

Mahler's Symphony and the "Siegfried Idyl" Again — Dr. Muck's Innovations in American Routine — Mahler and Bruckner

FOR the first time within long recollections, the Symphony Concert of yesterday afternoon was a concert of repetitions. That is to say, Mahler's fifth symphony, revived last April by Dr. Muck and the orchestra, and played again by them last November, was repeated yet once more in deference to requests—a hundred strong—that have come to the conductor. For after-piece, though the symphony in its demands upon players and hearers might well suffice for a whole concert, came Wagner's "Siegfried Idyl," music that Dr. Muck cherishes and that he restored last year to the active repertory of the orchestra. Even the repetition of a novel piece in the season in which it is first played is a relatively rare procedure in symphony concerts in America. It is much commoner in Europe, where a new and, maybe, controverted symphony or tone-poem is sometimes played twice in a single concert. When a conductor does so he runs the risk of cloying his hearers with the piece and leaves them little time to sort out and clarify their first impressions. It seems wiser to defer the repetition for a time so that the audience may come again to the novel or the debated music still fresh to it and yet not altogether unacquainted with its [illegible]

ner. If the first hearing gave the listener pleasure then will he be glad to renew his satisfactions and add others to them. If the music baffled him, then he may return to be enlightened. If he resented it—as some resent ultra-modern music as though the innocent composer had designed it as a personal affront to them—then may he stay away or come, after the manner of men, to feed his resentment afresh.

During his first term as the conductor of the Symphony Concerts Dr. Muck occasionally ventured such repetitions—with Strauss's "Sinfonia Domestica" and Debussy's sea-pieces for example. When he returned he did not renew the excellent practice, perhaps because none of the "novelties" of last year quickened enough interest to warrant it. Last autumn he returned to it with a repetition of this same symphony of Mahler and a week hence he and the orchestra are to play again Ravel's suite, "Mother Goose," heard first at Christmas time and warmly liked. Between and in his usual unobtrusive fashion, Dr. Muck has set a new precedent in the concert of yesterday, with Mahler's symphony and Wagner's idyl, altogether a concert of repetitions of pieces that he has revived and carried to very eloquent performance. Mahler's mighty symphony has been plentifully described and discussed in this place; scarcely less has been said of the revealing, exalting and deeply moving performance that it receives at the conductor's and the orchestra's hands. That performance yesterday differed in no essential respect from its predecessors unless the conductor drew out too slowly the songful beauty of the slow movement.

One explanation of the slow pace that some conductors now use with Wagner's operas runs that he himself in the last days of his conducting in rehearsal at Baireuth so hung upon his own music, because in the emotion that welled within him he would draw the last drop from it. Yet when he had created that same music he had clearly designed it to move faster. On the edge of a similar pitfall, Dr. Muck seems to stand with the Adagietto of Mahler's symphony. When he first re-created it, the pace that he chose imparted and intensified the beauty of the contemplative and aspiring song. At each subsequent repetition, he has seemed by the impression of the ear, whether or not watch or metronome would verify it, to linger increasingly over it, Wagner-wise. The poise to which Dr. Muck keeps the delicate virtuosity of the orchestra in the "Siegfried Idyl" so that it never becomes a dry and finicking adeptness is not the least of the satisfactions of the present performance of it. With Mahler's adagietto, he himself imperils in another aspect that very poise.

Six times within ten months—to count the performance of this evening—the public of the Symphony Concerts has heard Mahler's fifth symphony with every token of understanding, emotion and admiration. In the whole course of the concerts, it is probable that no symphony has been played so many times in so short a period to such responsive hearing. The inference is clear—that these same audiences would hear gladly other symphonies by Mahler, and especially the symphonies of his later years, to which the fifth was as a beginning. True, some of his symphonies, early and late, are for the time impossible at the Symphony Concerts because they exact a chorus, and because

Dr. Muck will not borrow one of amateurs preferring to wait the day when the orchestra shall fulfil its manifest destiny and have a highly trained and disciplined professional chorus at its call. Others of Mahler's symphonies require no more than a solo voice which should be readily procurable, while yet others, like this same fifth, ask only an orchestra. It is true that those exacting a chorus most deserve a hearing and are most characteristic of Mahler but since circumstances deny Dr. Muck these, there is only the more reason why he should go on to those that lie wholly within his present resources of orchestra and solo voices. If he judges his public by its disposition toward the fifth symphony, it would welcome a symphony by Mahler each year as it now listens patiently to one by Bruckner. The conductors of our time—and Dr. Muck among them—count it one of their obligations to music to make Bruckner's symphonies known, appreciated, applauded. Double and triple-fold a like obligation should bind them to play Mahler's. They will endure the test. Each repetition the more firmly establishes them.

TRAVELER

FEBRUARY 28,

MAHLER'S BIG FIFTH SYMPHONY AGAIN

Mahler's monumental fifth symphony was repeated by the Symphony Orchestra yesterday afternoon as the result of many requests. Again Dr. Muck gave a superb performance and aroused the enthusiasm of the audience. The work seems to become stronger, more fascinating with each hearing and its great length imposes less of a task on the listener's attention, despite the passages that are more or less dull. Wagner's "Siegfried Idyl," beautifully played, closed the program.

BOSTON JOURNAL

MARCH 7, 1914.

URACK CONDUCTS HIS OWN MUSIC

Symphony Audience Applauds Him Generously for His Efforts.

If Otto Urack ponders duly over the flattering tribute paid him yesterday at the close of the performance of his performance of his first symphony, he will profit immensely.

The tribute, it would seem, was largely due to the young man's position and ambition. At the age of 30 he is assistant conductor of the Symphony Orchestra; he has won a place for himself in Europe as a 'cellist; especially at Bayreuth, where he was 'cello soloist of the famous Festival Orchestra; he has been a conductor at the Royal Opera House in Berlin; he has coached some of the most distinguished opera singers of the day. Last season he conducted the Symphony Orchestra many times during the illneess of Dr. Muck, who has been as guide, philosopher and friend to him.

The symphony played yesterday was full of evidence of his talent and industry, but there was no mark of heaven-sent inspiration or originality. The scherzo had the most distinction—a tricksy, ingenious piece of writing, which was dashingly played and warmly applauded. The symphony is lyrical and episodical; it has many melodies loosely linked together, and some of the phrases sound like quotations from well-known authors. On the whole, the composition smacks of the classroom. The audience was generous in its appreciation of Mr. Urack's efforts, both as composer and conductor. It clapped him out many times at the end of the performance, which the orchestra gave with fraternal feeling.

Dr. Muck conducted the remainder of the program. Smetana's symphonic poem, "Vysehrad," was heard for the first time in seven years. Ravel's "Mother Goose" pieces, played earlier in the season, were repeated by request. The concert closed with a rousing performance of Enesco's "Rhapsodie Roumaine."

Paderewski will be the solist next week. He will play his own concerto in A minor. Chadwick's third symphony and a tone poem by Rubin Goldmark will complete the program.

TRANSCRIPT,

, MARCH 7,

THE SYMPHONY CONCERT

MR. URACK'S YOUNG AND HONEST MUSIC

A First Symphony, with Many Marks of Its Kind, and Something More Besides That Was Individual and Interesting — A Tone-Poem rfom Bohemia, Subtle Simplicities from Paris, and Fire from Roumania for the Rest of the Programme

AT thirty and after various service in German orchestras and opera houses, Mr. Urack has written a symphony which is characteristic of the years that he has lived and of the work that he has done. For the first time anywhere, it was played yesterday afternoon at the Symphony Concert—a distinc- en that envious composers and their ends will be quick to attribute to Mr. ck's position in the orchestra and to Muck's warm liking for him. Even in termission those who misliked the ny were saying that the production s one more sign—to be coupled with of the current season—of the y of "pull" in the ordering of oncerts. The saying was legree unjust; but re- [illegible] quarters as it has been within the last two months, it has its warning for those that control the Symphony Concerts. For long years, they have been accounted one of the few institutions in the music of America to which, usually, there was no other entry, for composer, singer or virtuoso, than proven merit. It is a standard no less to be preserved than the quality of the orchestra, the catholicity of the programmes or any other of the attendant glories that make the concerts and the band what they are. The mere hint of any departure from them, though it be only "in the air" and spiced with malice, is not good to hear. For as the concerts have unique standards, so have they inspired unique loyalties.

On the other hand, Mr. Urack's symphony gave as much pleasure to the audience as though it had been a masterpiece of contemporary music and probably a deal more. At the close of each movement, the composer, who conducted as well, was long and warmly applauded. At the end of the whole symphony he was as honestly, generally and insistently clapped. Unmistakably the audience liked the music and plausibly, for the very qualities that the learned and the exacting will reproach in it. Mr. Urack used often large orchestral sonorities in long and swelling progressions. They stirred the average hearer's ears. He set in contrast the clear song of a few instrumental voices and it piqued those same listeners. His melodies were frankly obvious and songful. Sometimes they were tunes naked and unashamed. They were easy to recognize and to follow in development and interplay and the audience rejoiced accordingly in a readily comprehensible and an honestly ingratiating symphony. Probably, it thought not at all of the many obvious sources of these melodies and of Mr. Urack's treatment of them as he worked them forward, as he robed them in harmonic and instrumental dress. These many years Mr. Urack has sat in the orchestras of concert halls and opera houses; he has conducted in many operas; with singers he has studied more. All the while he has been consciously noting or unconsciously absorbing all this music. When he came to compose a symphony for himself, to squeeze hard, as it were, thought and imagination, not a little that he had so acquired was bound to come forth—this time by unconscious process—with his own inventions. The hunter for "reminiscence" in Mr. Urack's music, will have easy sport, a full bag, and no doubt much self-complacence. Symphonies by young composers, who have been conductors too, are as dependable on this score as the shooting of driven pheasants in a royal battue.

Yet the actual point with such a new symphony is not the degree of "reminiscence" in it, which usually speaks for itself, but the degree of talent and individuality that it may disclose, besides, in the young composer. So scrutinized, Mr. Urack's music shows clear resource with harmonic and instrumental means. When he is not in the least "reminiscent," he weaves many-stranded, richly colored, elastic and significant harmonic backgrounds and his harmony is either the full-voiced or the sharp-set harmony that gives contemporary music no little of its diverse eloquence. He has, in his own right, a quick keen sense of instrumental timbres, individualized, assembled or contrasted, and he can use them, as he does in his Scherzo, with an imagination of his own. He knows his orchestra and he is no more insistent than most young composers are upon the superfluous sonorities of the organ or the needless italics of dissonance. His faculty of design hardly equals his instrumental and harmonic resource. His symphony hangs together and advances from beginning to end; he is even ingenious in the reappearances of a kind of motto melody; but here and there the jointure is slack and the progress hesitating until Mr. Urack, as it were, could take a long breath of invention again. He lacks, too, variety of means and method. He is too fond of the long, cumulating and sonorous ascent with all the voices of the orchestra in play and the quick subsidence into a few high-pitched instrumental whispers. He sometimes writes in rather stiff paragraphs. He is not always artful in transition. Simply as he uses the symphonic form, he is hardly at ease with it.

Behind this use of forms, ways and means lies a clear and interesting individuality that, so far as the symphony of yesterday went, was more negative than positive. On the side of invention, imagination and emotion, the music was more impressive for what it had not tried to be than for what it was. Mr. Urack's procedure—"reminiscences" and all the rest—was the anticipated procedure of a young conductor-composer writing a first symphony in this year of musical grace. Per contra, his invention and imagination took another course from that which these same composers usually pursue. There is nothing abstruse about Mr. Urack's music. It does not attempt to scale the shimmering heights of mystic elation or to sound the black depths of human woe. It is not in the least concerned with the cosmos. It is quite indifferent to the "time-spirit," whatever we may believe that to be. Mr. Urack is not even trying to show how different he can be from all others who write music and to go a step before the foremost in bizarre invention. He is actually writing orchestral song for its own sake that shall stir the ear and the imagination by the beauty of its own voice, by the emotion that plays through it. Full of this purpose, he has invented songful melodies, obvious and ingratiating and treated them as songfully. To some of us who are old, in this youthful honesty, in this youthful confidence in relatively simple things—rare enough nowadays in the making of music—lie the real promise and individuality of the symphony.

As yet, however, Mr. Urack's invention, imagination and emotion do not rise to the fine heights of his purpose. His melodies are songful; they have a momentary sensuous beauty, a passing warmth of emotion. They are not exactly commonplace; but they do want character. Mr. Urack is too prone to plaintiveness in his slow [illegible] tunes of his scherzo, to an [illegible] finale that is rather orchestral pomp around his melodies than the mounting impulse in them. Akin is his treatment. There is unmistakable fancy in the scherzo; clear emotion in the first two movements with their curious suggestions of an unwritten music-drama rather than of an "absolute" symphonic piece; and vigor and to spare in the finale. They all have a measure of straightforward eloquence; but an eloquence that lacks character. Through all the symphony the listener hears sympathetically but unmoved.

The rest of the concert ran a familiar and pleasurable course. Out of the pieces of his first time here, Dr. Muck took Smetana's tone-poem of the Bohemian citadel, and it made ruinous complement to Mr. Urack's symphony. Here, again, was music that sought a clear beauty and a simple eloquence, that the listener might comprehend and feel on the instant. Butwhereas Mr. Urack's music in similar kind, did no more than interest, Smetana's moved ear and imagination with its eloquence of image and emotion. The melody of the castle, sung with grave force by the orchestra, evoked the composer's vision and mood. The music, simple as it seems nowadays, summoned the chivalric pageantry, less as graphic tonal actualities than as memories recalled and lamented. Under Mr. Holy's hand, which adds imagination to technical perfection, the harp raised and dismissed the vision. In a word, Smetana's tone-poem had character wherever Mr. Urack's symphony lacked it.

From simplicity in and for itself, Dr. Muck went on to sophistication, achieving it by artful and hidden means. Possibly indeed that artfulness labelled Ravel's "Mother Goose," childlike pieces that the composers might put us in the mood to hear them. Certainly it concealed all those subtle economies of means, all that meticulous finesse with them, all that exact and pondering and eliminating felicity with which Ravel has written these little pieces. Quest for the flawless and irreproachable melody, phrase, rhythm, juxtaposition, transition, what you will, could hardly go farther or more patiently, and at the end the wonder is that such a pursuit of perfection should at last reach its goal, and not have dried the imaginative impulse that prompted the seeking. For lo! out of all this winowed invention and hidden artfulness rise the very motion of the pavane that dreamily they danced in the abode of the sleeping beauty the very wistfulness of the lost Hop-o'-my-Thumb and the very twitter of the unfeeling birds into it; the fantasy of the nodding little images winding about their porcelain empress to music spiced with Chinese harmonies like the Chinese colors upon them; the amorous prattle of coquettish Beauty with her sighing Beast, and last, as all in one, not merely the song, but the very illusion of fairy folk in their fairy garden. In its kind Ravel's music is a little miracle of fancy, prefectly expressed, of exhaustless subtlety seeming simplicity itself.

In a sense, Enesco's rhapsody was simplicity, too, though in quite another sense from that of Boston, Paris or Prague. The music, once heard in Mr. Fiedler's time; but with no such voice as Dr. Muck gave it yesterday, does no more than assemble Roumanian folk-tunes—or rather folk-dances—and lead them into the concert room in becoming order and properly clad harmonically and instrumentally. Conductor and men must do the rest—make the dhythms bite, make the pharses of transition and climax leap out as though by irresistible impulse, give the melodies their shrill piercing tang, keep the music goading itself fiercely and more fiercely, till it reels and shrieks in its own frenzy. When music is sophisticated scarcely a conductor compares with Dr. Muck in minute insight and imparting lucidity with it. When it is barbarian, as Enesco's was, he shares its frenzies as though they were in his blood. With either he makes his imagination and his means the expert and practised servants of his understanding and feeling. If he is manifold, he never ceases to be masterful.

H. T. P.

MONITOR, BOSTON,

, MARCH 7,

Matinee Listeners Give Their Applause to Assistant Conductor in First Presentation of Symphony in E Major

RAVEL HEARD AGAIN

Otto Urack, assistant conductor and one of the solo violincellists of the Boston Symphony orchestra, directed from manuscript his symphony in E major at its first performance Friday afternoon, winning the approbation of a large audience for his music and for his reading of it. His work was the first number on the program of the seventeenth public rehearsal of the orchestra. The other selections, one of which was a Ravel piece played earlier in the year and repeated by request, were conducted by Karl Muck. The program was as follows: Urack, symphony in E major, op. 14; Smetana, symphonic poem, "Vysehrad;" Ravel, "Mother Goose" suite; Enesco, "Roumanian Rhapsody" in A major, op. 11, No. 1.

Mr. Urack has put into his symphony the all-important quality which so many composers who are trying to win a place for themselves beside Beethoven, Schumann, Brahms and Strauss fail to achieve, that of contrasting moods. Although he has accepted as a structural [illegible] the regular four-mov[illegible] form and has [illegible] to cling to a specific set of themes, he has managed to keep his feelings out of thraldom to his medium. He is grave and gay by turns just as though he were in conversation. He sticks so closely to his scheme of melodies that the listener can with ease recognize each one as it reappears but the song always seems to come in because the composer has a new sentiment to utter, not merely because the time has arrived for the music to take a new development. Theoretically considered, the symphony is logical in its progress from point to point, it is built on a systematic architectural plan, and yet the shifts from seriousness to laughter, the changes from earnest persuasion to laughing concession impress the hearer more than the artistic propriety of it all.

The symphony did not sound, it spoke. And herein lies the difference between an cademic composition and a living piece of music. The one proceeds with its organization of melodies and with its setting forth of intellectual, sentimental and humorous chapters in perfect order, aying just so much in each division, ermitting nothing to intrude on its thinking, nothing to break up its self-absorption, nothing to sober its laughter. The other starts out to talk philosophy and presently forgets itself and dreams or jokes. It starts out to attain romance or pathos and it falls into argument. It starts out to narrate a comedy episode and it delays the point with some word of serious, mayhap profound, comment.

Thus Beethoven in his fifth symphony undertakes to make a deep study of the manners of his time. And searchingly he begins. But he does not get far before he comes out with the declaration that society is just an organism held together by generosity and good nature. Later he is fain to brood over his times as one who is melancholy, and before he is fairly established in his meditation he is singing his epoch's triumph song. He would like to laugh at his fellow men, but first he must grant that they are honest and noble at heart. That done, he lets out his satire at them relentlessly.

Contrast, then, and even conflict of mood is the distinction of music that sinks into the consciousness of listeners. The form of it makes little difference. A modern piece does not have to be on the tone poem pattern to make its point. For the success of music is neither in architectonic method nor in any program of description or narration followed out. A work carries conviction when the composer's feelings absolutely control it. The composer may be Otto Urack just as well as Richard Strauss. The place of writing and of producing may just as well be Boston as Berlin.

The audience in Symphony hall Friday afternoon applauded every movement in the new work enthusiastically. It was perhaps aroused more sharply by the third division, the scherzo, than by any of the other three parts, though it was evidently pleased with the last movement. The scherzo would make an interesting selection on programs of popular orchestral concerts. The symphony would perhaps stand rescoring in parts, particularly at the very beginning, where the orchestration is coarse and toward the [illegible] where it is turgid. The novel effects of coloring attained by the combination of a light stop of the harmonium with the solo wood instruments had much charm. The parlor organ was a more interesting adjunct to Mr. Urack's orchestra than the concert organ. Fortunately neither was over-employed.

BOSTON GLOBE

MARCH 7, 1914.

ACK SYMPHONY AN IMPRESSIVE WORK

Young 'Cellist-Conductor Given Ovation.

Dr Muck Recreates the Charm Upon the Ravel "Mother Goose" Suite.

The program of the 17th Symphony rehearsal yesterday afternoon was as follows:

Urack	Symphony in E major No. 1 First performance.
Smetana	"Vysehrad," symphonic poem
Ravel	"Mother Goose" suite
Enesco	Roumanian Rhapsodie op 11, No. 1

Mr Urack's symphony created a pronounced impression. The young 'cellist and assistant conductor of the orchestra was recalled at least five times after he had led his new work at its first performance. He manifestly was touched at the open cordiality of his reception and the ardent and loyal response to him of the orchestra, and well he might have been. There is always beauty and a veil of sacred mystery in the moment when a young artist is launched in a career for which he shows indubitable and compelling gifts. This is Mr Urack's first symphony. In it he shows the promise of great things. It is of big caliber; it displays vision, grasp and enduring vitality. It contains noble and beautiful thoughts such as spring only from a well-tempered and well-stored mind, and it expresses them with the skill of a well graced craftsman.

Mr Urack has said through the program notes that he aimed to write "absolute" music, that which expressed no definite "program," but clamored within him for expression. Symphony has the virility and sincerity in creative work born of love. There is original, individual expression. None will deny the passing influence of Strauss, nor yet that more noticeable of Humperdinck, who was Mr Urack's teacher, nor most apparent of all—that of Wagner, but this is not so much mere adulation.

There have been more obvious allusions to Siegfried's sword motive than the opening theme of the first movement at once given out by 'celli and horns, a motive fragmentarily reechoed in the two following movements, and proclaimed in a sonorous and sweeping apotheosis. The cyclic element is not the only sign of logic and cohesiveness in form. There is congruity and relationship in the development of ideas without the loss of spontaneity and freshness of invention.

This in part is the outcome of themes which excite rather than cloud the imagination. Mr Urack is fond of flowing, curving phrases of melody. By his disposition of them he causes his orchestra to sing, and so display the varying color of the several choirs. The scheme of contrast in all the emotional values is well conceived in dynamics, in rhythm, in tempo, in harmonic as in orchestral color, and the organ is added in effective holding chords in the slow movement and again to swell the final triumphant climax. Throughout the ear retains its keenness, for there is variety as well as significance of expression. There is some abruptness in the transitions from one period to another in the first movement—in the scherzo it fits the mood of rustic gayety—but the first climax is prepared and built up with a sure hand, while the decline from it is not less able.

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By Louis C. Elson.

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Ravel	Mother Goose Melodies
Enesco	Roumanian Rhapsody

There was no soloist, but the second part of the list was not one of the very greatest orchestral programmes, such as we sometimes get at the Symphony concerts, and which make us wish for the permanent banishment of star vocalists, and other musical phenomenons, from the course. Mr. Urack is very popular among the men of the orchestra, and they played his symphony with an enthusiasm born of friendship, all the more so since the composer conducted his own composition.

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"Mother Goose": suite	Ravel
Roumanian Rhapsody, No. 1	Enesco

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The finale shows a lack of constructive skill, nor is the melodic vein of fine or impressive quality. The more sentimental theme is of the Liedertafel—in the village variety. There are crude modulatory passages. The sections are not firmly knit together. All through the symphony there is the evidence of experiments in orchestration; seldom is an original thought clad becomingly in orchestral dress.

The program next week will be as follows: Chadwick, Symphony No. 3, in F major; Rubin Goldmark, Tone Poem "Samson" (ms. first performance); Paderewiski, Concerto in A minor for piano (Mr. Paderewski, pianist).

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No wonder that the audience was enthusiastic. It is not often that the public is given the opportunity of hearing such magnificent music making. The public availed itself of the privilege and showed by its absorbed attention and its resounding applause that it was appreciative of its blessings. This was the last pension fund concert of this season.

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BOSTON GLOBE

MARCH 7, 1914.

ACK SYMPHONY AN IMPRESSIVE WORK

Young 'Cellist-Conductor Given Ovation.

Dr Muck Recreates the Charm Upon the Ravel "Mother Goose" Suite.

The program of the 17th Symphony rehearsal yesterday afternoon was as follows:

Urack..........Symphony in E major No. 1
First performance.
Smetana.........."Vysehrad," symphonic poem
Ravel.................."Mother Goose" suite
Enesco.....Roumanian Rhapsodie op 11, No. 1

Mr Urack's symphony created a pronounced impression. The young 'cellist and assistant conductor of the orchestra was recalled at least five times after he had led his new work at its first performance. He manifestly was touched at the open cordiality of his reception and the ardent and loyal response to him of the orchestra, and well he might have been. There is always beauty and a veil of sacred mystery in the moment when a young artist is launched in a career for which he shows indubitable and compelling gifts. This is Mr Urack's first symphony. In it he shows the promise of great things. It is of big caliber; it displays vision, grasp and enduring vitality. It contains noble and beautiful thoughts such as spring only from a well-tempered and well-stored mind, and it expresses them with the skill of a well graced craftsman.

Mr Urack has said through the program notes that he aimed to write "absolute" music, that which expressed no definite "program," but clamored within him for expression. Symphony has the virility and sincerity in creative work born of love. There is original, individual expression. None will deny the passing influence of Strauss, nor yet that more noticeable of Humperdinck, who was Mr Urack's teacher, nor most apparent of all—that of Wagner, but this is not so much mere adulation.

There have been more obvious allusions to Siegfried's sword motive than the opening theme of the first movement at once given out by 'celli and horns, a motive fragmentarily reechoed in the two following movements, and proclaimed in a sonorous and sweeping apotheosis. The cyclic element is not the only sign of logic and cohesiveness in form. There is congruity and relationship in the development of ideas without the loss of spontaneity and freshness of invention.

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The contrast in rhythmic devices is effective. Themes of similar emotional character do not follow each other. Harmonically the structure is conservative without archaism. A diatonic scale prevails, with passing allusion to the scale of the augmented triad. There is also a trace of Wagnerian chromatics.

From a first hearing, the material in the second section of the first movement is among the most vital in the symphony, the most pregnant in ideas and the most effectively worked out. The development shows good invention, and the first warning in the low-voiced horn, and then in the English horn, of the returning chief theme is cleverly managed.

The slow movement is built on a hymn-like theme bordering on the sentimental, chanted by the brass. The scherzo might mirror a gay country scene. There is suggestion of a peasant waltz, and there is rough jollity and sly humor. The last movement is launched by another theme resembling the chief subject of the first, but weaker, and again exposed by the 'cellos and horns—a favorite blend with Mr Urack. The work would have been one to excite admiration and praise from the pen of an older man. There are doubtless points wherein clearness suffers that Mr Urack will change, but it is worthy of a place in the repertory and an early rehearing.

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PROGRAMME.

Urack..............Symphony in E major. Op. 14
Smetana..........Symphonic Poem. "Vysehrad"
Ravel......................Mother Goose Melodies
Enesco.........................Roumanian Rhapsody

There was no soloist, but the second part of the list was not one of the very greatest orchestral programmes, such as we sometimes get at the Symphony concerts, and which make us wish for the permanent banishment of star vocalists, and other musical phenomenons, from the course. Mr. Urack is very popular among the men of the orchestra, and they played his symphony with an enthusiasm born of friendship, all the more so since the composer conducted his own composition.

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SYMPHONY BY URACK LAUNCHED

First Serious Work of 'Cellist Given Reading

BY OLIN DOWNES

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It is the merest fairness to Mr. Urack to record the fact that his symphony was exceedingly successful. Not the fourth symphony of Sibelius, one of the most prophetic works in the modern literature of the orchestra; not the "Iberia" of Debussy, wonderfully beautiful as it is; not the symphonic poems of Richard Strauss, which have been so successful with Symphony audiences. There was long continued applause after every movement of Mr. Urack's work, and at the end of the symphony the audience was loth to let the composer go. No wonder that he was gratified at such a reception, and it was a pleasant thing to see a musician receive such encouragement, so soon in his career.

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This leads us to a principal and important defect: the almost total lack of originality in the thematic material. Wagner, Strauss, Puccini, modern Frenchmen, are jumbled together in this score. Not only themes, but instrumental effects are lifted almost bodily from the compositions with which Mr. Urack is familiar. The sonorities of Strauss, the brass of Bruckner, a certain after-climax in the Tannhauser overture—these effects, not to be a purist, or a pedant, or a spitefully critical person, were inescapable allusions to the works of other men.

Moreover, the orchestration, brilliant as it is, has the fault common to most composers in their earlier stages of development: it is too noisy; and, with all its effects, there is not sufficient simplicity and genuine variety and contrast of sonorities. The full orchestra works for dear life, and it makes a splendid sound, with the celesta, the two harps, the brass, the organ, and many other instruments which the composer employs.

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BOSTON HERALD.

MARCH 9.

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Address: Pittsburg, Pa.

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TRANSCRIPT,

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Now given any composition that shows an "influence," it is generally impossible to determine whether the imitation was deliberate or sub-conscious. The question of "creativeness" can only be tested out in the laboratory of the composer's mind, and for that neither the critic, nor the general public, nor the composer himself, possesses the data. A composer, sitting down to write a melody, will inevitably construct it out of elements already a part of his musical make-up. The cause is not purely psychological; much less is it a matter of poverty of idea. Any careful study of the development of music will

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MR. URACK'S symphony was repeated at the Symphony Concert Saturday night, and received marked applause. No doubt the audience, moved by Saturday's newspaper reviews, had its ears atingle listening for "reminiscences." What an amount of vague talk centres about that word! To the lay mind there are only three things which a composer can do: he can either "create," or "plagiarize," or "reminisce." To many, "reminiscence" is only a polite term for "plagarizing," which, in turn, is a polite term for "stealing." At any rate, "reminiscence" is, to most of us, unconscious, deodorized theft. The fact is, that there is no such thing as absolute creation, and no such thing as absolute plagiarism. There is, in rare cases, such a thing as approximate creation and approximate plagiarism, and there are all grades and shades between.

In the first place, melodies are mostly made on the diatonic scale, even in these days, and it is surprising that its seven notes can furnish so vast a variety of distinct tunes as it does. Inevitably, some of these tunes wil bear resemblances, and many a lusty composer has been surprised at being informed that he has "stolen bodily" from a writer he never heard of. But this is by the way. The important fact, which the layman knows but never thoroughly realizes, is that every composer, without a single exception in the history of music, has modeled his style on one or more composers or works, euphoniously called "influences." He has done this consciously, out of admiration and necessity, and with no intention of shining in reflected glory. Still more, he will do the same thing unconsciously, and any young composer (for example, Beethoven, at Mr. Urack's age) constructs his work almost entirely of elements already known and admired. Yet there is something creative in this imitative process, something to make the composition a thing in its own right. What that something is analysis can never determine. Bethoven's first sonatas are compositions in their own right, though there is scarcely a single element that cannot be found in Haydn.

Now given any composition that shows an "influence," it is generally impossible to determine whether the imitation was deliberate or sub-conscious. The question of "creativeness" can only be tested out in the laboratory of the composer's mind, and for that neither the critic, nor the general public, nor the composer himself, possesses the data. A composer, sitting down to write a melody, will inevitably construct it out of elements already a part of his musical make-up. The cause is not purely psychological; much less is it a matter of poverty of idea. Any careful study of the development of music will show that [illegible] at hand (that is, any absolutely "creative" music) would be musical nonsense; it would be only a chance mingling of notes on paper, and therefore not creative at all. Thus every composer must and should use the familiar materials, if he wishes to carry any message to his audience and if he wishes to give his work any coherence.

The test is the manner in which the musical stock-in-trade operates in the composer's creative process. A tyro will lift tunes and harmonies bodily because his technique is not at his command; a thoroughly trained musician will have his musical stock-in-trade organized into his subconscious make-up, so that it operates sensitively, personally, with intensely complex and delicate selective processes, and becomes, in the composing of music, truly creative. It is out of the recombination of old materials that the new is made. Not what the materials are but how they are recombined determines the creative quality of the art.

Reviews of Mr. Urack's symphony sounded like a review of the nineteenth century. In easy recollection he is gently accused of having borrowed from Wagner, Strauss, Humperdinck, Brahms, Bruckner, Grieg, Puccini and Debussy. Let us add a random list of names from Grove's dictionary and be done with it. Truly, wide and commendable scholarship, if nothing else!

But the practical test, finally, is simply: did the symphony give pleasure? Beyond a doubt it did, to some more than to others. If the similarities noted were to some ears so close and insistent as to be painful, then that was the composer's failure, and therein the symphony was weak. If, on the other hand, they proved grateful, and sounded, in spite of previous familiarity, fresh, then the composer's work was to all practical purposes creative. The youthfulness and freshness, as well as the creative vigor of many passages that cannot easily be traced to a prototype, are beyond a question. The enjoyment of the symphony was great with some hearers, varying personally among individuals. It is futile and empty to take the high altitude in "judging" the work, trying to determine its "absolute" value. Most of us are glad we heard it. Whether it is, essentially, "creative" or "reminiscent," is for Mr. Urack to figure out, if he have the necessary leisure, in the privacy of his study.

MUCK AND WEINGARTNER

WAGNER FROM TWO ILLUSTRIOUS CONDUCTORS

The Contrasting Concerts of Sunday—Dr. Muck and the Symphony Orchestra Outdo Themselves in a Pension-Fund Concert—Mr. Weingartner in More or Less Hampering Circumstance — The Ripened Schelling

NOT even in Berlin where concerts are as the sands of the sea and the writers and the players of music almost as many as the pebbles that strew them, do Dr. Muck and Mr. Weingartner, each of the first rank in his profession, often conduct in a single day. They did so yesterday here in Boston and the town was so indifferent to its unusual opportunity that only a plentiful distribution of tickets, in visible progress in the lobby of the Opera House, gathered a presentable audience for Mr. Weingartner while vacant chairs, though not many, were discoverable for Dr. Muck in Symphony Hall. Moreover, by one of those coincidences that somehow or other beset these juxtapositions of eminent conductors the world over, Dr. Muck made his whole programme out of Wagner's music, while the two outstanding orchestral items on Mr. Weingartner's list happened to be the overture to "Tannhäuser" and the prelude to "Tristan."

If there was any rivalry between the conductors and the organizers of the two concerts—and all the conventions of reviewing reject the mere thought of such a thing even though it stares the reviewer in the face—the advantage was all on Dr. Muck's side. There is no comparison between the Symphony Orchestra and the orchestra of the Opera House in the music of Wagner. Dr. Muck is in the full flower of ambition and achievement, while Mr. Weingartner has come to the Opera House to take "Die Meistersinger" at second hand, as it were, after Mr. Caplet, to have but one performance of "Don Giovanni" in his own right, to enjoy no opportunity at all with "Tristan," except in the prelude of last evening and in general to have nothing to himself but an "Otello," not always too well cast. To the mere observer on the side, even the lot of an eminent conductor, called hither and thither to the opera houses and the concert rooms of the Western World, does not always seem to be happy. No wonder that the atmosphere of Symphony Hall yesterday afternoon was considerably more exhilarating than that of the Opera House in the evening. Its ventures into concerts have not always been fortunate, but until last evening they have been at least intelligent. Yesterday it placed the orchestra in its usual pit, while perched remotely upon the stage the pianist, Mr. Schelling, played Chopin's concerto in F minor upon a piano that bore on the side in letters big enough to be read in every corner of the house the name of its makers. Orchestras giving concerts usually sit on the stage; pianists playing concertos are usually close to the bands that accompany them; and labelling pianos in this pompous fashion "went out" in concerts hereabouts twenty-five years ago. No; concerts are not exactly the trade of the Opera House. Perhaps it is politest to say that it is awkward with them. It ought not to be when the conductor comes from the august concert-rooms of Vienna and Berlin.

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The more perhaps was Dr. Muck, who has a streak of perverse irony, on his mettle because he had yielded a conviction or two in the ordering of the concert. If he had his own way, he would play no pieces from Wagner's operas and music-dramas, except overtures, preludes and instrumental fragments complete in themselves and nearly independent of the theatre. Yet on such a basis there is no making [illegible] year for the [illegible] Fund [illegible] seems nec[illegible] [illegible] to the [illegible] act [illegible] Meistersinger [illegible] Apprentices' Dance [illegible] procession for the Masters and [illegible] people's chorus acclaiming Sachs." On[illegible] leap from the introduction to the [illegible] was made, the music at least is fairly continuous. It is not so in the other "arrangement" from the music-dramas in which Dr. Muck went even a step further. In the days when it was hard to get any hearing at all in theatre or concert hall for Wagner's music, the devoted Richter extracted sundry pages from the music in the third act of "Siegfried" that bears the hero through flame and mist up to Brünnhilde's rock, pinned to it other pages from the scene between the pair that is the second prologue to "Götterdämmerung" and then "to conclude" added yet other pages of the intermezzo in that music-drama that pictures Siegfried's journey along the Rhine to Gunther's house.

Now, if there was ever "music of the scene," it is the music that accompanies Siegfried's ascent. It is only half itself without the picture that the stage is making. The voices are quite as essential as the orchestra to the "homage to Sachs," if it is to make anything like the impression for which Wagner designed it. The introduction to the third act of "Die Meistersinger" is one thing when an audience has been "working up" to it through two acts and two hours and another when it springs out of the air as a concert piece. Like the fragments of "Götterdämmerung," this music is good to hear anywhere as symphonic music with a programme, more or less guessed by the audience, behind it; but it remains none the less music that is itself only in the theatre.

So, by actual test was Dr. Muck justified in his convictions and also—by the everlasting paradox of things—in his yielding to them. For even with "Die Meistersinger" and "Tristan" in the repertory of the Opera House, we hear less of Wagner's music than does any other musical capital and only in concerts may we hear it as the Symphony Orchestra plays it. The band outdid itself yesterday and in more senses than one the conductor was the leader in the deed. The horns gave him back the golden richness and depth of tone that he asked in the intoning of the Pilgrims' Chorus at the beginning of the overture to "Tannhäuser"; but it was he that chose a pace—slower than most conductors use—that gave their song its grave magnificence. The orchestra phrased the song to Venus as though a voice and not choirs of instruments were singing, and it was the conductor who had taught the phrasing. Equally to him and to them the music of the Venusberg owed the sensual tang that the conductor's rhythm sharpened and he had foreseen the end from the beginning when the returning Pilgrims Chorus flooded first the orchestra, then the hall, and then every ear and heart that heard.

With such divination of the pace that not only animates the music but seems the revelation of the composer's imagining with it, Dr. Muck and the orchestra played the Apprentices' Dance. Life and youth were in it; out of it flashed the pageant of which it is a part; the rhythm sustained the waltz or else varied it as by impulsive prompting. As nearly as an orchestra by itself could do, conductor and men wove Brunnhilde's curtain of misty flame; out of it sang Siegfried's horn; and at the end it seemed to part for the moment of ecstatic suspense when Siegfried touches the summit. So an orchestra plays when the conductor touches it with the fire of his own imagination and warms it into the drama that he feels. So kindled, it is capable of the golden sonorities it gave to the Rhine Maidens' song or the mellow pomp with which it marshalled the Masters into the meadow. Stage or no stage, there were atmosphere and picture. The sheer tonal richness of it all filled and transported.

As conductor and orchestra did these feats of mellow power or of thrilling rhythm, so, in the prelude to "Lohengrin" and the "Siegfried Idyl," they did others of almost breathless finesse. Ray upon ray, the entering instruments seemed to add new depth to the shimmering radiance of the path of the descending grail; ray after ray, they seemed to melt out of the shimmer as it went heavenward again. It was as though one voice—the conductor's—had phrased and sung the whole, and singing, raised the vision that Wagner saw. The "Siegfried Idyl" passes too often as a perfunctory and somewhat prolix concert-piece, to be played for lack of almost anything else out of Wagner that is not operatic. Heard as it was yesterday, it becomes the expression of intimate, whispering, tremulous happiness in tones—the very stirrings of a poet's heart toward the woman he loves, music upon which any listening ears—outside Cosima's and his—seem almost an intrusion. Out of Dr. Muck's feeling for it, out of the orchestra's super-sensibility with it, the idyl sang out of Wagner's heart. Beside this song and in not altogether imaginary complement to it, stood the ampler eloquence of the introduction to the third act of "Die Meistersinger." The analysts—to say nothing of our own ears—have told us out of what motives it springs and how it epitomizes the whole course and mood of the music drama. Yet somehow, heard in such tonal beauty as clothed it yesterday and so filled with an emotion that was of tones themselves more than of a moment in an opera, it seemed rather to hold within itself for an instant all that flood of manifold and intense pleasure that Wagner's music, so played, pours over our fortunate generation.

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Diversity rather than distinction characterized the concert at the Opera House, and through no shortcoming on Mr. Weingartner's part. He must take the orchestra there as it is; he must make the most of such opportunities for rehearsal as he has; he must even show that a conductor of his quality can beat down seemingly adverse circumstance under the feet of his own ability. The orchestra did its best for him and a little more; but it could not give him back the depths of tone, the incisiveness of phrase, the rhythmic verve or the flowing euphonies that his version of the overture to "Tannhäuser" and the prelude to "Tristan" asked. Like Dr. Muck, Mr. Weingartner knows the pace for the grave and gathering eloquence of the Pil-[illegible]s. He imagines the overture [illegible] over the [illegible] But he co[illegible] strike fire out of the orchestra [illegible] or make it sing with the [illegible] of his imagination. It utters the phrases of the prelude to "Tristan," it follows Mr. Weingartner's adroit cumulation of them; but the 'cellos are not the voice of fate, or the whole band the voices of passion insatiable, mounting, dying and ready to mount again. There was very earnest coöperation; there was less oneness of transfused and released voice.

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Sometimes while Mr. Schelling played Chopin's concerto, that coöperation was not the surest or the most delicate imaginable; but happily the music is intrinsically a solo piece with orchestral accompaniment. Out of it and out of the general conditions of the occasion shone, none the less, Mr. Schelling's ripened powers—his technical ease and fluency with its clear play of ordered and sensitive control, his feeling for songful and multi-colored tone; his artful simplicity; his soft brilliance, exactly at one with Chopin's music; his response to it as lyric and changeful song. At every turn his accomplishment matched his discernment. When Mme. Weingartner sang sundry songs and Isolde's final speech this happy balance trembled. Her voice is rich and she often uses it well; but her imagination and intuition are poor beside it.

H. T. P.

TRAVELER
Y, MARCH 9

Pension Fund Concert.

The Symphony Orchestra was heard yesterday afternoon in Symphony Hall in its annual Wagner program, the occasion being the second and last of the two yearly concerts in aid of the pension fund. The program consisted of the overture to "Tannhaeustr," the prelude to "Lohengrin," the introduction to act III, dance of the apprentices, entrance of the mastersingers and homage to Hans Sachs from "Die Meistersinger," Hans Richter's arrangement of the passage to Brunhilde's rock from "Siegfried" and Morning Dawn and Siegfried's Rhine journey from "Goetterdammerung," the familiar "Siegfried Idyl" and the Kaisermarsch. It was a pleasure to hear Dr. Muck in Wagner, though the advisability of a whole program devoted to his works may be questioned, and surely the "Tannhaeuser" overture and the "Lohengrin" prelude have been heard often enough as concert pieces. The ring music seemed like an old friend—it has been some time since any of it has been heard here. Probably the Kaisermarsch would not be missed if the score were lost.

MONITOR, BOSTON,
MARCH 9, 1914

WAGNER MUSIC PLAYED

Giving its second pension fund concert, the Boston Symphony orchestra, Karl Muck conductor, played a program of Wagnerian selections in Symphony hall Sunday afternoon to the pleasure of a fair-sized audience. The works comprised the "Tannhaeuser" overture, the "Lohengrin" prelude, music from the third act of "Meistersinger," Ritchter's arrangement of music from "Siegfried" and "Goetterdaemmerung" as an orchestral suite, the "Siegfried Idyl" and the "Kairsermarsch."

The chief question raised by the performance was as to the value of adaptations out of the dramatic portions of Wagner's operas. There could be little question about the orchestra's playing or Dr. Muck's directing, except whether certain passages surpassed the achievement of ormer performances or fell slightly below. In the case of the "Siegfried Idyl," which is doubtless to the majority of enthusiasts the most engrossing adventure in unvoiced music that Wagner ever made, there could well be comparison with the interpretation of the week before at the Symphony concerts. For the "Idyl" of Sunday was distinctly the less brilliant. As to arrangements from the music dramas, while they always have an effect of irrelevancy and incompleteness, they are of the greatest informational and illustrative worth. The interest of the audience in the "Meistersinger" and "Ring" excerpts on Sunday proved that such music can hold attention in spite of its lack of structural import. It is accepted at its value as a partial message and is keenly appreciated.

Being just a dip into random volumes of the Wagnerian shelf, it gives its enlightenment on the composer's purposes and connects the listener with the artistic and social stir of the nineteenth century, just as an hour's desultory browsing in a Shakespearian set throws the reader right into the life of the Elizabethans. Regarded from such a standpoint, the excerpts are of great profit. The catalogue of them for use in the annual Wagnerian fund concerts could well be extended to include at least one more than now available. The music from the second act of "Tristan and Isolde," for example, arranged by a judicious hand, ought to make an acceptable selection. The fact that a large part of the public knows certain of the dramas in their complete form and is likely in the coming seasons to know still others, makes the idea not less but more desirable. A purely orchestral reading of Wagner's scores though perhaps not advisable in regular symphony concerts, is in place in popular concerts.

BOSTON POST,
MARCH 14, 1914

LONG PROGRAMME

Symphony by Chadwick and Goldmark's Tone Poem Performed Before Paderewski's Work

BY OLIN DOWNES

A programme of insufferable length—the programme of the public rehearsal of the Boston Symphony Orchestra—brought its reward yesterday afternoon in Symphony Hall, when Mr. Paderewski stepped upon the platform and gave a memorable performance of his own piano concerto. The programme had this peculiarity: that it contained music either new or unknown to the majority of the present generation, and that this music was by living composers, and that all these composers were present in person to witness the reception of their compositions.

The programme was as follows:

Symphony No. 3 in F-major, George W. Chadwick; tone-poem, "Samson," (Mss.) Rubin Goldmark; piano concerto in A-minor, Ignace Paderewski. Soloist, Mr. Paderewski.

The short and happy career of Otto Urack's symphony No. 1 was enjoyed last week. That unfortunate symphony was wildly applauded. Mr. Chadwick's F-major symphony is better music. With an admirable sense of proportion, ratio, the audience applauded it a little less than half as heartily as it applauded Mr. Urack's ingenuous effort. The symphony by Chadwick is fully three-fifths better than the symphony by Urack. It is the work of an accomplished musician, a workman who knows his tools and what he intends to accomplish with them, and a workman with an honest and estimable regard for laws of form and principles of classic beauty. The symphony, it is true, is verbose; the material does not warrant its extension. Nevertheless, the workmanship holds it together, and the first movement, and Scherzo, especially, are composed lustily, the orchestra, throughout, making a brave sound.

Why do we not hear Mr. Chadwick's Melpomene overture, a composition, as one recalls it in retrospect, which is equally strong in its musical content and dramatic in its character, or the second symphony in B flat, by authoritative report, a far more individual and distinctive work than the symphony heard yesterday?

Goldmark's "Samson"

Mr. Goldmark, whose overture, "Hiawatha," made an excellent impression when heard here in 1900 and in 1906—a youthful work, it is true, but full of feeling and atmosphere—tells us in the programme book that his intention in writing "Samson" was an attempt to portray the broad moods of the Delilah episode, and its attendant circumstances. If so, why "detached chords in the woodwind and brass" to show Samson's "tugging at the temple walls," and other effects of themes and counterthemes, laboriously contrived, and only to be appreciated by the average hearer after a minute acquaintance with each theme and its meaning?

Mr. Goldmark, a musician, of the most serious aims and sincerity of purpose, looks back upon his "Hiawatha" as an early and immature work. It may be that, but we are bound to confess that at a first hearing the music heard yesterday is for us more labored, less significant and less eloquent in the portrayal of moods.

Paderewski's Own Piece

Then Mr. Paderewski, composer-pianist, stepped upon the stage. His concerto is a vehicle for a pianist, but it is a well made vehicle, and after the modern manner. Not all pianists write in this way when they write for themselves. This is from the note of William Foster Apthorp, quoted in the programme book: "Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra and comparatively little to the pianoforte. By this it is not meant that the pianoforte is not almost constantly doing something, but . . . he invariably gives it that to do which it can do best, and generally, that which it alone can do."

Mr. Paderewski played like a creator. He is apparently in the pink of technical condition. He played as probably no pianist since Rubinstein has played, with extraordinary rythm and elan, with indescribable tones, with a prodigious command of the utmost resources of his instrument. His piano was a second orchestra, having its own instrumental colors and its own instrumental style. It supplemented the second orchestra, and such was the prowess of the performer and the manner in which he had scored his work, that it seemed as though the piano was bearing up the orchestra, rather than the great body of instruments supporting and augmenting the tone of the piano.

A Marvellous Performance

Here, indeed, Mr. Paderewski came, saw and conquered! If his work had been less immediately effective than it is, it would have been made electrifying by his performance. Thanks to Dr. Muck, most of the solo performances at the Symphony concerts assume a remarkable balanced, homogenous and symphonic character. Yesterday, again, Dr. Muck provided an accompaniment for the gods, but now it was the man at the piano who commanded, while others obeyed. And what a marvellous thing, under such circumstances, is the play of nerves and muscles and tendons of steel! When the fingers are as sure and firm and velvety as the paw of a lion, simply a sort of inspired mecha[illegible] for which nothing is im[illegible] elements at hand (that is, any absolutely "creative" music) would be musical nonsense; it would be only a chance mingling of notes on paper, and therefore not creative at all. Thus every composer must and should use the familiar materials, if he wishes to carry any message to his audience and if he wishes to give his work any coherence.

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MASS., MONDAY

MUCK AND WEINGARTNER

WAGNER FROM TWO ILLUSTRIOUS CONDUCTORS

The Contrasting Concerts of Sunday—Dr. Muck and the Symphony Orchestra Outdo Themselves in a Pension-Fund Concert—Mr. Weingartner in More or Less Hampering Circumstance — The Ripened Schelling

NOT even in Berlin where concerts are as the sands of the sea and the writers and the players of music almost as many as the pebbles that strew them, do Dr. Muck and Mr. Weingartner, each of the first rank in his profession, often conduct in a single day. They did so yesterday here in Boston and the town was so indifferent to its unusual opportunity that only a plentiful distribution of tickets, in visible progress in the lobby of the Opera House, gathered a presentable audience for Mr. Weingartner while vacant chairs, though not many, were discoverable for Dr. Muck in Symphony Hall. Moreover, by one of those coincidences that somehow or other beset these juxtapositions of eminent conductors the world over, Dr. Muck made his whole programme out of Wagner's music, while the two outstanding orchestral items on Mr. Weingartner's list happened to be the overture to "Tannhäuser" and the prelude to "Tristan."

If there was any rivalry between the conductors and the organizers of the two concerts—and all the conventions of reviewing reject the mere thought of such a thing even though it stares the reviewer in the face—the advantage was all on Dr. Muck's side. There is no comparison between the Symphony Orchestra and the orchestra of the Opera House in the music of Wagner. Dr. Muck is in the full flower of ambition and achievement, while Mr. Weingartner has come to the Opera House to take "Die Meistersinger" at second hand, as it were, after Mr. Caplet, to have but one performance of "Don Giovanni" in his own right, to enjoy no opportunity at all with "Tristan," except in the prelude of last evening and in general to have nothing to himself but an "Otello," not always too well cast. To the mere observer on the side, even the lot of an eminent conductor, called hither and thither to the opera houses and the concert rooms of the Western World, does not always seem to be happy. No wonder that the atmosphere of Symphony Hall yesterday afternoon was considerably more exhilarating than that of the Opera House in the evening. Its ventures into concerts have not always been fortunate, but until last evening they have been at least intelligent. Yesterday it placed the orchestra in its usual pit, while perched remotely upon the stage the pianist, Mr. Schelling, played Chopin's concerto in F minor upon a piano that bore on the side in letters big enough to be read in every corner of the house the name of its makers. Orchestras giving concerts usually sit on the stage; pianists playing concertos are usually close to the bands that accompany them; and labelling pianos in this pompous fashion "went out" in concerts hereabouts twenty-five years ago. No; concerts are not exactly the trade of the Opera House. Perhaps it is politest to say that it is awkward with them. It ought not to be when the conductor comes from the august concert-rooms of Vienna and Berlin.

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So, by actual test was Dr. Muck justified in his convictions and also—by the everlasting paradox of things—in his yielding to them. For even with "Die Meistersinger" and "Tristan" in the repertory of the Opera House, we hear less of Wagner's music than does any other musical capital and only in concerts may we hear it as the Symphony Orchestra plays it. The band outdid itself yesterday and in more senses than one the conductor was the leader in the deed. The horns gave him back the golden richness and depth of tone that he asked in the intoning of the Pilgrims' Chorus at the beginning of the overture to "Tannhäuser"; but it was he that chose a pace—slower than most conductors use—that gave their song its grave magnificence. The orchestra phrased the song to Venus as though a voice and not choirs of instruments were singing, and it was the conductor who had taught the phrasing. Equally to him and to them the music of the Venusberg owed the sensual tang that the conductor's rhythm sharpened and he had foreseen the end from the beginning when the returning Pilgrims Chorus flooded first the orchestra, then the hall, and then every ear and heart that heard.

With such divination of the pace that not only animates the music but seems the revelation of the composer's imagining with it, Dr. Muck and the orchestra played the Apprentices' Dance. Life and youth were in it; out of it flashed the pageant of which it is a part; the rhythm sustained the waltz or else varied it as by impulsive prompting. As nearly as an orchestra by itself could do, conductor and men wove Brunnhilde's curtain of misty flame; out of it sang Siegfried's horn; and at the end it seemed to part for the moment of ecstatic suspense when Siegfried touches the summit. So an orchestra plays when the conductor touches it with the fire of his own imagination and warms it into the drama that he feels. So kindled, it is capable of the golden sonorities it gave to the Rhine Maidens' song or the mellow pomp with which it marshalled the Masters into the meadow. Stage or no stage, there were atmosphere and picture. The sheer tonal richness of it all filled and transported.

As conductor and orchestra did these feats of mellow power or of thrilling rhythm, so, in the prelude to "Lohengrin" and the "Siegfried Idyl," they did others of almost breathless finesse. Ray upon ray, the entering instruments seemed to add new depth to the shimmering radiance of the path of the descending grail; ray after ray, they seemed to melt out of the shimmer as it went heavenward again. It was as though one voice—the conductor's—had phrased and sung the whole, and singing, raised the vision that Wagner saw. The "Siegfried Idyl" passes too often as a perfunctory and somewhat prolix concert-piece, to be played for lack of almost anything else out of Wagner that is not operatic. Heard as it was yesterday, it becomes the expression of intimate, whispering, tremulous happiness in tones—the very stirrings of a poet's heart toward the woman he loves, music upon which any listening ears—outside Cosima's and his—seem almost an intrusion. Out of Dr. Muck's feeling for it, out of the orchestra's super-sensibility with it, the idyl sang out of Wagner's heart. Beside this song and in not altogether imaginary complement to it, stood the ampler eloquence of the introduction to the third act of "Die Meistersinger." The analysts—to say nothing of our own ears—have told us out of what motives it springs and how it epitomizes the whole course and mood of the music drama. Yet somehow, heard in such tonal beauty as clothed it yesterday and so filled with an emotion that was of tones themselves more than of a moment in an opera, it seemed rather to hold within itself for an instant all that flood of manifold and intense pleasure that Wagner's music, so played, pours over our fortunate generation.

Diversity rather than distinction characterized the concert at the Opera House, and through no shortcoming on Mr. Weingartner's part. He must take the orchestra there as it is; he must make the most of such opportunities for rehearsal as he has; he must even show that a conductor of his quality can beat down seemingly adverse circumstance under the feet of his own ability. The orchestra did its best for him and a little more; but it could not give him back the depths of tone, the incisiveness of phrase, the rhythmic verve or the flowing euphonies that his version of the overture to "Tannhäuser" and the prelude to "Tristan" asked. Like Dr. Muck, Mr. Weingartner knows the pace for the grave and gathering eloquence of the Pilgrims' [illegible]. He imagines the overture [illegible] of its [illegible] tory of the [illegible] over the spirit begins. But he could hardly strike fire out of the orchestra last evening or make it sing with the voice of his imagination. It utters the phrases of the prelude to "Tristan," it follows Mr. Weingartner's adroit cumulation of them; but the 'cellos are not the voice of fate, or the whole band the voices of passion insatiable, mounting, dying and ready to mount again. There was very earnest coöperation; there was less oneness of transfused and released voice.

Sometimes while Mr. Schelling played Chopin's concerto, that coöperation was not the surest or the most delicate imaginable; but happily the music is intrinsically a solo piece with orchestral accompaniment. Out of it and out of the general conditions of the occasion shone, none the less, Mr. Schelling's ripened powers—his technical ease and fluency with its clear play of ordered and sensitive control, his feeling for songful and multi-colored tone; his artful simplicity; his soft brilliance, exactly at one with Chopin's music; his response to it as lyric and changeful song. At every turn his accomplishment matched his discernment. When Mme. Weingartner sang sundry songs and Isolde's final speech this happy balance trembled. Her voice is rich and she often uses it well; but her imagination and intuition are poor beside it.

H. T. P.

TRAVELER

Y, MARCH 9

Pension Fund Concert.

The Symphony Orchestra was heard yesterday afternoon in Symphony Hall in its annual Wagner program, the occasion being the second and last of the two yearly concerts in aid of the pension fund. The program consisted of the overture to "Tannhaeustr," the prelude to "Lohengrin," the introduction to act III, dance of the apprentices, entrance of the mastersingers and homage to Hans Sachs from "Die Meistersinger," Hans Richter's arrangement of the passage to Brunhilde's rock from "Siegfried" and Morning Dawn and Siegfried's Rhine journey from "Goetterdammerung," the familiar "Siegfried Idyl" and the Kaisermarsch. It was a pleasure to hear Dr. Muck in Wagner, though the advisability of a whole program devoted to his works may be questioned, and surely the "Tannhaeuser" overture and the "Lohengrin" prelude have been heard often enough as concert pieces. The ring music seemed like an old friend—it has been some time since any of it has been heard here. Probably the Kaisermarsch would not be missed if the score were lost.

MONITOR, BOSTON,

, MARCH 9, 1914

WAGNER MUSIC PLAYED

Giving its second pension fund concert, the Boston Symphony orchestra, Karl Muck conductor, played a program of Wagnerian selections in Symphony hall Sunday afternoon to the pleasure of a fair-sized audience. The works comprised the "Tannhaeuser" overture, the "Lohengrin" prelude, music from the third act of "Meistersinger," Ritchter's arrangement of music from "Siegfried" and "Goetterdaemmerung" as an orchestral suite, the "Siegfried Idyl" and the "Kairsermarsch."

The chief question raised by the performance was as to the value of adaptations out of the dramatic portions of Wagner's operas. There could be little question about the orchestra's playing or Dr. Muck's directing, except whether certain passages surpassed the achievement of ormer performances or fell slightly below. In the case of the "Siegfried Idyl," which is doubtless to the majority of enthusiasts the most engrossing adventure in unvoiced music that Wagner ever made, there could well be comparison with the interpretation of the week before at the Symphony concerts. For the "Idyl" of Sunday was distinctly the less brilliant. As to arrangements from the music dramas, while they always have an effect of irrelevancy and incompleteness, they are of the greatest informational and illustrative worth. The interest of the audience in the "Meistersinger" and "Ring" excerpts on Sunday proved that such music can hold attention in spite of its lack of structural import. It is accepted at its value as a partial message and is keenly appreciated.

Being just a dip into random volumes of the Wagnerian shelf, it gives its enlightenment on the composer's purposes and connects the listener with the artistic and social stir of the nineteenth century, just as an hour's desultory browsing in a Shakespearian set throws the reader right into the life of the Elizabethans. Regarded from such a standpoint, the excerpts are of great profit. The catalogue of them for use in the annual Wagnerian fund concerts could well be extended to include at least one more than now available. The music from the second act of "Tristan and Isolde," for example, arranged by a judicious hand, ought to make an acceptable selection. The fact that a large part of the public knows certain of the dramas in their complete form and is likely in the coming seasons to know still others, makes the idea not less but more desirable. A purely orchestral reading of Wagner's scores though perhaps not advisable in regular symphony concerts, is in place in popular concerts.

BOSTON POST.

MARCH 14, 1914

LONG PROGRAMME

Symphony by Chadwick and Goldmark's Tone Poem Performed Before Paderewski's Work

BY OLIN DOWNES

A programme of insufferable length—the programme of the public rehearsal of the Boston Symphony Orchestra—brought its reward yesterday afternoon in Symphony Hall, when Mr. Paderewski stepped upon the platform and gave a memorable performance of his own piano concerto. The programme had this peculiarity: that it contained music either new or unknown to the majority of the present generation, and that this music was by living composers, and that all these composers were present in person to witness the reception of their compositions.

The programme was as follows:

Symphony No. 3 in F-major, George W. Chadwick; tone-poem, "Samson," (Mss.) Rubin Goldmark; piano concerto in A-minor, Ignace Paderewski. Soloist, Mr. Paderewski.

The short and happy career of Otto Urack's symphony No. 1 was enjoyed last week. That unfortunate symphony was wildly applauded. Mr. Chadwick's F-major symphony is better music. With an admirable sense of proportion, ratio, the audience applauded it a little less than half as heartily as it applauded Mr. Urack's ingenuous effort. The symphony by Chadwick is fully three-fifths better than the symphony by Urack. It is the work of an accomplished musician, a workman who knows his tools and what he intends to accomplish with them, and a workman with an honest and estimable regard for laws of form and principles of classic beauty. The symphony, it is true, is verbose; the material does not warrant its extension. Nevertheless, the workmanship holds it together, and the first movement, and Scherzo, especially, are composed lustily, the orchestra, throughout, making a brave sound.

Why do we not hear Mr. Chadwick's Melpomene overture, a composition, as one recalls it in retrospect, which is equally strong in its musical content and dramatic in its character, or the second symphony in B flat, by authoritative report, a far more individual and distinctive work than the symphony heard yesterday?

Goldmark's "Samson"

Mr. Goldmark, whose overture, "Hiawatha," made an excellent impression when heard here in 1900 and in 1906—a youthful work, it is true, but full of feeling and atmosphere—tells us in the programme book that his intention in writing "Samson" was an attempt to portray the broad moods of the Delilah episode, and its attendant circumstances. If so, why "detached chords in the woodwind and brass" to show Samson's "tugging at the temple walls," and other effects of themes and counterthemes, laboriously contrived, and only to be appreciated by the average hearer after a minute acquaintance with each theme and its meaning?

Mr. Goldmark, a musician, of the most serious aims and sincerity of purpose, looks back upon his "Hiawatha" as an early and immature work. It may be that, but we are bound to confess that at a first hearing the music heard yesterday is for us more labored, less significant and less eloquent in the portrayal of moods.

Paderewski's Own Piece

Then Mr. Paderewski, composer-pianist, stepped upon the stage. His concerto is a vehicle for a pianist, but it is a well made vehicle, and after the modern manner. Not all pianists write in this way when they write for themselves. This is from the note of William Foster Apthorp, quoted in the programme book: "Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra and comparatively little to the pianoforte. By this it is not meant that the pianoforte is not almost constantly doing something, but . . . he invariably gives it that to do which it can do best, and generally, that which it alone can do."

Mr. Paderewski played like a creator. He is apparently in the pink of technical condition. He played as probably no pianist since Rubinstein has played, with extraordinary rythm and elan, with indescribable tones, with a prodigious command of the utmost resources of his instrument. His piano was a second orchestra, having its own instrumental colors and its own instrumental style. It supplemented the second orchestra, and such was the prowess of the performer and the manner in which he had scored his work, that it seemed as though the piano was bearing up the orchestra, rather than the great body of instruments supporting and augmenting the tone of the piano.

A Marvellous Performance

Here, indeed, Mr. Paderewski came, saw and conquered! If his work had been less immediately effective than it is, it would have been made electrifying by his performance. Thanks to Dr. Muck, most of the solo performances at the Symphony concerts assume a remarkable balanced, homogenous and symphonic character. Yesterday, again, Dr. Muck provided an accompaniment for the gods, but now it was the man at the piano who commanded, while others obeyed. And what a marvellous thing, under such circumstances, is the play of nerves and muscles and tendons of steel! When the fingers are as sure and firm and velvety as the paw of a lion, simply a sort of inspired mechanism for which nothing is impossible, [illegible] fulfil [illegible]

HERALD.
MARCH 14. 1914.

PADEREWSKI AND MUCK VIE IN ELOQUENCE

Rare Combination of Artists Seen at Symphony Concert.

By PHILIP HALE.

The 18th public rehearsal of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. Mr. Paderewski was the soloist. The program was as follows: Chadwick, Symphony No. 3, F-major; Rubin Goldmark, Tone Poem "Samson" (MS.); Paderewski, piano concerto in A-minor.

Mr. Chadwick's symphony, which won for him a prize in 1894, was played for the first time at a concert of the Boston Symphony orchestra in October of that year. It was to many yesterday an unfamiliar work. Harsh things have been said about prize compositions, and the strictures upon them have often been just, but this symphony was thoughtfully conceived and the ideas were carefully elaborated.

Edward MacDowell once said to me that of all the Americans writing music at the time, Mr. Chadwick had the finest sense of form and the greatest contrapuntal facility. The workmanship displayed in this sympathy is solid; the musical thoughts are clearly and definitely expressed; the thematic development is logical. That portions of the work show the influence of Brahms—the influence is strongly marked in the first movement—is not to the discredit of the composer of 20 years ago. No doubt Mr. Chadwick would write a symphony today in another vein, for the prevailing musical speech now has a different idiom. In 1894 only an academic work would have obtained a prize from a New York conservatory.

Mr. Rubin Goldmark, born in New York and now living there, was favorably known here by his overture to "Hiawatha," which has been played at Symphony concerts, and by chamber music brought out by the Kneisels. He is a nephew of Carl Goldmark, but there is little orientalism in "Samson." This symphonic poem endeavors to portray in tones the character of the hero, his undoing at the hands of Delilah, and the vengeance taken by the blind prisoner on the Philistines. In his notes Mr. Goldmark says that the composition is intended to be "programmatic only in its broadest outlines." Nevertheless, there are passages that are supposed to picture certain details of the story, as Samson's "tugging at the temple walls."

Mr. Goldmark is a well grounded musician. He thinks for himself. Musical ideas are his own, and so is his manner of expression. Unfortunately in this symphonic poem the various themes are not strongly impressive. Would it not have been better to announce the Samson motive at once, and might it not have a more heroic character? The music that is supposed to portray Delilah is not sensuous or irresistibly seductive. No one of the chief motives has a decided profile. And in all the sections, whether there is portrayal of character and moods or pictorially descriptive music there is an absence of imaginative force. "Samson" is carefully worked out, one might say laboriously; but there is little to hold the attention of the hearer; there is little that makes a decided impression.

Mr. Paderewski's concerto was played for the first time in this country by Mme. Julie Rive-King at a Symphony concert in Boston. When Mr. Pederewski first visited the city in 1891 he played his concerto. Coming to Boston in 1893 he played it again and four years afterward Mr. Alberto Jonas gave a performance of it. Yesterday this work seemed fresh, modern, beautiful, exciting. It is perhaps unfortunate for the concerto itself that Mr. Paderewski plays it, for what other pianist can do it justice?

The performance was a memorable one in every way. Mr. Paderewski was fully in the vein. Never has he been here more romantically brilliant. Never has he played with more irresistible rhythmic feeling or with more beautiful quality of tone. His exquisite cantilena was as remarkable as his demoniacal bravura.

It is doubtful whether Mr. Paderewski has ever had a more sympathetic and inspiring accompaniment. Accompaniment is hardly the word, for, as Mr. Apthorp pointed out long ago in his analysis of this concerto, the greater part of its structure and development is confided to the orchestra.

In the performance the orchestra vied with the pianist in splendor of eloquence, and Dr. Muck played on this orchestra as Mr. Paderewski played on the piano. There was this rare combination; the music itself was worthy of pianist, conductor and orchestra, all exulting in the revelation of art, all virtuosos imbued with the purest musical spirit and inspired by the divine frenzy that distinguishes the true artist in words, music, painting or sculpture from the accomplished and highly respectable artisan.

There was the customary scene of enthusiasm and Mr. Paderewski was generous as ever in responding to the imperative demand.

There will be no concerts next week. The program of the concerts of March 27 and 28 will be as follows: Schumann, Symphony in B flat major; d'Indy, "A Summer Day on the Mountain"; Rinsky-Korsakoff, Caprice on Spanish Themes.

MONITOR, BOSTON,
MARCH 14, 1914

Pianist Appears at Symphony Rehearsal Interpreting His Concerto in A Minor—"Samson" Tone Poem Is Produced

RECALL MUSIC GIVEN

Presenting his own concerto for piano and orchestra in A minor, Ignace J. Paderewski appeared as soloist at the eighteenth public rehearsal of the Boston Symphony orchestra on Friday afternoon and won the applause of a capacity house. As has happened before when Mr. Paderewski was the Symphony visiting artist, the concerto was the last number on the program and at its close the audience and the men of the orchestra, remaining in their places, recalled him to play something from his recital repertory. The selections that preceded the solo number were Chadwick's symphony No. 3 in F major and a tone poem by Rubin Goldmark, entitled "Samson," which was played from manuscript and was given its first performance.

Boston audiences are hospitable to performers who present their own compositions. They are open-minded both to the new work of their local composers and to that of music-makers who come from afar. The Symphony public is always ready to give heed to members of the orchestra who have written something and want a hearing for it. Doubtless an artist of Mr. Paderewski's distinction pays a compliment to Bostonians when he plays his concerto before them. The manner of the Polish pianist with his audiences and his attitude in general toward the American musical public indicates that he likes to play only where he has his house entirely with him. It is to be inferred, then, that he must like to present his own compositions only where they are attentively received.

Though the music of Paderewski is seldom in the programs of the piano recitalists who appear through the season, there are unquestionably many artists who study his pieces with zeal and many listeners who like them. There was earnest interpretation and keen appreciation of this very concerto in A minor when Miss Gulick of Cambridge played it at a fortnightly meeting of the Chromatic Club this winter. It is the kind of music that holds the ear. It is one of the most logical compositions ever penned. And yet, like so much of the Paderewski-written product, not excepting the vast symphony in B minor, which was produced in Boston in the time of Max Fiedler, it is comparatively messageless.

But Mr. Paderewski did more than hold the respectful attention of the matinee audience. He succeeded, though playing music which merely sounded and did not speak, in charming his listeners. His technique gave a pleasure which his concerto could not give. There was an abstract esthetic in the performance which is a rare manifestation at concerts and has a value not to be scorned.

The new composition of Goldmark was remarkable for carrying out faithfully, and in a manner that the listener could not help following with the help of the program notes, a dramatic plot. There was nothing striking in descriptive effect in the episodes, except possibly the fall of the temple. And it was all the more truthfully program music for this reason. It dealt more with the different states of sentiment developed in Samson and Delilah as their drama progressed than with their actual doings. The composition has a program of emotion rather than one of action, and it is a far more reasonable effort to make music one of the arts of representation than is usually heard. It breaks with the Berlioz method of making music do the work of language. It recognizes that the orchestra can recount happenings only by the indirect method of telling how they affect the feelings of the actors.

TRANSCRIPT.
MARCH 14, 1914

THE SYMPHONY CONCERT

MR. PADEREWSKI AS COMPOSER AND PIANIST

He Revives His Magnificent Concerto and Plays It as Magnificently—The Qualities of Man and Musician That Run Through Both—Dr. Muck's and the Orchestra's Eloquent Share—Two Pieces for Pleasant or Dull Preluding

IN more than the usual sense of the words, when Mr. Paderewski plays with the Symphony Orchestra, the concert of yesterday afternoon became his concert. As usual, he had the final place on the programme seemingly that the rule which forbids encore pieces at the Symphony Concerts might be broken—as ostentatiously broken as possible. Other pianists and violinists of the first rank, like Mr. Bauer and Mr. Hofmann, like Mr. Ysaye and Mr. Kreisler, play their concertos in their normal place, the middle of the programme, and neither they nor their audience expect "extra pieces." Yet whenever Mr. Paderewski returns to the Symphony Concerts he receives the opportunity to give a recital in miniature as a kind of pendant to the afternoon or the evening. Does he ask the privilege or has the exercise of it become a habit with him and with all concerned? Certainly, after such magnificent music as his own concerto played as magnificently as he, Dr. Muck and the orchestra played it yesterday, the "extra pieces," amiable and interesting enough in their way and exquisitely sung, seemed paltry and anomalous enough.

It is not altogether to the credit of Mr. Paderewski's standards, as virtuoso, as man of the world, as a generally fine-fibred spirit that he should so confuse the functions of a pianist at a symphony concert and in a recital of his own. No more is it to the credit of Symphony Hall that it breaks a rule established through twenty-five years for Mr. Paderewski and no other. Either the rule should hold steadily or—absit omen—it should be relaxed for others equally deserving. Perhaps, however, Mr. Kreisler or Mr. Bauer, being of a younger and more austere generation, do not care for that sort of thing. Meanwhile audiences rejoice greatly.

If the concert was Mr. Paderewski's by the titles of his presence, his masterly concerto and his own masterful playing, it was also by the quality and the interest of the pieces that made preface to him. One was Mr. Chadwick's "prize" symphony in F, revived for the first time in many seasons; the other was Rubin Goldmark's tone-poem, "Samson" played for the first time at any concerts. The symphony is pleasurable enough music to hear. In 1894, as now, Mr. Chadwick is at ease in the Zion of the symphonic form; he develops his melodies without too much labor and with mild interest—in the present symphony—for those that watchfully wait upon the process; his harmonies are agreeable, contributing to the melodies in the old way rather than making a mere background for them in the newest fashion; his instrumental palette has engaging tints. Moreover in all this symphony of the nineties and for a prize, Mr. Chadwick writes in a pleasant flow of spirits. His melodies seem amiably and readily invented, if they have no obvious distinction, arresting beauty or penetrating emotional power. If they had been such, they would not have been in the vein of such a relatively simple and ingratiating piece. As it is, they range from musing sentiment to gay animation and sturdy songfulness, and they bear agreeably the transformations that mood as well as manipulation accomplishes with them. If their progress through the symphony does not engross the listener—much less move him—it does amuse him in the inner sense of the word. He hears the music as he might hear an amiable, varied and rather genteel conversation about nothing of much moment in which the talkers are led shrewdly by Mr. Chadwick and have as adept tongues as those of Dr. Muck and his men. It is the custom to say that Mr. Chadwick's music has its American flavor. Perhaps the American touch in this symphony—for we are a race of incorrigible and rather futile talkers—is its air of an agreeable conversation in tones.

Mr. Goldmark's tone-poem sought other and more exacting ends and on one side at least fell far short of them. His purpose is clear enough; to invent melodies that should characterize Samson and Delilah, to derive other incidental motives from them that should still further disclose the Hebrew and the Philistine and then to develop all this material in such fashion that it should unfold the biblical legend through the temptation and the yielding of the hero to the final destruction of the temple at his hands. So far as the development and the manipulation of motives goes, Mr. Goldmark fulfils his purpose skilfully and according to the Lisztian and other precepts for a symphonic poem. He knows his process; but he cannot impart the smallest delineative vividness or imaginative heat to it. As he recounts the tale of Samson and Delilah in tones, so it might be recounted on a suburban porch, when the young ladies were present and holding hands. His melodies in themselves are still more barren of invention, imagination and character. They do not summon Samson or Delilah or scarcely one of their attributes. They are merely perfunctory and arbitrary material for thoughtful music-making. Not often at a Symphony concert has music seemed so obviously

After such a sorry tone-poem, the thrilling contrast of the beauty, the power, the marshalled eloquence of Mr. Paderewski's concerto as the pianist himself, Dr. Muck and each and every man of the orchestra played it. For fifteen years and more the music has not been heard here, since no self-respecting pianist could possibly play a concerto written by another pianist of his own generation. One and all they grieve over the lack of a contemporary concerto, worthy of their powers, deserving in itself and likely to stir their audiences. Mr. Paderewski's is such a concerto and much more; for twenty years it has lain ready to their hands, the work of his young prime; but they will not touch it because forsooth another pianist of their own time wrote it. Of such is the artistic temperament in the virtuoso. Peace to it, or rather the perturbation that it more craves.

Moreover in this concerto, as in the Variations and Fugue and as, in less degree in the Polish Fantasia and the Piano Sonata, Mr. Paderewski, if he would might see his ambitions as a composer fulfilled. His opera, upon which he lavished the power of his maturity, failed and is forgotten because in it he courted a musical genre alien to him. His symphony came and went, because with all his effort he seemed inarticulate in it. But the Variations and Fugue are already accounted among the masterpieces of music for the piano written in our time and highly characteristic of the composer who wrote them. The Polish Fantasia and the Sonata fall only a little below them. They bid fair to endure "in the literature of the instrument" and when once Mr. Paderewski ceases to be a "rival," ambitious pianists can play them without detriment to their precious vanity.

Above these pieces for the present climax of Mr. Paderewski's composing, though he wrote it late in his twenties, rises the concerto that he played yesterday. He planned and accomplished it with large, clear and unflagging sense of design. It has the essential quality of "real" music of large dimensions that it seems to rise out of itself by its own creative and propulsive power. It holds piano and orchestra in close and clear relation; it incorporates the ostensible solo instrument with the band; yet it gives each the share in the stalment and the development of the music that it may best discharge, and much as it varies the union, it never dissevers or even forces it. When he wrote his symphony Mr. Paderewski laboriously study and fashioned his harmonies and timbres. In the concerto he teems with quick instrumental imagination. Similarly his melodies seem to spring into as instant and complete being. They have songful beauty as in the Andante; they are with musical life as in the Finale; they are finely and variously eloquent as in Allegro. As Mr. Paderewski sets them forth, transforms and develops them, yet warmer and richer becomes his imagination with them. At one extreme it weaves glawing araberques for the piano; at the it touches the orchestra with rhythmic fires and sets it marching in larger and larger sonorities; while between it is the voice of serene or passionate and always of nobly eloquent song. Mr. Paderewski is writing from mind and heart to mind and heart, and as a master of the projecting medium.

As such a master and with many a dart of the divine fire, such as used to flash at his call and has flashed this winter in only one of his preceding concerts here, Mr. Paderewski played his music yesterday. In these days when after he seems at odds with himself, with the world, with his music and with his instrument, at last he seemed to stand free and controlled again. All that he woud express in the concerto, he had been able to write within it. All that he would draw forth from it, he could impart undiminished. He has his days of struggle, as irritating to himself; yesterday came the day of full and free achievement. He wrote in the concerto in "the grand style" and in "the grand style," when it is most exalted and eloquent he played it. He wove his arabesques like magnificent festoons of tone about melodies that Dr. Muck and the orchestra were proclaiming as magnificently. Or taking the melodies to the piano's self, he sung them with more intensifying voice until the beauty and the power of the song was an emotion itself.

O yet again, as in the Finale, pianist, the conductor and the orchestra with one accord and as by a common transport, plunged into a rhapsody of seeming improvisation. To the brilliance of the piano and the pianist, orchestra and conductor answered as brilliantly. The music darted or whirled to its rhythms; it flung out splintered phrases like showers of stars; or the melody recovered for the instant, made its broad path of light, and then reeled away again to shower its power into more and more beauty. Yesterday, for once, the youngest generation knew teh heroic Paderewski, puissant, manifold, exhaustless, conquering.

H. T. P.

BOSTON AMERICAN, MARCH 14, 1914

Paderewski Wins Symphony Applause

Jan Paderewski, whose press agent or somebody acting as such has been reporting from various parts of the country as about to break down from nervous prostration as a result of black hand threats, appeared with the Symphony Orchestra yesterday.

He appeared in his usual robust health and the only approach to a breakdown came from the piano, which he pounded in his good old-fashioned way. Paderewski played his own concerto, a work which is brilliant and beautiful in many places and full of the most surprising technical requirements.

As usual, he was wildly applauded. The concerto was admirably played both by the soloist and orchestra. Chadwick's attractive Symphony was upon the bill yesterday for the first time in a long time. This work is now nearly twenty years old. Its themes are pleasant and its construction scholarly.

JOURNAL—SATURDAY,

MARCH 14, 1914.

PADEREWSKI HAS A UNIQUE TRIUMPH

People Wait All Day to Hear Him in Concert and Impromptu Recital.

By E. F. Harkins.

All rules and records fall before Paderewski. Enthusiasts gathered as early as 8 o'clock yesterday morning outside Symphony Hall to see the most brilliant star of the musical world make his first appearance with the Symphony Orchestra since February, 1909, and they remained in the hall until 5.15, nine and a quarter hours later, to plead with applause for another encore.

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BOSTON GLOBE—

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Address: Pittsburg, Pa.
Date FEB 21 1914

1884

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Address: Philadelphia, Pa.
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Concerto in A minor for Pianoforte and Orchestra.
Conductor........**Dr. Carl Muck**
Soloist........................Paderewski

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Two Encores Played.

After the long concerto in A minor of Paderewski's own composition, the vast audience remained seated and called him out a number of times, and when they noticed his move to the piano the applause was accompanied with cheers. His first encore was Rubenstein's beautiful "Barcarole." Applause and cheers followed and he was again called out repeatedly, and when for the second time he approached the piano, fully three-fourths of the audience were still in their seats and he played Liszt's familiar "Second Rhapsodie." Each selection he preceded with a number of chords until there was perfect quiet in the meantime glancing about to see that everyone was in absolute repose.

Dr. Muck a Brahms Enthusiast.

No comment is necessary as to Paderewski's art. It remains unapproachable and unquestioned as to its finish and as to everything embraced in that word. The concert, on the whole, was one of the most delightful ever given by the Boston Symphony in this city. The symphony was Brahms' E Minor, No. 4. That Dr. Muck is partial to Brahms is shown in his selection of two symphonies by that composer for his five concerts here this year.

Brahms has not come to be fully understood and appreciated by the large body of music-lovers, and the Fourth is exclusively for the Brahmsites, who applaud whether it be of gold, silver, copper or brass that is being presented. This symphony is full of silvery bars of melody, especially the second movement, but the brass does not enter until the finale.

Dr. Muck gave a spirited reading of the great work and the audience applauded vigorously and repeatedly called him back, when he finally directed the orchestra to stand and share with him in the enthusiasm. The always appreciated tone poem by Strauss, "Tod und Verklarung," was the other number, which was played with excellent taste.

BOSTON AMERICAN, MARCH 14, 1914.

Paderewski Wins Symphony Applause

Jan Paderewski, whose press agent or somebody acting as such has been reporting from various parts of the country as about to break down from nervous prostration as a result of black hand threats, appeared with the Symphony Orchestra yesterday.

He appeared in his usual robust health and the only approach to a breakdown came from the piano, which he pounded in his good old-fashioned way. Paderewski played his own concerto, a work which is brilliant and beautiful in many places and full of the most surprising technical requirements.

As usual, he was wildly applauded. The concerto was admirably played both by the soloist and orchestra. Chadwick's attractive Symphony was upon the bill yesterday for the first time in a long time. This work is now nearly twenty years old. Its themes are pleasant and its construction scholarly.

JOURNAL—SATURDAY.

MARCH 14, 1914.

PADERESWKI HAS A UNIQUE TRIUMPH

People Wait All Day to Hear Him in Concert and Impromptu Recital.

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[138]

AMERICAN, MARCH 14, 1914.

Paderewski Wins Symphony Applause

Jan Paderewski, whose press agent or somebody acting as such has been reporting from various parts of the country as about to break down from nervous prostration as a result of black hand threats, appeared with the Symphony Orchestra yesterday.

He appeared in his usual robust health and the only approach to a breakdown came from the piano, which he pounded in his good old-fashioned way. Paderewski played his own concerto, a work which is brilliant and beautiful in many places and full of the most surprising technical requirements.

As usual, he was wildly applauded. The concerto was admirably played both by the soloist and orchestra. Chadwick's attractive Symphony was upon the bill yesterday for the first time in a long time. This work is now nearly twenty years old. Its themes are pleasant and its construction scholarly.

JOURNAL—SATURDAY,

MARCH 14, 1914.

PADEREWSKI HAS A UNIQUE TRIUMPH

People Wait All Day to Hear Him in Concert and Impromptu Recital.

By E. F. Harkins.

All rules and records fall before Paderewski. Enthusiasts gathered as early as 8 o'clock yesterday morning outside Symphony Hall to see the most brilliant star of the musical world make his first appearance with the Symphony Orchestra since February, 1909, and they remained in the hall until 5.15, nine and a quarter hours later, to plead with applause for another encore.

When the "All Seats Sold" sign was hung up early in the afternoon, the line of hopeful hero-worshipers extended from the Massachusetts avenue entrance around to Huntington avenue and up almost to Gainsboro street. The house could have been sold half over again. And after the Symphony concert, in which the pianistic superman took the solo part in the performance of his own beautiful concerto in A minor, the ironclad no-encore rule was suspended for the first time since Paderewski was here before, and for nearly three-quarters of an hour the master pianist of the times gave an impromptu recital.

A tone pastel by Couperin, given with infinite grace, was the first extra, and then came pieces by Schumann and others. It was all worth waiting for—even in the case of those who hurried to the hall after breakfast and took their lunches with them to consume unabashed upon the steps.

And now Paderewski is himself again. The three weeks' rest in the golden West have cured him of his nervousness and restored his good humor. Yesterday he played in his old-time form, with scarcely any detonations, such as marred his tone at the recital he gave here last fall, and with that perfection of technique and melting loveliness of tone that sustain his supremacy among the pianists of the day and give music-lovers pleasure beyond compare.

The concert yesterday would have been memorable if nothing had been played except the concerto, for the composition is so designed that the orchestra has as important a part as the soloist, and the men under Dr. Muck performed their share con amore and with an artistry fairly rivaling that of the composer-pianist himself.

Paderewski has often said that the Boston orchestra is the finest in the world, and yesterday he seemed to be reflecting upon this very compliment as he listened to the exquisite performance of the various solo passages in the charming romanza forming the second movement of the concerto.

America was strongly represented in the program. The third symphony of George W. Chadwick of Boston was revived, and a new tone poem, "Samson," by Rubin Goldmark of New York, was given its first performance.

BOSTON GLOBE—

MARCH 14.

PADEREWSKI SOLOIST AT 18TH REHEARSAL

Plays Finale of His A Minor Concerto Dramatically.

Rubin Goldmark's "Samson" for the First Time Anywhere.

The 18th Symphony rehearsal occurred yesterday afternoon. Mr Paderewski was the soloist. Dr Muck conducted. The program was as follows:

Chadwick..............3d Symphony, F major
Rubin Goldmark............Tone Poem Samson
First performance.
Paderewski..........A minor concerto, op 17

Mr Paderewski kept the audience waiting—Dr Muck included—for his usual impressive entrance. With a conductor of less distinction on the stand it necessarily would have been less impressive. Mr Paderewski also gave an exceedingly dramatic performance in the last movement of his concerto, music in which the piano is made an orchestral instrument with others, a performance in which conductor was quite as much the virtuoso as the soloist.

In the song of the slow movement and in the cadenza, Mr Paderewski also forced a hard and wiry tone and was guilty of slovenly and ragged attack, which in Miss Mary Jones, an obscure young debutante recitalist, would have been roundly roasted the next morning. It was a pleasure to hear music by Mr Chadwick in which there is scholarship and virility without the loss of dignity. The promulgation of any score which invites the upright and self-righteous to a consideration of Delilah, stimulating and amiable woman in and out of opera houses, is to be encouraged.

Mr Goldmark has written amiable music. Although he has chosen a storied theme, and has four subtitles—the tone poem is played without pause—"Samson," "Delilah," "The Betrayal," "The Temple"—he is to be thanked for not insisting upon an arbitrary program. We are not compelled, for example, to note the exact moment when Samson is sheared, nor are we enlightened as to what then happens, a point which neither the performances at the Boston Opera House nor the pages of Holy Writ have made plain.

The composer has chosen musical motives to be representatives of his protagonists. That which is to lift the veil from Delilah's face first is heard in the English horn and solo viola, two instruments successful in inducing thoughts of the Orient. The clarinet later discources of her. The material symbolical of Sampson is less characteristic. There is little to suggest the mighty warrior of Israel, a man of great devotion to his cause, who should not be judged too harshly for certain moral lapses. There was no clear differentiation between the two characters, who invite well-defined characterization.

Mr Goldmark is no novice with an orchestra. He knows how to group instruments and set off a single voice or a choir. He has contrapuntal facility, and is not without invention or skill in development. His harmonic scheme is colorful without being bizarre or acrid. He knows the saving power to the ear of a long melodic line, and of incisive accentuation. His work is well scored and the product of thoughtful and skilled effort, but not of inevitable or commanding inspiration.

Mr Paderewski was permitted to play encores, a special dispensation at these concerts made only to a few of the immortals. He continued them until what was said to be a late hour. The first of these—which might have been variations upon an air by an early French or Italian classicist—was welcome, for here Mr Paderewski demanded of the piano those things which it can give, and played with continence and beauty of style. While the last movement has a sweeping and barbaric fury his concerto is not to be taken too seriously as music. Mr Paderewski showed that he still can be volcanic as a technician. The chief pleasure in the preformance was the euphony of the orchestra and the purity of style for example of Mr Longy's playing. Fortunately there are instruments that must be kept within the dynamic frame for which they were intended.

ADVERTISER.

MARCH 14

PADEREWSKI WITH THE SYMPHONY

POLISH PIANIST WINS HIS USUAL TRIUMPH

Chadwick's Third Symphony Chief Orchestral Work This Week—Goldmark's "Samson."

By Louis C. Elson.

PROGRAMME.

Chadwick...............Third Symphony, F major
Rubin Goldmark............"Samson." Tone-poem
Paderewski..............Piano Concerto, A minor
Pianist, Mr. Paderewski.

The matter can be told in a nutshell,—Paderewski, the pianist,—!!!! Paderewski, the composer,—???? It is given to very few to be, like Liszt, great as pianist and as composer. Even Rubinstein stood higher as an artist than as a creator in Music. Paderewski's works are chiefly successful when Paderewski himself plays or directs them. His symphony, his opera "Manru," his concerto, his sonata (but not his little Minuet), rely upon personal prestige in a large degree, but that prestige is so overwhelming that it would float far less worthy works.

For there is skill, talent, and learning in all of Paderewski's works in the large forms, but scarcely a fine frenzy of inspiration. But it was quite enough for the general public that Paderewski was to play, had he played scales and Schmitt's Five-finger exercises the result would have been the same, and the waiting crowd of rush-seaters began to gather in the early morning, while before the doors were opened the line extended far into the adjacent streets.

Let us add at once that his piano-playing is worth all the excitement it creates. No man alive has such boundless versatility, such a keen perception of different emotions in music and such a faculty of portraying them. There need be no question as regards the right to the title of "greatest living pianist."

There had been rumors of illness, of nervous prostration, of abandonment of the American tour, but there were no evidences of this in yesterday afternoon's work. We have sometimes found fault with his freedom of interpretation in certain of the classics and considered him an unsafe guide to the piano student; but on this occasion he was ruler in his own kingdom, the work was his own and he had a right to lay down the law as to the points of its interpretation. He made sharp contrasts, but the outline was clear, the form was intelligible. He gave tremendous force at times, but we are past the epoch when this may be denied to the modern pianist at a modern piano.

In short Paderewski was at his very best, and although he began after the audience had had one hour and a half of very earnest music, he aroused them at once to something like frenzied enthusiasm.

Nor is the concerto that he composed and played to be slighted altogether. Its first movement is very effective and the piano is welded into the orchestral score in a most commendable manner. Dr. Muck and his men evidently caught the enthusiasm that was in the air, and supported the pianist nobly.

The work falls off in interest in the last two movements, but the wonderful playing of Paderewski in the finale was bound to have its result, and at the end of the programme no one seemed to make an exit, even the musicians remained in their seats. Everybody seemed to know what it meant to place Paderewski at the end of a symphonic programme, and the demand for "more" became irresistible. Therefore we left the great pianist giving a series of delightful encores. With these, at a symphony concert, we have nought to do.

Musically considered, Mr. Chadwick's symphony was the best part of the programme, even if we somewhat prefer the second symphony to the third. We consider Mr. Chadwick the first among American composers, for he has an amount of contrapuntal skill that is equal to that of any American, yet he never allows this skill to rule him, to lead him into pedantry. His geniality is always marked; he is spontaneous even in the most exacting forms. Luther once said of Des Pres: "Others are ruled by the notes; only Des Pres rules the notes." Somewhat in this manner has Mr. Chadwick digested the rules of composition.

Note that this symphony was concise, a very rare virtue in a modern work. It is written for "classical orchestra" (plus trombones and tuba), not one unusual instrument appearing. That the composer was not forced to this conservatism the great score of his "Aphrodite" may show. Note also that the symphonic shape is not mangled, it is "regelrecht" and can be measured by the classical yard-stick, yet it expresses modern thoughts. The freedom of rhythmic treatment in the first movement shows this at the very beginning.

Yet we find the third symphony less inspired and inspiring than the great overtures or the "Aphrodite" of this composer. One admired the surety of the development of themes, the contrapuntal touches of the finale, and the Scherzo with its beautiful trio won even popular success; but as a whole the symphony is less spontaneous than other of Mr. Chadwick's works and too subtle in treatment for general popularity. Yet Dr. Muck was twice recalled at its close.

In speaking of Mr. Chadwick's symphony it may not be amiss to speak a word of tribute to a publisher who is quietly doing very much to advance the cause of American music. This symphony, the second symphony, the tone-poem "Aphrodite," and other American orchestral scores have been printed by Arthur P. Schmidt, an undertaking that involves considerable self-sacrifice in a country so young in orchestral matters as America.

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tsburg, Pa.

1884

SERIES.

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From TRIBUNE

Address: Providence, R. I.

Date MAR 15 1914

E 1884

Coming Concert by Boston Symphony Orchestra.

The only opportunity Providence will have this year to hear that supreme artist, Paderewski, will be at the fifth concert by the Boston Symphony Orchestra in Infantry Hall Tuesday evening, March 24. It was impossible for Mr. Ellis, his manager, to arrange for a recital here, and on that account he put him in as soloist with the Boston Symphony. In such capacity he plays with the orchestra in only a few cities—Boston, New York, Philadelphia, Baltimore, Washington and Brooklyn. Paderewski's art has never shown more brightly than it has this year. Now in the full maturity of his powers he not only has the lyric charm which made him unique when he first began to come to America 20-odd years ago, but he has also an heroic strain such as no pianist has had since Liszt. Saturday afternoon, March 7, he gave his fourth recital in Carnegie Hall, New York, to the largest audience that hall has held in its history and that has been his experience everywhere this year, while critics have vied with each other in attempting to analyze the charm of his playing. Here he will play his own Concerto in A Minor, Opus 17. Written in 1888 when he was studying in Vienna the year before he startled the world with his marvellous playing, he used it in many of his orchestral concerts in America during the '90s, and in Europe it has remained a favorite work for pianists. It is very melodious and written by a pianist is very grateful to the instrument.

Dr. Muck has not fully decided on his complete programme. The symphony, however, will in all likelihood be Tschaikowsky's Fourth in F Minor. This is the first Tschaikowsky work Boston has had from Dr. Muck since his return. It is a work thoroughly Russian in character and is notable for its wonderful scherzo, which turns the string choir of the orchestra into a huge harp. It will be possible to announce the entire programme early in the

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From PRESS

Address: Philadelphia, Pa.

Date 12 1914

Est 1884

PADEREWSKI GIVEN UNUSUAL OVATION

Boston Symphony Presents Fine Program at Fifth and Last Concert.

PROGRAM

Brahms,
Symphony in E minor, No. 4, Op. 98
Strauss,
Tone Poem, "Tod und Verklarung" ("Death and Transfiguratoin"), Op. 24
Padereweski,
Concerto in A minor for Pianoforte and Orchestra.
Conductor........Dr. Carl Muck
Soloist..........................Paderewski

Paderewski again demonstrated how unselfish he is with his art at the Academy of Music last evening, where he was the soloist with the Boston Symphony Orchestra. His number being the last on the program, it gave the audience the opportunity for a display of enthusiasm as is only called out when Paderewski plays. He showed his willingness to distribute as much favor as he received, by playing two encores. He indulged his audience as freely as the aspiring artist, and broke the cast-iron Boston Symphony rule of no encores, which seems to imply but when Paderewski plays.

Two Encores Played.

After the long concerto in A minor of Paderewski's own composition, the vast audience remained seated and called him out a number of times, and when they noticed his move to the piano the applause was accompanied with cheers. His first encore was Rubenstein's beautiful "Barcarole." Applause and cheers followed and he was again called out repeatedly, and when for the second time he approached the piano, fully three-fourths of the audience were still in their seats and he played Liszt's familiar "Second Rhapsodie." Each selection he preceded with a number of chords until there was perfect quiet in the meantime glancing about to see that everyone was in absolute repose.

Dr. Muck a Brahms Enthusiast.

No comment is necessary as to Paderewski's art. It remains unapproachable and unquestioned as to its finish and as to everything embraced in that word. The concert, on the whole, was one of the most delightful ever given by the Boston Symphony in this city. The symphony was Brahms' E Minor, No. 4. That Dr. Muck is partial to Brahms is shown in his selection of two symphonies by that composer for his five concerts here this year.

Brahms has not come to be fully understood and appreciated by the large body of music-lovers, and the Fourth is exclusively for the Brahmsites, who applaud whether it be of gold, silver, copper or brass that is being presented. This symphony is full of silvery bars of melody, especially the second movement, but the brass does not enter until the finale.

Dr. Muck gave a spirited reading of the great work and the audience applauded vigorously and repeatedly called him back, when he finally directed the orchestra to stand and share with him in the enthusiasm. The always appreciated tone poem by Strauss, "Tod und Verklarung," was the other number, which was played with excellent taste.

[138]

From PRESS
Address: New York City.
Date MAR 15 1914
Esta 1884

Might Heed Public.

Let these good people show now what strength they have; let them rise in a mass and support the directors of the Metropolitan Opera House in persuading Arturo Toscanini to continue his activities in America. For all we know, to be sure, their efforts will produce no results. Yet a public demand may obtain what the eloquence of Otto H. Kahn and his associates and the financial resources at their disposal are unable to accomplish. It is not a question of money, though $200,000 for three [illegible] seasons in Buenos Ayres, which would leave the winters open for conducting symphony concerts in Europe, represents an offer that Toscanini surely cannot afford to ignore. The true reason for his decision to abandon the Metropolitan Opera House as soon as his present contract has expired is the feeling that he has come to a standstill in New York; that he is not finding here a complete outlet for his energies, a free sweep for his ambitions.

No doubt the idea of conducting symphonic concerts is exerting a great attraction on Toscanini at present. The people of Berlin, Munich, Vienna and other musical centres of Europe are anxious to make his acquaintance. He is flooded with invitations from various musical organizations abroad. Indeed, it almost seems as if there were more of a demand for his services on the other side of the Atlantic, though not perhaps in terms financial, than in the United States. Certainly it is significant that neither the Boston Symphony Orchestra nor the Philharmonic Society of New York, which lately bound itself to another term of years under the direction of Josef Stransky, took the pains to inquire whether Arturo Toscanini would be willing to consider any proposals.

Bureau in the World

From INQUIRER
Address Philadelphia, Pa.
Date MAR 17 1914
York, 1884

BOSTON SYMPHONY CONCERT

With Paderewski as Assisting Artist at the Academy of Music

There was a great crowd at the Academy of Music last evening, and no wonder. The Boston Symphony Orchestra, which was giving its last local concert for the present season, is generally able to attract a capacity audience upon its own merits, and as it had Paderewski for its assisting artist upon this occasion the result, notwithstanding the advance in prices, can be imagined. Not a vacant seat was visible in any part of the auditorium and the utmost enthusiasm prevailed. Interest naturally centred in Paderewski, of whose disagreeable experiences in the Far West something has been reported. His face showed some signs of the unpleasant ordeal through which he was made to pass, but not a trace of it could be recognized in his playing.

That was as eloquent and brilliant and masterly as ever and the storm of applause which it elicited bespoke the admiration of a most intelligently appreciative audience. Paderewski played his own concerto in A minor, Op. 17, and while there are other things any one of which most of those present would probably have preferred, there is much of value and of beauty in this poetic and skillfully constructed composition. It has not been heard here for many years, so that it possessed the attraction of a quasi-novelty and it was wonderfully well interpreted, with a captivating touch and a sympathetic sentiment and with that extraordinary combination of delicacy with strength which is the most noteworthy and appealing characteristic feature of Paderewski's art.

There were only two orchestral numbers, the E minor symphony of Brahms' and Richard Strauss' "Death and Transfiguration." Brahms' E minor symphony is not generally the best-liked of the four, which is presumably the reason why it is the least frequently given; but it would be better liked if it were oftener heard, for it is music of the kind that grows upon the listener and that does not communicate its full message or disclose all its beauty on a first hearing. It is also music that needs to be very clearly and intelligently interpreted, with a careful regard for the exhibition of its detail and an acute capacity for the symmetrical disclosure of its structural propositions: and this is the sort of interpretation, "lucid, luminous and exquisitely balanced, which it received last night.

Quite a different kind of treatment is requred for an adequate and satisfying performance of "Tod und Verklarung." This is a score where the colors have been laid on with a liberal brush and where the aim has been at striking contrasts and broad effects, and Dr. Muck modified his methods to meet the occasion. He led the orchestra with a fine free sweep and conducted it to a culminating and final climax of tremendous impressiveness and grandeur.

From JOURNAL
Address: Providence, R. I.
MAR 1914
k, 1884

The fourth symphony by Tschaikowsky will be played at the fifth concert by the Boston Symphony Orchestra in Infantry Hall on Tuesday evening, March 24. This work, famous particularly for its marvelous scherzo, which the strings play pizzicati throughout, was the great favorite of the composer, and while it has been longer making its way in the favor of the public than the "Pathetique," or even the "Fifth," to-day musicians believe that it shows to the largest degree of any of the symphonies the finest qualities of Tschaikowsky's genius. It is thoroughly Russian.

At this concert the soloist will be Paderewski, and it will be his only appearance in this city, and the last of a series of concerts in which he has played with the Boston Symphony Orchestra. Last evening and on Friday afternoon he played with the orchestra in Boston, and the coming week he is to be the soloist at all of its concerts on its regular Southern trip in Philadelphia, Washington, Baltimore, twice in New York and in Brooklyn.

Despite the illness which compelled the pianist to cancel several concerts last October, and also to cancel a number of his concerts on the Pacific coast in February, it seems to be the general opinion that he has never played better than this year. On Saturday afternoon, March 7, he gave his fourth recital of the season in Carnegie Hall, New York, to the largest audience that hall has ever held, and according to the criticisms the following morning his old-time charm was as potent as ever.

Here he will play his own Concerto in A-minor, written in 1888, when he was studying in Vienna with Leschetitsky, and played many times during his early tours of the United States.

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From JOURNAL
Address: Providence, R. I.
Date 14
k, 1884

For the first time anywhere, a symphony by Mr. Urack, who has conducted several of the Boston Symphony concerts here, was produced at the concert in Boston a week ago, thereby provoking considerable criticism, favorable and otherwise, as was natural in an audience of that size.

For many years the Boston Symphony Orchestra has been accounted one of the few institutions to which merit was the only entry and this season for the first time there have been heard malicious rumors of the increasing play of "pull" in the ordering of the concerts which loyal supporters of the organization have been quick to resent. Envious composers and their friends were quick to attribute Mr. Urack's distinction to this same "pull," although critics gave Mr. Urack's symphony a fair meed of praise, pointing out that the audience unmistakably liked the symphony for the very qualities in which the learned and exacting found cause for reproach.

An analysis of the symphony showed that his melodies were frankly obvious and songful, and as one critic put it—"sometimes they were tunes naked and unashamed." His music was shown to disclose clear resource with harmonic and instrumental means, a quick keen sense of instrumental timbres, used with imagination, but lacking variety of method. His invention, imagination and emotion were not considered to have quite risen to the fine heights of his purpose; but in the very simplicity of his work, not attempting to show how different he could be from others, but writing orchestral song for its own sake, much promise is discerned.

From RECORD
Address: Philadelphia, Pa.
Date MAR 17 1914
Established: Lon

BOSTON SYMPHONY

Paderewski Receives Ovation at Orchestra's Last Concert.

The last concert to be given this season in Philadelphia by the Boston Symphony Orchestra brought an audience to the Academy of Music last night that taxed the seating capacity of the house. The closing concert of this orchestra is always an occasion of regret. The months that must intervene before such a superb organization can be heard again have a way of projecting themselves into the mind no matter how much the music is being enjoyed.

Last night's concert was made doubly important by the presence of Ignace Paderewski, as soloist, playing his own concerto in A Minor. The orchestral offerings were the Brahm's Symphony in E Minor No. 4, and Strauss' "Tod und Verklaerung." This symphony is one of Brahm's most beautiful orchestral works, and could easily become as popular as those more frequently heard. Dr. Muck's reading of Brahms is always a delight. The clarity of his rhythmic presentation, the lovely singing tone he draws in legato passages, and his keen dramatic insight into the stronger and more vital aspects of the work are factors that render his interpretations of the highest value.

The Strauss tone poem, "Tod und Verklaerung," so wonderful in parts and so unspeababl y opposed to all reason, was a performance that revealed all its beauty, as well as all its ugliness. A great deal of enthusiasm was shown for this work.

There was a prolonged ovation for Paderewski. His concerto proved delightful, full of technical brilliancy and infectious rhythms in the first and last movements, and

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ity of tone that it fairly stunned the audience. At its conclusion there was a tremendous ovation for the pianist. But no one had any intention of leaving until more of his wonderful art had been heard. Finally, after about a dozen appearances to respond to applause, Paderewski consented to play. His first selection was a Rubinstein Barcarolle, to which he gave all the intimate charm demanded by that type of music. At the close of this a second outburst of cheers and applause induced Paderewski to play again. His second encore was a very much embellished version of Liszt's "Sixth Rhapsody."

From POST
Address: Washington, D. C.
Date MAR 15 1914
Es 1884

The Boston Symphony Orchestra will be heard in concert for the last time this season at the National Theater on Tuesday afternoon, March 17, at 4:30 o'clock. The soloist will be Paderewski, probably the greatest pianist in the world, who also makes his farewell appearance of the season in Washington. Dr. Karl Muck will conduct.

The following program will be given: Tschaikowsky's Fourth Symphony; the Siegfried "Idyl," Wagner, and Paul Dukas' Scherzo, "The Sorcerer's Apprentice." Paderewski will play his own Concerto in A minor, opus 17, a work of great melodic charm, which he wrote in 1888.

From PUBLIC LEDGER
Address Philadelphia
Date MAR 17 1914
Established: L

BOSTON SYMPHONY AND PADEREWSKI

Virtuoso Heard in His Own Concerto in A Minor for Piano and Orchestra — Brahms' Fourth Symphony.

PROGRAM.

1. Brahms—Symphony in E minor, No. 4.
2. Strauss—Tone Poem, "Tod und Verklaerung."
3. Paderewski—Concerto in A minor for pianoforte and orchestra.

The fifth and last concert of its 29th Philadelphia season was given by the Boston Symphony last night at the Academy of Music to an audience that filled the edifice and bore witness in no uncertain fashion to its pleasure in the performance. The unusual order of the program brought the symphony first, and the soloist, Mr. Paderewski, last, suggesting an artful—and in this case most welcome—scheme to give the great Polish virtuoso a chance to play again without breaking the inviolable rule against encores during the program. Of course, for what may happen at an "overflow meeting" the management is not responsible!

The Brahms Symphony was given a mettlesome reading, of sharp contrasts in light and shade and forceful dynamics; the trumpets granted a strongly assertive license in the first movement and (with the other brasses) in the last. The clarinet came exquisitely to the fore in the andante, and was followed by the strings in well-balanced symmetry, emitting a broad choral diapason of pure and luscious tone. The spirited allegro gave place to a finale in which the oboe and flute were manipulated with surpassing skill; and after recalls of Doctor Muck the players were bidden to rise in a body by way of recognition of the plaudits bestowed.

The "Tod und Verklaerung" is played "con amore" by a modern orchestra, for it gives an abundance of chances to display individual virtuosity. Doctor Muck made the most of its towering climaxes with the challenging proclamation of the brasses at their summit. The harp was superbly played; Anto Witek's violin and the flute rose to their opportunities. It was an intensely dramatic and virile reading.

Paderewski was magnificent. The auditorium—a blessed relief—was entirely darkened for his contribution to the program, which, with the encores and the intervals of waiting for the latter, occupied an hour, the concerto itself taking 30 minutes to perform.

The leonine strength and fury of impassioned fortissimo passages were offset by an exquisite caressing tenderness in gentler moods and tenses; the brilliant candenza of the first movement, the corruscating runs at an electrifying rate, the rhythm that always kept at one with the remarkably adroit accompaniment, the elan and fire and transcendent rapture that enlivened the entire work were such as none but Paderewski at his best could reach. The kettle drum, leading to hammer-strokes at the keyboard, the muted horns and flute preluding the piano in the slow movement, the gipsy fever-in-the-blood of the finale bespoke supreme skill in the musical architecture to parallel that of the playing.

The audience, standing in their places to applaud with might and main, would not leave till the Barcarolle in F of Rubinstein and (after a long interval) the Second Rhapsody of Liszt were additional concessions, after anxious moments, when it was feared that entering shafts of light from the swinging doors would disturb the magnanimous pianist to the point of refusal. An audience is not often granted so generous a measure at a single concert.

[139]

From PRESS
Address: New York City.
MAR 15 1914
Date
Esta 1884

Might Heed Public.

Let these good people show now what strength they have; let them rise in a mass and support the directors of the Metropolitan Opera House in persuading Arturo Toscanini to continue his activities in America. For all we know, to be sure, their efforts will produce no results. Yet a public demand may obtain what the eloquence of Otto H. Kahn and his associates and the financial resources at their disposal are unable to accomplish. It is not a question of money, though $200,000 for three [illegible] seasons in Buenos Ayres, which would leave the winters open for conducting symphony concerts in Europe, represents an offer that Toscanini surely cannot afford to ignore. The true reason for his decision to abandon the Metropolitan Opera House as soon as his present contract has expired is the feeling that he has come to a standstill in New York; that he is not finding here a complete outlet for his energies, a free sweep for his ambitions.

No doubt the idea of conducting symphonic concerts is exerting a great attraction on Toscanini at present. The people of Berlin, Munich, Vienna and other musical centres of Europe are anxious to make his acquaintance. He is flooded with invitations from various musical organizations abroad. Indeed, it almost seems as if there were more of a demand for his services on the other side of the Atlantic, though not perhaps in terms financial, than in the United States. Certainly it is significant that neither the Boston Symphony Orchestra nor the Philharmonic Society of New York, which lately bound itself to another term of years under the direction of Josef Stransky, took the pains to inquire whether Arturo Toscanini would be willing to consider any proposals.

Bureau in the World
From INQUIRER
Address Philadelphia, Pa.
Date MAR 17 1914
ork, 1884

BOSTON SYMPHONY CONCERT

With Paderewski as Assisting Artist at the Academy of Music

There was a great crowd at the Academy of Music last evening, and no wonder. The Boston Symphony Orchestra, which was giving its last local concert for the present season, is generally able to attract a capacity audience upon its own merits, and as it had Paderewski for its assisting artist upon this occasion the result, notwithstanding the advance in prices, can be imagined. Not a vacant seat was visible in any part of the auditorium and the utmost enthusiasm prevailed. Interest naturally centred in Paderewski, of whose disagreeable experiences in the Far West something has been reported. His face showed some signs of the unpleasant ordeal through which he was made to pass, but not a trace of it could be recognized in his playing.

That was as eloquent and brilliant and masterly as ever and the storm of applause which it elicited bespoke the admiration of a most intelligently appreciative audience. Paderewski played his own concerto in A minor, Op. 17, and while there are other things any one of which most of those present would probably have preferred, there is much of value and of beauty in this poetic and skillfully constructed composition. It has not been heard here for many years, so that it possessed the attraction of a quasi-novelty and it was wonderfully well interpreted, with a captivating touch and a sympathetic sentiment and with that extraordinary combination of delicacy with strength which is the most noteworthy and appealing characteristic feature of Paderewski's art.

There were only two orchestral numbers, the E minor symphony of Brahms' and Richard Strauss' "Death and Transfiguration." Brahms' E minor symphony is not generally the best-liked of the four, which is presumably the reason why it is the least frequently given; but it would be better liked if it were oftener heard, for it is music of the kind that grows upon the listener and that does not communicate its full message or disclose all its beauty on a first hearing. It is also music that needs to be very clearly and intelligently interpreted, with a careful regard for the exhibition of its detail and an acute capacity for the symmetrical disclosure of its structural propositions; and this is the sort of interpretation, lucid, luminous and exquisitely balanced, which it received last night.

Quite a different kind of treatment is requred for an adequate and satisfying performance of "Tod und Verklarung." This is a score where the colors have been laid on with a liberal brush and where the aim has been at striking contrasts and broad effects, and Dr. Muck modified his methods to meet the occasion. He led the orchestra with a fine free sweep and conducted it to a culminating and final climax of tremendous impressiveness and grandeur.

From JOURNAL
Address: Providence, R. I.
MAR 1914
k, 1884

The fourth symphony by Tschaikowsky will be played at the fifth concert by the Boston Symphony Orchestra in Infantry Hall on Tuesday evening, March 24. This work, famous particularly for its marvelous scherzo, which the strings play pizzicati throughout, was the great favorite of the composer, and while it has been longer making its way in the favor of the public than the "Pathetique," or even the "Fifth," to-day musicians believe that it shows to the largest degree of any of the symphonies the finest qualities of Tschaikowsky's genius. It is thoroughly Russian.

At this concert the soloist will be Paderewski, and it will be his only appearance in this city, and the last of a series of concerts in which he has played with the Boston Symphony Orchestra. Last evening and on Friday afternoon he played with the orchestra in Boston, and the coming week he is to be the soloist at all of its concerts on its regular Southern trip in Philadelphia, Washington, Baltimore, twice in New York and in Brooklyn.

Despite the illness which compelled the pianist to cancel several concerts last October, and also to cancel a number of his concerts on the Pacific coast in February, it seems to be the general opinion that he has never played better than this year. On Saturday afternoon, March 7, he gave his fourth recital of the season in Carnegie Hall, New York, to the largest audience that hall has ever held, and according to the criticisms the following morning his old-time charm was as potent as ever.

Here he will play his own Concerto in A-minor, written in 1888, when he was studying in Vienna with Leschetitsky, and played many times during his early tours of the United States.

* * *

From JOURNAL
Address: Providence, R. I.
Date 1914
k, 1884

For the first time anywhere, a symphony by Mr. Urack, who has conducted several of the Boston Symphony concerts here, was produced at the concert in Boston a week ago, thereby provoking considerable criticism, favorable and otherwise, as was natural in an audience of that size.

For many years the Boston Symphony Orchestra has been accounted one of the few institutions to which merit was the only entry and this season for the first time there have been heard malicious rumors of the increasing play of "pull" in the ordering of the concerts which loyal supporters of the organization have been quick to resent. Envious composers and their friends were quick to attribute Mr. Urack's distinction to this same "pull," although critics gave Mr. Urack's symphony a fair meed of praise, pointing out that the audience unmistakably liked the symphony for the very qualities in which the learned and exacting found cause for reproach.

An analysis of the symphony showed that his melodies were frankly obvious and songful, and as one critic put it—"sometimes they were tunes naked and unashamed." His music was shown to disclose clear resource with harmonic and instrumental means, a quick keen sense of instrumental timbres, used with imagination, but lacking variety of method. His invention, imagination and emotion were not considered to have quite risen to the fine heights of his purpose; but in the very simplicity of his work, not attempting to show how different he could be from others, but writing orchestral song for its own sake, much promise is discerned.

From RECORD
Address: Philadelphia, Pa.
Date MAR 17 1914
Established: Lon

BOSTON SYMPHONY

Paderewski Receives Ovation at Orchestra's Last Concert.

The last concert to be given this season in Philadelphia by the Boston Symphony Orchestra brought an audience to the Academy of Music last night that taxed the seating capacity of the house. The closing concert of this orchestra is always an occasion of regret. The months that must intervene before such a superb organization can be heard again have a way of projecting themselves into the mind no matter how much the music is being enjoyed.

Last night's concert was made doubly important by the presence of Ignace Paderewski, as soloist, playing his own concerto in A Minor. The orchestral offerings were the Brahm's Symphony in E Minor No. 4, and Strauss' "Tod und Verklaerung." This symphony is one of Brahm's most beautiful orchestral works, and could easily become as popular as those more frequently heard. Dr. Muck's reading of Brahms is always a delight. The clarity of his rhythmic presentation, the lovely singing tone he draws in legato passages, and his keen dramatic insight into the stronger and more vital aspects of the work are factors that render his interpretations of the highest value.

The Strauss tone poem, "Tod und Verklaerung," so wonderful in parts and so unspeababły opposed to all reason, was a performance that revealed all its beauty, as well as all its ugliness. A great deal of enthusiasm was shown for this work.

There was a prolonged ovation for Paderewski. His concerto proved delightful, full of technical brilliancy and infectious rhythms in the first and last movements, and [illegible] by a

ity of tone that it fairly stunned the udience. At its conclusion there was a tremendous ovation for the pianist. But no one had any intention of leaving until more of his wonderful art had been heard. Finally, after about a dozen appearances to respond to applause, Paderewski consented to play. His first selection was a Rubinstein Barcarolle, to which he gave all the intimate charm demanded by that type of music. At the close of this a second outburst of cheers nd applause induced Paderewski to play gain. His second encore was a very uch embellished version of Liszt's "Sixth hapsody."

From POST
Address: Washington, D. C.
Date MAR 1914
Es 1884

The Boston Symphony Orchestra will be heard in concert for the last time this season at the National Theater on Tuesday afternoon, March 17, at 4:30 o'clock. The soloist will be Paderewski, probably the greatest pianist in the world, who also makes his farewell appearance of the season in Washington. Dr. Karl Muck will conduct.

The following program will be given: Tschaikowsky's Fourth Symphony; the Siegfried "Idyl," Wagner, and Paul Dukas' Scherzo, "The Sorcerer's Apprentice." Paderewski will play his own Concerto in A minor, opus 17, a work of great melodic charm, which he wrote in 1888.

From PUBLIC LEDGER
Address Philadelphia
Date MAR 17 1914
Established:
1884

BOSTON SYMPHONY AND PADEREWSKI

Virtuoso Heard in His Own Concerto in A Minor for Piano and Orchestra — Brahms' Fourth Symphony.

PROGRAM.

1. Brahms—Symphony in E minor, No. 4.
2. Strauss—Tone Poem, "Tod und Verklaerung."
3. Paderewski—Concerto in A minor for pianoforte and orchestra.

The fifth and last concert of its 29th Philadelphia season was given by the Boston Symphony last night at the Academy of Music to an audience that filled the edifice and bore witness in no uncertain fashion to its pleasure in the performance. The unusual order of the program brought the symphony first, and the soloist, Mr. Paderewski, last, suggesting an artful—and in this case most welcome—scheme to give the great Polish virtuoso a chance to play again without breaking the inviolable rule against encores during the program. Of course, for what may happen at an "overflow meeting" the management is not responsible!

The Brahms Symphony was given a mettlesome reading, of sharp contrasts in light and shade and forceful dynamics; the trumpets granted a strongly assertive license in the first movement and (with the other brasses) in the last. The clarinet came exquisitely to the fore in the andante, and was followed by the strings in well-balanced symmetry, emitting a broad choral diapason of pure and luscious tone. The spirited allegro gave place to a finale in which the oboe and flute were manipulated with surpassing skill; and after recalls of Doctor Muck the players were bidden to rise in a body by way of recognition of the plaudits bestowed.

The "Tod und Verklaerung" is played "con amore" by a modern orchestra, for it gives an abundance of chances to display individual virtuosity. Doctor Muck made the most of its towering climaxes with the challenging proclamation of the brasses at their summit. The harp was superbly played; Anto Witek's violin and the flute rose to their opportunities. It was an intensely dramatic and virile reading.

Paderewski was magnificent. The auditorium—a blessed relief—was entirely darkened for his contribution to the program, which, with the encores and the intervals of waiting for the latter, occupied an hour, the concerto itself taking 30 minutes to perform.

The leonine strength and fury of impassioned fortissimo passages were offset by an exquisite caressing tenderness in gentler moods and tenses; the brilliant candenza of the first movement, the corruscating runs at an electrifying rate, the rhythm that always kept at one with the remarkably adroit accompaniment, the elan and fire and transcendent rapture that enlivened the entire work were such as none but Paderewski at his best could reach. The kettle drum, leading to hammer-strokes at the keyboard, the muted horns and flute preluding the piano in the slow movement, the gipsy fever-in-the-blood of the finale bespoke supreme skill in the musical architecture to parallel that of the playing.

The audience, standing in their places to applaud with might and main, would not leave till the Barcarolle in F of Rubinstein and (after a long interval) the Second Rhapsody of Liszt were additional concessions, after anxious moments, when it was feared that entering shafts of light from the swinging doors would disturb the magnanimous pianist to the point of refusal. An audience is not often granted so generous a measure at a single concert.

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PADEREWSKI HERE IN YEAR'S LAST CONCERT

Peer of Pianists Appears With Boston Symphony Orchestra Before Big Audience

CHEERED BY THE THRONG

PADEREWSKI, peer of pianists, living or dead, made wondrous music at the Boston Orchestra's final concert of the season here last evening, and the enthusiastic throng that packed the Academy of Music rose at him in old-time fervency, just as when he first startled all ears in the roaring '80s.

It was then, in the first maturity of his genius, that the virtuoso wrote the A minor concerto for piano and orchestra which was the concluding number of Doctor Muck's concert. A more impressive and artistically gratifying close of a local orchestral season could scarcely be desired or imagined.

The A minor concerto is almost an ideal composition for public exhibition of virtuoso quality. Both main themes and structural development are largely confided to the orchestral body, while the solo instrument ornaments, decorates and almost envelops the vast tonal scheme with amazing complexity and ethereal, supernal beauty of sweet sound. It is the Lisztian way, as contradistinguished from Gallic affectations that reverse this instrumental true relation.

Although the years have set their signs upon the pianist's personality, his technical skill is as astonishing as ever, his genius still free from shadow of faltering or hint of acerbity. There is still in evidence the pristine Paderewski generosity—the audience remained to applaud instead of dispersing, and were rewarded by an encore number, the artist's minuet in A minor. The no-encore rule of the Boston organization is non-existent for Paderewski. Mention here, by the way, is due to the piano—one of the finest instruments for solo work ever heard on the Academy stage.

The orchestral force, too, contributed in no slight degree to one of the most artistically perfect and most psychically effective performances of this or any other musical season.

For all thunder in the index there was Brahm's labored, highly musicological fourth symphony, of which the third movement a joyous allegro, is a gem that, "like a star in darkest night, sticks fiery off indeed." The rest seems much like some wise man vainly striving to remember lost strains of old native melody with all the choirs engaged in the task.

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Newspaper Cutting Bureau in the World

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From POST
Address: Pittsburg, Pa. FEB 22 1914
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Pianist Defies Conventional Rules at Close of Boston Symphony Concert.

HEARD BY THRONG IN CARNEGIE HALL

Programme so Arranged That Innovation Comes in Least Objectionable Manner.

The Boston Symphony Orchestra's final concert of the season yesterday afternoon in Carnegie Hall did not end with Dr. Karl Muck and his musicians bowing a farewell to their multitudinous subscribers, but with Ignace Jan Paderewski, soloist of the matinee, giving a supplementary piano recital, half an hour in duration, before a throng of his most enthusiastic admirers.

Encores from soloists at symphony concerts are not usually considered quite the proper thing. But the programme, which opened with Tschaikowsky's Symphony in F minor, No. 4, and included the Andante, Minuet and Rondo of Mozart's "Haffner" Serenade, had been so arranged as to permit the famous pianist to break conventional rules in the least objectionable manner. As Beethoven's Concerto in E flat major, No. 5, came last on the list, the orchestra, Dr. Muck and all these listeners whose appetite had been satisfied with two hours of music had the privilege of leaving before Paderewski indulged his devotees with a group of solo pieces comprising Liszt's transcription of the "Liebestod" from "Tristan und Isolde," one of Mendelssohn's Songs Without Words and several Chopin numbers.

Pianist at His Best.

In the Beethoven concerto, with the orchestra under Dr. Muck giving excellent support, Paderewski was at his best. A more impressive interpretation of this masterpiece—impressive for its dramatic sweep as well as for its finely elaborated details of dynamic shading and nuance—has not been heard in recent years. A pity under the circumstances that piano and orchestra should not have been attuned exactly to the same pitch. The difference of intonation, slight as it was, proved extremely disconcerting for sensitive ears.

After four or five recalls the lights were turned down, not as an intimation that it was time to go home, but as a suggestion that Paderewski would give soulful expression to his feelings in the semi-obscurity which his interpretative spirit craves.

Without the limitations imposed upon his poetic fancy by orchestra and conductor he was not heard to as great advantage, however. In the "Liebestod," for example, he made the same errors that had been noted in his performance of that selection at every previous hear-

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That Dr. Muck is not an admirer of Tschaikowsky is known well. Under the circumstances one did not look forward to an inspired reading of the fourth symphony. The scherzo, however, could hardly have been played more effectively.

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MAX SMITH.

From EVENING JOURNAL
Address: New York City.
Date MAR 22 1914

Establishe

PIANO STARS FEATURES OF THE WEEK-END

Two pianists, among the foremost of their art to-day, provided the more significant features of the music of Saturday and Sunday. These two were Ignace Paderewski and Harold Bauer, and both chose to be heard on the same afternoon, the former in Carnegie and the latter in Aeolian Hall. To the significance of the music provided within the programmes of some eight concerts of the week-end may also be added that of the Boston Symphony Orchestra, with whom Mr. Paderewski appeared as soloist.

The spectacle—it was that in several respects—of the previous Boston Symphony concert on Thursday evening, when Mr. Paderewski also was the soloist, found a facile repetition on Saturday afternoon. The Polish pianist again appeared at the conclusion of the programme, this time in the E flat concerto of Beethoven, and when that was over he had the lights on the stage turned out and proceeded to regale his clamorous auditors with what amounted almost to a recital in postlude on his own account.

There is scarcely the opportunity to-day to go into detail in any descriptive review of Mr. Paderewski's playing of the Beethoven concerto. It was planned on broad lines and it contained the elements of sweep and majesty at certain times, but there was a failure to publish the intricate varieties of emotional expression that it contains. Explanations of lacunae in the execution of a great work such as the E flat concerto on the part of a pianist of renown sometimes are found in apparently—and only apparently—irrelevant matters. Perhaps such an explanation, in the present instance, may be found in the character of what Mr. Paderewski chose to play as an encore to this concerto, namely, a transcription of a piece of an opera, the "Liebestod" from "Tristan und Isolde." To those who can indulge in the algebra of art the E flat concerto plus a "Liebestod" transcription may be a simple x plus y in summation.

Dr. Muck preceded Paderewski with a performance of the Fourth Symphony of Tschaikowsky and the concerto which Mozart inserted in his "Haffner" serenade, composed for the marriage of Elizabeth Haffner in July, 1776. Anton Witek, concertmaster of the Boston Orchestra, played the solo portion in the three movements with considerable skill and an appreciation of the necessities of style, while the reduced orchestra played its portion with a fine vigor that lent to Mozart more than mere charm. The performance of the Tschaikowsky symphony, especially the pizzicato-ed scherzo, was a matter of the utmost clarity, but to one lstener, at least, it lacked somewhat in emotional quality.

Mr. Bauer arranged another of those programmes which give peculiar joy to the discriminating concertgoer. This consisted of Mozart's C major fantasia, Chopin's B minor sonata, Schumann's "Papillons" and toccata, Brahms's D minor ballade and B minor capriccio, and the Cesar Franck prelude, chorale and fugue. The Chopin sonata was an especially noteworthy performance and the Cesar Franck work attained a real grandeur of expression.

The other concerts of Saturday were a benefit for the Hungarian Relief Society, at which Jan Kubelik was the chief soloist, and the joint appearance at Aeolian Hall of Mme. Buckhout, soprano, and the Tollefsen Trio. The former was enjoyed by a large audience. The latter was a miscellaneous affair not requiring particular comment.

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Established

PIANO STARS FEATURES OF THE WEEK-END

Two pianists, among the foremost of their art to-day, provided the more significant features of the music of Saturday and Sunday. These two were Ignace Paderewski and Harold Bauer, and both chose to be heard on the same afternoon, the former in Carnegie and the latter in Aeolian Hall. To the significance of the music provided within the programmes of some eight concerts of the week-end may also be added that of the Boston Symphony Orchestra, with whom Mr. Paderewski appeared as soloist.

The spectacle—it was that in several respects—of the previous Boston Symphony concert on Thursday evening, when Mr. Paderewski also was the soloist, found a facile repetition on Saturday afternoon. The Polish pianist again appeared at the conclusion of the programme, this time in the E flat concerto of Beethoven, and when that was over he had the lights on the stage turned out and proceeded to regale his clamorous auditors with what amounted almost to a recital in postlude on his own account.

There is scarcely the opportunity to-day to go into detail in any descriptive review of Mr. Paderewski's playing of the Beethoven concerto. It was planned on broad lines and it contained the elements of sweep and majesty at certain times, but there was a failure to publish the intricate varieties of emotional expression that it contains. Explanations of lacunae in the execution of a great work such as the E flat concerto on the part of a pianist of renown sometimes are found in apparently—and only apparently—irrelevant matters. Perhaps such an explanation, in the present instance, may be found in the character of what Mr. Paderewski chose to play as an encore to this concerto, namely, a transcription of a piece of an opera, the "Liebestod" from "Tristan und Isolde." To those who can indulge in the algebra of art the E flat concerto plus a "Liebestod" transcription may be a simple x plus y in summation.

Dr. Muck preceded Paderewski with a performance of the Fourth Symphony of Tschaikowsky and the concerto which Mozart inserted in his "Haffner" serenade, composed for the marriage of Elizabeth Haffner in July, 1776. Anton Witek, concertmaster of the Boston Orchestra, played the solo portion in the three movements with considerable skill and an appreciation of the necessities of style, while the reduced orchestra played its portion with a fine vigor that lent to Mozart more than mere charm. The performance of the Tschaikowsky symphony, especially the pizzicato-ed scherzo, was a matter of the utmost clarity, but to one lstener, at least, it lacked somewhat in emotional quality.

Mr. Bauer arranged another of those programmes which give peculiar joy to the discriminating concertgoer. This consisted of Mozart's C major fantasia, Chopin's B minor sonata, Schumann's "Papillons" and toccata, Brahms's D minor ballade and B minor capriccio, and the Cesar Franck prelude, chorale and fugue. The Chopin sonata was an especially noteworthy performance and the Cesar Franck work attained a real grandeur of expression.

The other concerts of Saturday were a benefit for the Hungarian Relief Society, at which Jan Kubelik was the chief soloist, and the joint appearance at Aeolian Hall of Mme. Buckhout, soprano, and the Tollefsen Trio. The former was enjoyed by a large audience. The latter was a miscellaneous affair not requiring particular comment.

TIGHT BINDING

From EVO. STAR
Address: Baltimore, Md.
MAR 1919
Date

Esta 384

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Chronologically, the orchestra gave one of the most distinctly individual, performances of Beethoven's fifth symphony ever heard here. Next it played Mozart's Haffner Serenade in D major—four movements—from which Baltimore has been spared many hearings. Next came the Concerto in A minor, for piano and orchestra, by and with Mr. Paderewski. It was played with rare splendor.

Vehement applause came from the enthusiasts. Paderewski acknowledged it several times by appearances upon the stage. It continued. Some vocalized their feelings, adding to the hubbub. Then was the climax shattered at a blow.

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There was momentary silence. Then the applause began anew. Becoming sufficiently strong, Paderewski appeared once more, and went to the piano again. Again he seated himself; but just before he put his hands to the keys, he swung around to the audience and said in distinct, biting English:

"Either the doors or the piano must be shut!"

Then, the rebuke administered, he played two numbers without intermission and departed.

Inglorious finish to a memorable occasion, wasn't it?

It was in a splendid frame of mind the audience listened to the extra pieces, wasn't it?

How much better it would have been to go away from the concert with unmarred elation! How much worse it was that events were such as to cause a mental "dark-brown taste" upon "the morning after," and to make ring through one's head: "If only there had not been a 'scene'!" every time the thought returned: "How magnificently he played the concerto!"

Ah, well! Cry, if you will: "Long live the concert!" but shout with a vim: "Down with the encore!" and back it up!

It is a nuisance and an injustice at the same time, and the greater the performance the worse the offense. After a performance in which the artist has given unsparingly of his best, it is rarely possible for him to exceed it with an encore. The reverse is true, almost invariably. Thus, the encore is unfortunate from the standpoint of artistic effort. On the other hand encores should not be expected for reasons of due consideration for the performer.

Paderewski's protest, if not due to justifiable sensitiveness, may have been due to physical condition. Throughout the concerto, when he was not playing he was fidgeting, rubbing his hands and pushing his coat sleeves from his wrists restlessly, incesantly. He appeared to be unusually nervous. He made not only the audience so, to, but also the piano, such was the force he used in playing the loudest passages. The piano showed dur

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However, Paderewski's playing of his concerto was truly superb and demonstrated how inartistic and how incusable were some of the onslaughts he made upon the piano when he appeared here in recital a few months ago. The composition itself is a monument of musicianly construction, and the fact that it was composed when he was 28 years old—which was nearly 26 years ago—is an indication of his great capacity.

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But no one murmured and no one regretted the discomfort during the performance.

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The executive and interpretative difficulties of the work might terrify most orchestras. To the Bostonians they seemed far from child's play. But, under Dr. Muck's inspiring guidance, they were mastered in the most brilliant style.

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Mr. Paderewski was the assisting artist, and his playing of the Beethoven "Emperor Concerto" was as fine an offering as the Polish pianist has given New York this year. In delicacy, in rhythmic sense, in poetry of conception it was the performance of a great master. In the sublime adagio surely the angels themselves were singing!

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Rubin Goldmark's name also is linked with that of Dr. Dvorák at the time when he presided over the National Conservatory. Indeed, half a dozen young Americans who have since become famous got instruction and inspiration from the creator of the "New World" symphony at that time. One day, when young Goldmark (who is a nephew of the composer of the "Queen of Sheba") brought to Dvorák a new piece, the latter looked it over and exclaimed: "Now there are two Goldmarks." Everybody agreed with this when, some years later, Rubin Goldmark's "Hiawatha" was played by the Boston Symphony Orchestra in Carnegie Hall and elsewhere—a composition almost as gorgeous in its coloring as the Oriental "Sakuntala" of his uncle Karl, and which it would be a great pleasure to hear again.

The new tone poem, which is entitled "Samson," is more mature than "Hiawatha," without being less inspired and pleasing. It has one serious fault—over-elaboration—a fault which it shares with most symphonic works, including some of the best; but as the piece is still in manuscript it will be easy to make judicious cuts. In its broad outlines it comes under the head of programme music. The first part delineates the heroic, impetuous character of Samson, foredoomed to a tragic end; in this music there is a splendid virility. In delightful contrast to it is the Delilah theme, fascinatingly set forth in diverse colors of increasing warmth. Samson's wooing is pictured in glowing tones, and then the full orchestra, with harp arpeggios, unites the Samson and Delilah themes, leading up to a fine climax for full orchestra. It is in the third part, portraying Samson's enfeebled condition, that the music might be condensed to advantage. It rises again to stirring heights in the final section. There is a fervent prayer melody, the wind instruments in detached chords portray the tugging at the temple walls, and the collapse of the temple is indicated by an outburst of the full orchestra.

In depicting these scenes in tone Mr. Goldmark shows himself a thorough craftsman, and what is infinitely more important, an inventor of themes that have individuality. The orchestral colors are even more glowing and varied than in "Hiawatha." The audience was enthusiastic, and after Dr. Muck had been thanked in the usual way for an admirable performance, all faces were turned to the box in which the composer sat. He had to get up and bow repeatedly. It was an incident which recalled the proudest episode in the history of the New York Philharmonic, when Dr. Dvorák was applauded after the first performance anywhere, under Anton Seidl, of the "New World Symphony."

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From Post
Address CHICAGO, ILLS.
Date MAR 17 1914

Old-Age Pension An Aid to Music

AT EVERY CONCERT of the Chicago Symphony Orchestra we spend a certain space of time reading the financial statement issued by the board of trustees and printed in the program. Then we look about us and calculate in a general manner the total of millions represented by the audience present, also adding to the sum the value of the audience of Saturday evening. It amounts to something very impressive.

There is a mortgage of $200,000 still pressing down on the institution, which appears as an almost inexcusable blot on the reputation of our city for doing things thoroly once they have been taken in hand. As matters stand now, the books at the close of the last season showed a balance on the right side of $132.83—which is sailing mighty close to the wind. If the mortgage were to be liquidated that would release something like $9,000 a year, which would give the management a bit of elbow room.

The vital need of the institution is the establishment of an old-age pension for the members of the orchestra who have served their time and done their share toward making this one of the great orchestras of the world. The most valuable artists cannot live forever, and long before they are ready for the final call the time of their best activities is ended, for the most elastic muscles will grow stiff with the passage of the years; then what are they to do?

In this question the Boston Symphony Orchestra already has pointed out the way by establishing an old-age pension which gives to every player of the organization who has done his service honorably, the assurance of protection against the inevitable time when his fingers can no longer respond with the spring of youth. It is practically impossible for the trustees to enter upon the solution of this problem while there still remains the weight of this mortgage, therefore it would appear as tho the time had come when the matter ought to be taken up with the determination to clear the decks of such rubbish.

The mortgage has been reduced by gifts to the amount of something more than $100,000, but it has hung for some time at the present figure, and until it shall have been extinguished altogether there is little hope that anything can be done on the subject of pensions. The artists of the Chicago Symphony Orchestra are a well-paid body of men, but in these days it takes a good salary just for the mere living in comfort, and for a man to save from his salary enough for adequate living in old age is just about impossible.

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There is a mortgage of $200,000 still pressing down on the institution, which appears as an almost inexcusable blot on the reputation of our city for doing things thoroly once they have been taken in hand. As matters stand now, the books at the close of the last season showed a balance on the right side of $132.83—which is sailing mighty close to the wind. If the mortgage were to be liquidated that would release something like $9,000 a year, which would give the management a bit of elbow room.

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In this question the Boston Symphony Orchestra already has pointed out the way by establishing an old-age pension which gives to every player of the organization who has done his service honorably, the assurance of protection against the inevitable time when his fingers can no longer respond with the spring of youth. It is practically impossible for the trustees to enter upon the solution of this problem while there still remains the weight of this mortgage, therefore it would appear as tho the time had come when the matter ought to be taken up with the determination to clear the decks of such rubbish.

The mortgage has been reduced by gifts to the amount of something more than $100,000, but it has hung for some time at the present figure, and until it shall have been extinguished altogether there is little hope that anything can be done on the subject of pensions. The artists of the Chicago Symphony Orchestra are a well-paid body of men, but in these days it takes a good salary just for the mere living in comfort, and for a man to save from his salary enough for adequate living in old age is just about impossible.

In the glorious days of republican Rome Cato used to discharge his servants the moment he found that their activities were in the slightest degree impeded by age, and pointed with pride to the fact as an evidence of economy and efficiency which all others ought to imitate. We now have a different view of our responsibilities, and the world conscience has everywhere awakened to the fact that a man who has served his time with honor ought not to be cast aside like a wornout shoe. We all believe this, only we do not believe it hard enough to set to work at the solution with a will.

We know well enough that what has to be done always is done. Whether it be difficult or not, ways are found when the necessity presses with sufficient force. With all the millions that are weekly represented at the concerts of the Chicago Symphony Orchestra, it is quite unthinkable that the money could not be found for these needed objects if the men made up their minds that it had to be found.

Did you ever meet an acquaintance after a six months' absence and after the usual greetings have him apologize for not writing all this time by saying that he simply could not find a moment's time? You doubtless have; and what did you think of the excuse? You knew perfectly well what to think, that they could have found the time well enough if they had been sufficiently interested.

Just run over in your mind the people whom you know are regular patrons of the orchestral concerts, with a casual computation of the sum they represent in millions, then against this total place the amount of the mortgage, $200,000. It will likely appear to you as tho it ought to be a possible deed to extinguish this mortgage for the benefit of such an institution as the Chicago Symphony Orchestra. Has not the time come when the matter ought to be taken up and finished for all time Once get this incubus out of the way, a other pressing needs could be cared f but this evidently comes first. Chicago h made a magnificent beginning with its c

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From SUN
Address: New York City.
Date
Est 1884

AMERICAN MUSIC BY BOSTON PLAYERS

Symphony by George Chadwick and Tone Poem by Rubin Goldmark.

MR. PADEREWSKI SOLOIST

He Also Appears as Composer, Playing His Own Piano Concerto.

The final evening concert of the Boston Symphony Orchestra took place last night in Carnegie Hall. The house was sold out and all the available standing room was occupied. This without doubt was to be attributed to the fact that the solo performer was Ignace Paderewski, the great pianist. It may interest some of the hysterical people who have recently clamored for Mr. Paderewski's gore on fallacious grounds to know that he was associated on the programme with a Jew composer, that the audience contained a large percentage of Jews, and that they applauded with equal liberality the musician of their own people and the Polish pianist.

The orchestral numbers were George W. Chadwick's F major symphony and Rubin Goldmark's tone poem "Samson." Mr. Chadwick wrote his symphony, the third of his works in this form, some thirty years ago, and it is therefore not in the latest fashion. It shows an old fogy fondness for clearly marked tonalities, for fluent melodic thoughts, and for sharply defined rhythms. It turns not from its straight path because of simple cadences confronting its progressions, nor does it become a musical Don Quixote and attack harmonic windmills with almost fatal damage to itself.

In short it is plain, unaffected music, not of the epoch making kind, but pleasant to hear and interesting to follow. It is made with skill and instrumented with taste. It has not been heard here of late, and this is to be regretted. Mr. Chadwick is one of the older generation of American composers and his works should not be left to silence. The symphony was admirably played, of course, and received applause, but not as much as it deserved.

Rubin Goldmark lives in this town. He is a nephew of Carl Goldmark, the distinguished European composer. Some of the nephew's chamber music has been heard here, and it is good. His "Samson" was completed last summer in Colorado Springs, and it was heard last evening for the first time here. It is divided into three main parts, "Samson," "The Betrayal" and "The Temple." The work is built on fine musical ideas, and it is orchestrated with great technic, but as an appeal to the public it has one serious fault. It is too long.

The episodes are treated with too much detail. This impairs the musical continuity in some places, so that the intent listener becomes impatient because the poetic development is retarded. This defect can probably be remedied by condensation, provided, of course, the composer eventually comes to feel his music that way.

There is much wonderfully graphic writing in the work, especially in the long scene of the betrayal by Delilah and again in the splendid depiction of the moods of the temple and the blind Samson. It is just in the desire to be extremely graphic that the artist has (in the opinion of one observer) erred. His thoughts would strike home more surely if with his splendid technic he had been less Oriental in liberality of utterance. The composition was received with prolonged applause, to which the composer was obliged to bow from his box.

Mr. Paderewski figured also as composer, for he played his own piano concerto, which has already been played this season by Katherine Goodson. It is unnecessary again to comment on the charms of the concerto, and it need only be said that the great pianist was in excellent form last evening, and his tone had its most beautiful vocal quality. He will be heard again with the Boston Orchestra to-morrow afternoon, when he will play the "Emperor" concerto of Beethoven.

From TIMES
Address: Washington, D. C.
MAR 18 1914
Date
Est 1884

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The last of the series of concerts by the Boston Symphony Orchestra yesterday afternoon attracted a huge audience to the New National Theater.

Miss Margaret Wilson, with a party of guests, occupied the Presidential box. The German Ambassador and Countess von Bernstorff had in their box Mrs. Norman William, Mme. Hauge and Mrs. George Howard.

With Mrs. Thomas F. Walsh were Mrs. Marshall and Mme. Jusserand.

Others in boxes were Mrs. Marshall Field, the Secretary of the Interior and Mrs. Lane, Mrs. Crozier and Mrs. John Hay.

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[142]

Address: New York City.
Date MAR 20 1914
Es 1884

Music.

The Boston Symphony Orchestra and Paderewski.

The poor downtrodden American composer one had supposed was at last getting his chance in New York, but Dr. Muck seems to be a doubter, for his visiting band from Boston was made to regale the audience that packed Carnegie Hall last night with two American compositions before permitting Mr. Paderewski to finish the programme in his own piano concerto in A minor. Dr. Muck is always thorough. Were he determined to put one American piece on a programme he would be sure to put on two, if he did not three! There were doubtless those present yesterday who felt that the encouragment of native composers might be left to our local orchestras and that visiting bands, especially the one from Boston, might limit themselves to offering us the acknowledged masterpieces of the past, varied with some unfamiliar music of undeniable importance. In bearing, Dr. Muck last night was, as always, decorous to a degree, but one wonders with what inward ironic smile he heard the applause that interrupted the scherzo of Mr. Chadwick's symphony. Really I shall not be content until I have known how that august assemblage, a Boston Symphony audience at Carnegie Hall behaves in the presence of the "Meditation" from "Thaïs" and the "Cavalleria Rusticana" intermezzo.

The American pieces played yesterday were the symphony in F major (No. 3) of George W. Chadwick of Boston and the tone poem "Samson" of Rubin Goldmark of New York. Mr. Chadwick's symphony won twenty years ago next month a prize of $300 offered by the National Conservatory of Music, of which the head was then Dvorak. It was performed for the first time anywhere Oct. 19, 1894, in Boston. Mr. Chadwick is a good workman and he built his symphony stoutly, but in twenty years music has gone through some amazing changes. Styles perish; genius is everlasting.

The first movement of Mr. Chadwick's symphony can still be heard with pleasure, so can the trio of the scherzo, as the quickly suppressed applause that broke in after it testified. The latter is pretty music, and, as the sapient Philip Hale once declared, pretty music, like pretty women, has a distinct place in the world. The slow movement has gone the way of all flesh and most music; so, save for a passage or two, has the finale. The audience applauded the symphony heartily and the orchestra went through that tiresome and meaningless farce of rising to acknowledge with the conductor the applause.

Rubin Goldmark, who, by the way, is a nephew of Karl Goldmark, composer of the "Sakuntala" overture, the "Rustic Wedding" symphony, the opera "The Queen of Sheba," and many another work, and who happens, unlike his uncle, to be both a native and a resident of New York, has supplied the programme annotator with some valuable information about his tone poem. He tells, for instance, that the piece was completed last summer; that, though played without a break, it is written in four divisions—"Samson," "Delilah," "The Betrayal," and "In the Temple." "The composition is intended to be programmatic," he adds, "in its broadest outlines only." The tone poem is still in manuscript, and had its first performance the other day in Boston.

Mr. Goldmark's "Samson" is music of the kind that is described often and justly as well made. He has been sparing of local color, a curious abstinence in a nephew of Karl Goldmark, who has revelled in oriental effects; he has sought to portray the tragedy itself rather than its external trappings. He is not ultra-modern in style, although the influence of Richard Strauss is at times evident. But then, Richard Strauss is no longer an ultramodern. There are three Samson themes, and yet Samson, the strong man glorying in his strength, is not indicated convincingly. The first Delilah theme, "the call of the temptress," is a singularly sour invitation. Later Delilah wooes the strong man in more sensuous tones, but the love scene between the two is a rather pallid, commonplace affair. The weakest section of the tone poem is perhaps that devoted to the betrayal and the lamentations of Samson shorn. The themes of the temple section lack somewhat in character, but of course the destruction of the fane is accomplished with plenteous noise. The audience applauded the work rapturously, and Mr. Goldmark stood up in a box and bowed his thanks.

At last came Mr. Paderewski. About the intrinsic worth of his concerto I am, to say the least, skeptical, but about the performance by Mr. Paderewski and the Boston Symphony Orchestra there can be no two opinions. Some things are so utterly superb that there is no use in trying to talk about them. After the concerto the audience, a Boston Symphony audience, pounded and shouted its joy! Of course Mr. Paderewski could not hope to escape without playing more. The fact that the stage lights were immediately extinguished did not discourage any frequenter of Paderewski recitals. The great pian-

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ERICAN
New York City.
MAR 2

2 AMERICAN SYMPHONIES PLAY

Dr. Carl Muck's Boston Orchestra Performs George F. Chadwick's Tone Poem in F Major and Goldmark's "Samson"

By CHARLES HENRY MELTZER.

PURSUANT to his very courteous habit of giving American composers a fair chance each season, at the first of the fifth final pair of concerts for the year by the Boston Symphony Orchestra, Dr. Muck last night interpreted the third symphony of George F. Chadwick and a new tone-poem by Rubin Goldmark.

Dr. Muck completed an unusual and in some ways a most interesting programme, with the piano Concerto in A Minor of Ignace Jan Paderewski, played by the composer and the orchestra.

The audience which enjoyed this feast of sound at Carnegie Hall was larger than ever it had been this season. Quite a hundred persons stood throughout the performance and seemed glad to get the chance of doing so.

The symphony in F major by Mr. Chadwick would do credit to any school. It sheds real lustre on the New England music records. The composer has not always reached such heights as in two movements of this work—the second (a larghetto of no little inspiration and sure musicianship), and the third (a vivace non troppo, that will bear comparison with the most classic efforts).

Clearness of thought and virility in workmanship are characteristics of the first episode (an allegro sostenuto) in the symphony. Not till the closing movement (labelled allegro molto energico) does Mr. Chadwick lose the sometimes splendid spirit which had marked at least three parts of his achievement and, above all, the third, with its opening saltarello melody. In the finale inspiration halts and fails. It grows forced and labored. But even there it does honor to the composer's scholarship and skill in conquering difficulties.

"Samson" is the subject of the new tone-poem of Rubin Goldmark, who, I need hardly say, is a nephew of the composer of the "The Queen of Sheba" and "The Cricket on the Hearth." And Samson, of course, implies the adjunction of Delilah. The scheme of this ambitious composition includes four parts or sections, played without interruption, and as a consequence somewhat trying to the listener.

Mr. Goldmark has learned his art of worthy masters. The influence of Dvorak, of his own uncle, and of Liszt, are often apparent in his treatment of his exacting theme. Most of the tone-poem is devoted to the portrayal of the hero's strength and impetuous nature. The beguilement of the warrior by Delilah is clearly suggested. So is the struggle between the perfidious-feminine and the resisting-masculine, with the final triumph of the woman. The wretched weakness of the betrayed warrior, his despair and terrific vengeance are made vivid enough in Mr. Goldmark's score, so vivid indeed as to bring portions of the work well into the field of rather imitative programme music.

The orchestration of this "Samson" is not unworthy of the older Goldmark, and its melodic qualities, if at times slightly garish, are often expressive. The work, however, would have gained by some shortening. It was very well received and played with brilliancy by the Bostonian orchestra.

Mr. Paderewski, at his artistic best, of course did justice to his very attractive concerto.

From EVE. STAATS ZEITUNG
Address: New York City

— Die „Bohemians", eine Vereinigung der bedeutendſten Künſtler New Yorks, haben dem Violin-Virtuoſen Karl Fleſch im McAlpin einen glänzenden Ehrenabend [illegible].

— Bei dieſer Gelegenheit entpuppte ſich Herr Auguſt Fraemke als ein großartiger Redner, der ſeine herzlichen Worte mit feinem Humor zu würzen verſteht. Auch Herr Walter Damroſch hielt eine ſchwungvolle Anſprache.

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— Der Präſident der Vereinigung Herr Franz Kneiſel machte die Honeurs, wobei er von den Vize-Präſidenten Victor Herbert, Auguſt Fraemke und Rubin Goldmark unterſtützt wurde.

— Es dürfte die Muſiker-Kreiſe intereſſiren, daß Rubin Goldmark's ſymphoniſche Dichtung „Samſon" geſtern vom Boſtoner Symphonie-Orcheſter in New York ihre Erſtaufführung erlebte und vom Publikum ſowie der Kritik beifälligſt aufgenommen wurde.

From HERALD
Address: New
MAR 20 1914

Paderewski Is Lionized at Concert

Great Demonstration When Tawny Haired Master of the Piano Plays His Concerto.

It was an unusual programme that Dr Karl Muck presented at the concert of the Boston Symphony Orchestra, in Carnegie Hall, last night—the last of its evening concerts of the season. Chadwick, American and more classical in style than most moderns, either here or in Europe; Rubin Goldmark, American, but more French in his musical tastes than anything else, and Paderewski, the composer and the player, and in both rôles individual, and if not always inspired, at least incomparable.

The Chadwick work, with which Dr. Muck began his programme, was the third which he has written and was composed for a prize competition held by the National Conservatory of Music of New York in 1894, when Dvorak was its director. It was awarded the prize, but although it is scholarly music it can hardly be compared with other works of the same composer which have been presented here in the last few years.

Rubin Goldmark's tone poem "Samson," which was played from the manuscript and for the first time in this city, is a bold work. If there is an apparent striving for effect in spots, an evident studied desire to say something new, to make the instruments produce unusual effects, which is one of the most prominent characteristics of the French school, there were many moments of real beauty where the desired effect was procured naturally yet in an original way. It is a work full of loud trumpet crashes and sharp contrasts. The prolonged applause with which its performance was followed finally brought the composer, who was occupying a box, to his feet to bow his acknowledgments.

The real climax of the concert, however, was Paderewski playing his own piano concerto. Not only is the work one of real interest, as was noted recently when it was played by Miss Katherine Goodson at a Symphony Society concert, though it is not often heard nowadays, but it was played powerfully, yet poetically, and a real demonstration prevailed at the end, many persons remaining in their seats after the concert to see the pianist make repeated bows, or perhaps in the expectation of an encore, which was not forthcoming.

From EAGLE
Address: Brooklyn, N. Y.
Date MAR 20 1914

BOSTON SYMPHONY LECTURE.

Classic Symphony Form Described by Carl Fique at the Academy.

The greater part of the programme which is to be given this evening by the Boston Symphony Orchestra in the opera house of the Academy of Music, was explained by Carl Fique in the lecture hall of the Academy yesterday afternoon. Mr. Fique began by describing the formal structure of the classic symphony, and called Johannes Brahms the last of the great classic composers and the end of a chain, of which Haydn, Mozart, Beethoven, Schumann and Mendelssohn were links.

As an interesting personal reminiscence, Mr. Fique told how, as a young music student, he had heard the "Fourth Symphony" played under the personal direction of the Leipsig Gewandhaus. Brahms' interpretation was remarkable for its change and freedom of tempo, and at times gave the impression of the improvisations of a genial pianist. With all his classic severity he was full of fire and temperament. Mr. Fique devoted the greater part of his time to a detailed explanation of all the melodies and motives of the "E Minor Symphony," and his playing revealed a fine knowledge of the Brahms style and spirit.

Richard Wagner is represented on this month's programme by his "Siegfried Idyl." Wagner was at work on his music drama, "Siegfried," when his wife, Cosima, presented him with a son, who was christened Siegfried. In celebration of this happy event Wagner wrote the "Siegfried Idyl," a a charming tone poem based upon the leading motives from "Siegfried" and interwoven with an old German cradle song. After introducing the separate motives, Mr. Fique played the "Idyl" in its entirety, bringing out the orchestral coloring most admirably.

Regarding the Paderewski piano concerto, Mr. Fique regretted that he could not obtain a copy of the score, and consequently could not comment upon it. "But," he added, "Mr. Paderewski's playing of his own composition will be attractive and interesting even without previous explanation."

From HERALD
Address: New York City
Date MAR 21 1914

PADEREWSKI KNOCKS OUT ROSE BUSH

With Precious Fingers He Puts Away Blooms That Screened His Piano Keyboard.

With a right short-arm jab, delivered in view of more than two thousand spectators, Paderewski last night planted his two $20,000 apiece knuckles in the solar plexus of a thorny rose bush on the stage of the Brooklyn Academy of Music. The bush moved a little during an intermission in the concert, stood so its top screened the tawny haired musician's hands and the keyboard of the piano from the view of a part of the audience.

Paderewski lost .3164 of a square inch of epidermis of an estimated value of some thousands of dollars, from the backs of his wonderful fingers when he corkscrewed his fist into the vitals of the thorny bush, which lost its equilibrium. It reeled toward the footlights and almost went into the muzzle of a bass horn.

The pianist then played in masterly style his own concerto in A minor, of which the orchestra had been playing the prelude when the blow was struck. It was a concert by the Boston Symphony Orchestra. Paderewski was soloist.

From WORLD
Address: New York City.
Date MAR 21 1914

STEERED 'EM FROM MOVIES.

Guide Sees that Paderewski Concert Goers Get in Right Hall.

Since motion pictures of Hugo's "Les Miserables" have been on exhibition in Carnegie Lyceum audiences on their way to attend the various concerts and recitals held in other parts of the big building, at Seventh avenue and Fifty-seventh street, have been put to much confusion. Many people, intent upon gratifying the yearning of their souls for musical art, have found themselves sitting by mistake in contemplation of the movie show.

When Paderewski appeared as the soloist with the Boston Symphony Orchestra Thursday night at the greatest concert event of the season, the management of Carnegie Hall attempted to facilitate matters for the music lovers. They stationed a guide in the outer foyer to send the crowds to their proper places.

So while the audiences were assembling they heard this announcement shouted at half-minute intervals:

"Boston Symphony and Paderewski upstairs! 'Les Miserables' down in the basement!"

From EVENING WORLD
Address: New York City
Date MAR 20

Paderewski with Boston Orchestra

By Sylvester Rawling

DR. KARL MUCK permitted the fifth and last evening concert of the season by the Boston Symphony Orchestra at Carnegie Hall last night to finish as a Paderewski recital. There was a capacity house, with many seekers for admission turned away. The distinguished pianist was soloist in his ow certo in A minor, opus 17, th ing of which evoked a tribu may be said to be unparalle cause of the musical qualit social distinction of the aud He was called out many time he played two—or was it three tra numbers before anybody go home.

That the demonstration was n surprise may be inferred from placing of Mr. Paderewski at end of the programme and the d ening of the stage soon after the plause began so that he could play in the atmosphere he loves; but was it a good precedent to set? Mr. Paderewski's greatness is beyond dispute. He has given and may continue to give his own recitals where the faithful may worship at his feet as ardently and as long as he wills; but the Boston Orchestra has a record of achievement that scarcely may be eclipsed throughout the world. Isn't something due to its own pride of place?

The rest of Dr. Muck's programme was American. It began with Chadwick's symphony in F major, a virile work, individual as well as melodious, well worth hearing more often than we do. Then followed Rubin Goldmark's tone poem, "Samson," played for the first time here. It was finished only last August by the side of Cheyenne Mountain, near Colorado Springs, where I had the pleasure of meeting the composer while he was still at work upon it. Mr. Goldmark was born in New York and was educated at the City College. The composition, which is richly colored and finely orchestrated, has many touches of originality. That it is free from suggestion it would be idle to deny. What young composer can get away from the influences of Wagner, or Richard Strauss, or Debussy, if his mind and ears are alert?

Dr. Muck and his musicians maintained the supremacy of the premier orchestra throughout the programme.

appeal of the concer its intensely passionate pas the piano, which give the vir est opportunity to emphasize

simo in marked contrast with ly shaded pianissimo which s of long and arduous training. y when the arranged program oston Symphony is concluded, ence, well knowing the rule encores, quietly files out, but not so last evening. It stayed, clearly with the intent to hear more from Paderewski himself, and in this it was not disappointed. After repeated "calls" he played a solo composition of his ow and followed it with Liszt's Hungaria Rhapsody, No. 6.

From POST
Address: Washington, D. C.
MAR 18 1914
Date

Fashionable Throng at Concert.

Miss Margaret Wilson occupied a box at the Boston Symphony concert yesterday afternoon, and was accompanied by Mrs. Franklin Lane and a number of other friends. The German Ambassador and Countess von Bernstorff entertained, among others, in their box Prince Munster, Mme. Hauge, Mrs. George Howard, and Mr. Thomas Bowers.

Mme. Jusserand and Mrs. Garrison were among the guests in Mrs. William Crozier's box. Mrs. Thomas F. Walsh had in her box Mrs. Marshall, Mrs. Bryan, Mrs. Daniels, Mrs. Hulp, and Miss Virginia Mott.

Mrs. Marshall Field had with her the Hon. Henry White and Mrs. White, Mrs. Bryan Lathrop, of Chicago; Mrs. Blaine Beale, Mrs. Slater, and Mrs. Albert Beveridge. Mrs. Sheridan, Mrs. Mahlon Pitney, Mrs. Corbin, and Mrs. Preston Gibson were in Mrs. McMillan's box. Mrs. Calderon Carlisle and Mr. and Mrs. Lisner also had guests in their box.

Among those in the audience were Mrs. Frank Noyes, Miss Frances Noyes, Mrs. Victor Kauffmann, Mrs. John Crayke Simpson, Miss Martha Bowers, Miss Sophy Johnston, Mr. George Eustis, Mrs. Lane, Mrs. Houston, the Misses Thatcher, Miss Helen Walcott, Miss Lee, Mrs. Nicholas Anderson, Mrs. Corbin, Mrs. Hugh Wallace, Dr. and Mrs. Tom Williams, Mr. and Mrs. Charles Frederick Wilson, Mr. Charles Richardson, Mrs. Edmund Bonaffon, Viscountess de Sibour, Miss Perin, Mr. Charles Howe, Lady Spring-Rice, Mr. Thomas Spring-Rice, Mrs. John Hay, Mrs. Charles C. Glover, Mrs. William Barrett Ridgely, Mrs. Lloyd W. Bowers, Mrs. W. F. Dennis, Mrs. Nathaniel Francis, Mrs. Gist Blair, Mrs. Walter Wilcox, Miss Boardman, Mrs. Rufus Peckham, Mrs. Charles Hughes, the Misses Sedgely, Mrs. Hitt, Mrs. Harlan, Mrs. John S. Harlan, Mrs. Reynolds Hitt, Mrs. Thomas Symons, Miss Montgomery, Mr. and Mrs. Albert Douglas, Mr. Christian Hemmick, the Misses Patten, Mr. and Mrs. Corcoran Thom, Mrs. Huidekoper, Mr. Frederick Huidekoper, Miss Sargeant, and Miss Sibert.

From BULLETIN
Address: Philadelphia, Pa.
MAR 17

Boston Symphony Orchestra

Dr. Muck's Players Give Final Concert at Academy With Paderewski as Soloist

WITH Paderewski as soloist, the B ton Symphony Orchestra gave fifth and final concert of its season Philadelphia, at the Academy of M last evening. The house was crow to the doors; the players evidently the inspiration which comes of a l and enthusiastic audience, and the posedly inviolable rule prohibiting cores, laid down by Dr. Karl Muck, rector of the orchestra, was t broken by the star of the evening.

Dr. Muck's program was distin modern, comprising only three num but numbers rich in coloring and ceptionally difficult of rendition. The works played were the seldom-heard Brahms Symphony in E Minor, known commonly as the "Fourth Symphony;" Strauss's tone poem, "Death and Transfiguration," and Paderewski's own concarto in A Minor with the composer himself as performer of the piano score.

The four movements of the Brahms symphony were played admirably, which is saying much because of the sharp contrasts presented by them. In the opening allegro non troppo the brass choir displayed that sonority and precision so often sought for by conductors but not always obtained, while in the ensuing andante movement the orchestra, especially in the strings, sang the pianissimo passages with that gentle, rhythmic tone that thrills yet lulls.

In the two final movements—the allegro giocoso and allegro energico e passionato—the men from Boston proved their claim to a place among the foremost symphony orchestras. One hundred strong, they made the very rafters of the old Academy ring with the volume of tone produced. There was almost a cheer in addition to the vigorous handclapping with which the audience rewarded their efforts.

Paderewski's appearance on the platform was a signal for an outburst of applause seldom accorded artists prior to playing, and it quickly became apparent that Dr. Muck had made no mistake in selecting a work by the Pole himself as the vehicle for display of the powers of both the orchestra and solo

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From BULLETIN
Address Providence, R. I.
Date MAR 1

PADEREWSKI TO BE SOLOIST AT NEXT SYMPHONY CONCERT

Will Play His Own Concerto in Infantry Hall.

The Boston Symphony Orchestra, with Ignace Paderewski as soloist, and Dr. Karl Muck as conductor, will give a concert in Infantry Hall next Tuesday evening at 8:15 o'clock. Paderewski will play his own A-minor concerto, which created much enthusiasm in Boston at the concerts there on Friday afternoon and Saturday evening.

In addition to the concerto the orchestra will play the popular Tschaikowsky "Fourth Symphony" and the overture to "Tannhauser." Tickets will be placed on sale at Seddon's in the Butler Exchange next Saturday morning.

[143]

From EVE. STAATS ZEITUNG
Address: New York City

1884

— Die „Bohemians", eine Vereinigung der bedeutendſten Künſtler New Yorks, haben dem Violin-Virtuoſen Karl Fleſch im McAlpin einen glänzenden Ehrenabend gegeben.

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MAR 20 1914

York, 1884

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Rubin Goldmark's tone poem "Samson," which was played from the manuscript and for the first time in this city, is a bold work. If there is an apparent striving for effect in spots, an evident studied desire to say something new, to make the instruments produce unusual effects, which is one of the most prominent characteristics of the French school, there were many moments of real beauty where the desired effect was procured naturally yet in an original way. It is a work full of loud trumpet crashes and sharp contrasts. The prolonged applause with which its performance was followed finally brought the composer, who was occupying a box, to his feet to bow his acknowledgments.

The real climax of the concert, however, was Paderewski playing his own piano concerto. Not only is the work one of real interest, as was noted recently when it was played by Miss Katherine Goodson at a Symphony Society concert, though it is not often heard nowadays, but it was played powerfully, yet poetically, and a real demonstration prevailed at the end, many persons remaining in their seats after the concert to see the pianist make repeated bows, or perhaps in the expectation of an encore, which was not forthcoming.

From EAGLE
Address: Brooklyn, N. Y.
Date MAR 20 1914

Establ

1884

BOSTON SYMPHONY LECTURE.

Classic Symphony Form Described by Carl Fique at the Academy.

The greater part of the programme which is to be given this evening by the Boston Symphony Orchestra in the opera house of the Academy of Music, was explained by Carl Fique in the lecture hall of the Academy yesterday afternoon. Mr. Fique began by describing the formal structure of the classic symphony, and called Johannes Brahms the last of the great classic composers and the end of a chain, of which Haydn, Mozart, Beethoven, Schumann and Mendelssohn were links.

As an interesting personal reminiscence, Mr. Fique told how, as a young music student, he had heard the "Fourth Symphony" played under the personal direction of the Leipsig Gewandhaus. Brahms' interpretation was remarkable for its change and freedom of tempo, and at times gave the impression of the improvisations of a genial pianist. With all his classic severity he was full of fire and temperament. Mr. Fique devoted the greater part of his time to a detailed explanation of all the melodies and motives of the "E Minor Symphony," and his playing revealed a fine knowledge of the Brahms style and spirit.

Richard Wagner is represented on this month's programme by his "Siegfried Idyl." Wagner was at work on his music drama, "Siegfried," when his wife, Cosima, presented him with a son, who was christened Siegfried. In celebration of this happy event Wagner wrote the "Siegfried Idyl," a a charming tone poem based upon the leading motives from "Siegfried" and interwoven with an old German cradle song. After introducing the separate motives, Mr. Fique played the "Idyl" in its entirety, bringing out the orchestral coloring most admirably.

Regarding the Paderewski piano concerto, Mr. Fique regretted that he could not obtain a copy of the score, and consequently could not comment upon it. "But," he added, "Mr. Paderewski's playing of his own composition will be attractive and interesting even without previous explanation."

From HERALD
Address: New York City
Date MAR 2

New York, 1884

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With Precious Fingers He Puts Away Blooms That Screened His Piano Keyboard.

With a right short-arm jab, delivered in view of more than two thousand spectators, Paderewski last night planted his two $20,000 apiece knuckles in the solar plexus of a thorny rose bush on the stage of the Brooklyn Academy of Music. The bush moved a little during an intermission in the concert, stood so its top screened the tawny haired musician's hands and the keyboard of the piano from the view of a part of the audience.

Paderewski lost .3164 of a square inch of epidermis of an estimated value of some thousands of dollars, from the backs of his wonderful fingers when he corkscrewed his fist into the vitals of the thorny bush, which lost its equilibrium. It reeled toward the footlights and almost went into the muzzle of a bass horn.

The pianist then played, in masterly style his own concerto in A minor, of which the orchestra had been playing the prelude when the blow was struck. It was a concert by the Boston Symphony Orchestra. Paderewski was soloist.

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Date MAR 21 1914

1884

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When Paderewski appeared as the soloist with the Boston Symphony Orchestra Thursday night at the greatest concert event of the season, the management of Carnegie Hall attempted to facilitate matters for the music lovers. They stationed a guide in the outer foyer to send the crowds to their proper places.

So while the audiences were assembling they heard this announcement shouted at half-minute intervals:

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From EVENING WORLD
Address: New York City
Date MA

New York, 1884

Paderewski with Boston Orchestra

By Sylvester Rawling

DR. KARL MUCK permitted the fifth and last evening concert of the season by the Boston Symphony Orchestra at Carnegie Hall last night to finish as a Paderewski recital. There was a capacity house, with many seekers for admission turned away. The distinguished pianist was soloist in his own concerto in A minor, opus 17, the playing of which evoked a tribute that may be said to be unparallele because of the musical quality and the social distinction of the audience. He was called out many times and he played two—or was it three extra numbers before anybody would go home.

That the demonstration was not a surprise may be inferred from the placing of Mr. Paderewski at the end of the programme and the darkening of the stage soon after the applause began so that he could play in the atmosphere he loves; but was it a good precedent to set? Mr. Paderewski's greatness is beyond dispute. He has given and may continue to give his own recitals where the faithful may worship at his feet as ardently and as long as he wills; but the Boston Orchestra has a record of achievement that scarcely may be eclipsed throughout the world. Isn't something due to its own pride of place?

The rest of Dr. Muck's programme was American. It began with Chadwick's symphony in F major, a virile work, individual as well as melodious, well worth hearing more often than we do. Then followed Rubin Goldmark's tone poem, "Samson," played for the first time here. It was finished only last August by the side of Cheyenne Mountain, near Colorado Springs, where I had the pleasure of meeting the composer while he was still at work upon it. Mr. Goldmark was born in New York and was educated at the City College. The composition, which is richly colored and finely orchestrated, has many touches of originality. That it is free from suggestion it would be idle to deny. What young composer can get away from the influences of Wagner, or Richard Strauss, or Debussy, if his mind and ears are alert?

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From POST
Address: Washington, D. C.
Date MAR 1

184

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Mme. Jusserand and Mrs. Garrison were among the guests in Mrs. William Crozier's box. Mrs. Thomas F. Walsh had in her box Mrs. Marshall, Mrs. Bryan, Mrs. Daniels, Mrs. Hulp, and Miss Virginia Mott.

Mrs. Marshall Field had with her the Hon. Henry White and Mrs. White, Mrs. Bryan Lathrop, of Chicago; Mrs. Blaine Beale, Mrs. Slater, and Mrs. Albert Beveridge. Mrs. Sheridan, Mrs. Mahlon Pitney, Mrs. Corbin, and Mrs. Preston Gibson were in Mrs. McMillan's box. Mrs. Calderon Carlisle and Mr. and Mrs. Lisner also had guests in their box.

Among those in the audience were Mrs. Frank Noyes, Miss Frances Noyes, Mrs. Victor Kauffmann, Mrs. John Crayke Simpson, Miss Martha Bowers, Miss Sophy Johnston, Mr. George Eustis, Mrs. Lane, Mrs. Houston, the Misses Thatcher, Miss Helen Walcott, Miss Lee, Mrs. Nicholas Anderson, Mrs. Corbin, Mrs. Hugh Wallace, Dr. and Mrs. Tom Williams, Mr. and Mrs. Charles Frederick Wilson, Mr. Charles Richardson, Mrs. Edmund Bonaffon, Viscountess de Sibour, Miss Perin, Mr. Charles Howe, Lady Spring-Rice, Mr. Thomas Spring-Rice, Mrs. John Hay, Mrs. Charles C. Glover, Mrs. William Barrett Ridgely, Mrs. Lloyd W. Bowers, Mrs. W. F. Dennis, Mrs. Nathaniel Francis, Mrs. Gist Blair, Mrs. Walter Wilcox, Miss Boardman, Mrs. Rufus Peckham, Mrs. Charles Hughes, the Misses Sedgely, Mrs. Hitt, Mrs. Harlan, Mrs. John S. Harlan, Mrs. Reynolds Hitt, Mrs. Thomas Symons, Miss Montgomery, Mr. and Mrs. Albert Douglas, Mr. Christian Hemmick, the Misses Patten, Mr. and Mrs. Corcoran Thom, Mrs. Huidekoper, Mr. Frederic Huidekoper, Miss Sargeant, and Miss Sibert.

From BULLETIN
Address: Philadelphia, Pa.
MAR 17

Boston Symphony Orchestra

Dr. Muck's Players Give Final Concer at Academy With Paderewski as Soloist

WITH Paderewski as soloist, the B ton Symphony Orchestra gave fifth and final concert of its season Philadelphia, at the Academy of Mu last evening. The house was crow to the doors; the players evidently the inspiration which comes of a la and enthusiastic audience, and the s posedly inviolable rule prohibiting cores, laid down by Dr. Karl Muck, rector of the orchestra, was t broken by the star of the evening.

Dr. Muck's program was distin modern, comprising only three num but numbers rich in coloring and ceptionally difficult of rendition. The works played were the seldom-heard Brahms Symphony in E. Minor, known commonly as the "Fourth Symphony;" Strauss's tone poem, "Death and Transfiguration," and Paderewski's own concerto in A Minor with the composer himself as performer of the piano score.

The four movements of the Brahms symphony were played admirably, which is saying much because of the sharp contrasts presented by them. In the opening allegro non troppo the brass choir displayed that sonority and precision so often sought for by conductors but not always obtained, while in the ensuing andante movement the orchestra, especially in the strings, sang the pianissimo passages with that gentle, rhythmic tone that thrills yet lulls.

In the two final movements—the allegro giocoso and allegro energico e passionato—the men from Boston proved their claim to a place among the foremost symphony orchestras. One hundred strong, they made the very rafters of the old Academy ring with the volume of tone produced. There was almost a cheer in addition to the vigorous handclapping with which the audience rewarded their efforts.

Paderewski's appearance on the platform was a signal for an outburst of applause seldom accorded artists prior to playing, and it quickly became apparent that Dr. Muck had made no mistake in selecting a work by the Pole himself as the vehicle for display of the powers of both the orchestra and solo

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From BULLETIN
Address Providence, R. I.
Date MA

PADEREWSKI TO BE SOLOIST AT NEXT SYMPHONY CONCERT

Will Play His Own Concerto in Infantry Hall.

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From EVE. STAATS ZEITUNG
Address: New York City

— Die „Bohemians", eine Vereinigung der bedeutendſten Künſtler New Yorks, haben dem Violin-Virtuoſen Karl Fleſch im McAlpin einen glänzenden Ehrenabend gegeben.

— Bei dieſer Gelegenheit entpuppte ſich Herr Auguſt Fraemke als ein großartiger Redner, der ſeine herzlichen Worte mit feinem Humor zu würzen verſteht. Auch Herr Walter Damroſch hielt eine ſchwungvolle Anſprache.

— Eine ganz beſondere Ueberraſchung bot der bekannte Celliſt Leo Schulz, der in der Maske von Franz Liszt auftrat und von der zahlreichen Geſellſchaft rauſchenden Beifall erntete.

— Der Präſident der Vereinigung Herr Franz Kneiſel machte die Honeurs, wobei er von den Vize-Präſidenten Victor Herbert, Auguſt Fraemke und Rubin Goldmark unterſtützt wurde.

— Es dürfte die Muſiker-Kreiſe intereſſiren, daß Rubin Goldmark's ſymphoniſche Dichtung „Samſon" geſtern vom Boſtoner Symphonie-Orcheſter in New York ihre Erſtaufführung erlebte und vom Publikum ſowie der Kritik beifälligſt aufgenommen wurde.

From HERALD
Address: New York City
MAR 20 1914

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Great Demonstration When Tawny Haired Master of the Piano Plays His Concerto.

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MAR 17 1914

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WITH Paderewski as soloist, the Boston Symphony Orchestra gave the fifth and final concert of its season in Philadelphia, at the Academy of Music last evening. The house was crowded to the doors; the players evidently felt the inspiration which comes of a large and enthusiastic audience, and the supposedly inviolable rule prohibiting encores, laid down by Dr. Karl Muck, director of the orchestra, was twice broken by the star of the evening.

Dr. Muck's program was distinctly modern, comprising only three numbers, but numbers rich in coloring and exceptionally difficult of rendition. The works played were the seldom-heard Brahms Symphony in E. Minor, known commonly as the "Fourth Symphony;" Strauss's tone poem, "Death and Transfiguration," and Paderewski's own concerto in A Minor with the composer himself as performer of the piano score.

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Paderewski's appearance on the platform was a signal for an outburst of applause seldom accorded artists prior to playing, and it quickly became apparent that Dr. Muck had made no mistake in selecting a work by the Pole himself as the vehicle for display of the powers of both the orchestra and soloist. The appeal of the concerto lies strongly in its intensely passionate passages for the piano, which give the virtuoso fullest opportunity to emphasize the fortissimo in marked contrast with the delicately shaded pianissimo which only comes of long and arduous training.

Ordinarily when the arranged program of the Boston Symphony is concluded, the audience, well knowing the rule against encores, quietly files out, but not so last evening. It stayed, clearly with the intent to hear more from Paderewski himself, and in this it was not disappointed. After repeated "calls" he played a solo composition of his own and followed it with Liszt's Hungarian Rhapsody, No. 6.

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Mrs. Marshall Field had with her the Hon. Henry White and Mrs. White, Mrs. Bryan Lathrop, of Chicago; Mrs. Blaine Beale, Mrs. Slater, and Mrs. Albert Beveridge. Mrs. Sheridan, Mrs. Mahlon Pitney, Mrs. Corbin, and Mrs. Preston Gibson were in Mrs. McMillan's box. Mrs. Calderon Carlisle and Mr. and Mrs. Lisner also had guests in their box.

Among those in the audience were Mrs. Frank Noyes, Miss Frances Noyes, Mrs. Victor Kauffmann, Mrs. John Crayke Simpson, Miss Martha Bowers, Miss Sophy Johnston, Mr. George Eustis, Mrs. Lane, Mrs. Houston, the Misses Thatcher, Miss Helen Walcott, Miss Lee, Mrs. Nicholas Anderson, Mrs. Corbin, Mrs. Hugh Wallace, Dr. and Mrs. Tom Williams, Mr. and Mrs. Charles Frederick Wilson, Mr. Charles Richardson, Mrs. Edmund Bonaffon, Viscountess de Sibour, Miss Perin, Mr. Charles Howe, Lady Spring-Rice, Mr. Thomas Spring-Rice, Mrs. John Hay, Mrs. Charles C. Glover, Mrs. William Barrett Ridgely, Mrs. Lloyd W. Bowers, Mrs. W. F. Dennis, Mrs. Nathaniel Francis, Mrs. Gist Blair, Mrs. Walter Wilcox, Miss Boardman, Mrs. Rufus Peckham, Mrs. Charles Hughes, the Misses Sedgely, Mrs. Hitt, Mrs. Harlan, Mrs. John S. Harlan, Mrs. Reynolds Hitt, Mrs. Thomas Symons, Miss Montgomery, Mr. and Mrs. Albert Douglas, Mr. Christian Hemmick, the Misses Patten, Mr. and Mrs. Corcoran Thom, Mrs. Huidekoper, Mr. Frederic Huidekoper, Miss Sargeant, and Miss Sibert.

BULLETIN
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From EVENING SUN
Address: New York City
Date MAR 21 1914

Some of the lucky 2,600 at to-day's Balaklava charge on the Boston Symphony farewell in Carnegie Hall were telling with almost unholy joy of a little incident that occurred Thursday night, when Paderewski had played, just as he was announced to do to-day. The artist's waiting room, back of the stage, is directly under some of the hundred odd studio apartments rented to local musicians in the upper parts of the hall. And while the famous pianist sat with Mme. Paderewski and his English manager, Ernest Sharpe, mentally going over the Polish dances of his piano concerto he was about to play with the orchestra, the silence was broken by strange sounds and rhythmic footsteps overhead. It soon became evident that there were at least two different dancing entertainments going on in the private studios.

Diplomacy was needed to stop that dancing. Whatever was done had to be done quickly. So Treasurer Joubert, who doesn't handle the money but just keeps the accounts, hastily located the parties and sized up the situation to Business Manager Brennan and his assistant, Mr. Spalding, thus: "They're ladies and gentlemen, all in evening dress, and they say they'll wait twenty minutes. We've got to do the handsome thing to keep 'em quiet. Will you stand for a case of champagne?"

Now those in charge of the hall, Rudolf Heck at the box office and Louis Salter at the stage door, had already taken to cyclone cellars, fearing a storm. But the urbane Charles Ellis, who's Paderewski's impresario as well as the Boston Symphony's chief philosopher and guide, handed out a $20 note and hustled Joubert over Seventh avenue to the Grenoble Hotel.

It was a sure-enough top-price article, and none of the just-as-good-as kinds, that the quick-witted aid brought back when he reappeared carrying an armful of bottles. And there wasn't a tango step heard above stairs till Paderewski left his dressing room for the stage, though there certainly was one chorus of suppressed screams when the recipients of this return courtesy heard that it was the classic Boston Symphony which rewarded their silence by "opening wine."

From PRESS
Address: New York City.
Date MAR 20 1914

PADEREWSKI APPEARS IN SYMPHONY CONCERT

Boston Organization Gives Reuben Goldmark's Latest Tone Poem.

A capacity crowd heard not only a manuscript novelty by Rubin Goldmark at the fifth and last Thursday evening concert of the Boston Symphony Orchestra last night in Carnegie Hall, but had the remarkable experience of seeing Ignace Jan Paderewski play the piano in a brightly illuminated room.

Many of those who listened to the Polish poet of the keyboard—and his audience included a large number of distinguished musicians besides Felix Weingartner, who with his wife was a guest of Mrs. Samuel Untermyer; Josef Stransky, conductor of the Philharmonic Society; Kurtz Schindler, conductor of the Schola Cantorum, and members of the Flonzaley and Kneisel quartets—must have been greatly surprised that he gave under such perfectly normal conditions a really stirring performance of his youthful concerto in A minor, opus 17.

They had been led to believe that he could achieve impressive results only in the shadows of a mysteriously darkened auditorium.

It was late in the evening when Paderewski appeared on the stage, for his advent had been preceded by Goldmark's bulky tone-poem, "Samson," and by Chadwick's Symphony No. 3, in F major, which opened the programme. It was much later still when he answered the final applause, for the A minor concerto shows the pianist-composer in a communicative mood. Its pretty melodic ideas are spun out at considerable length. But folk were willing to stay and gaze upon Paderewski even when the music he was playing grew somewhat monotonous.

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Date MAR 18 1914

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Address: Baltimore, Md.
Date MAR 181

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Dr. Muck has not fully decided on his complete program. The Symphony, however, will in all likelihood be Tschaikowsky's Fourth in F Minor. This is the first Tschaikowsky work Boston has had from Dr. Muck since his return. It is a work thoroughly Russian in character and is notable for its wonderful Scherzo which turns the string choir of the orchestra into a huge harp. It will be possible to announce the entire program early in the week.

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The audience of fashionables twice had expended ten-minute intervals in continuous applause, and when rewarded with its second encore a roar of approval went up that is rarely a concomitant of a concert.

And on the stage, with the lights turned out in the auditorium and only a dim funereal flicker back of him, sat the pianist with the greatest reputation in the world before his beloved instrument, pouring out his soul before a hushed, tense throng.

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- a. Allegro non troppo.
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Concerto in A minor for pianoforte and orchestra ....Paderewski
Soloist—Mr. Paderewski.

Mr. Paderewski contributed a concerto that he penned himself. Unlike Liszt when he held forth as the world's foremost pianist, the subject of the present discourse has not become as famous as a composer as he has a keyboard magician. Decidedly not. But this is not saying that Paderewski cannot write impressive music; in fact, several of his pieces that are within the grasp of ordinary good players have attained quite a meed of popularity on the concert stage. But the Polish marvel early made a bid for fame as a writer of music, and by bringing forth a concerto teeming with exquisite imagery and nimble thoughts, stately chords stalking in impressive procession and technical brilliancy a-la-Paderewski-at-his-best, he became known as a promising composer as early as the eighties.

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No symphonic season is complete without some of Strauss' music—and we hear more of it every year. It is being more appreciated, too, as our ears are getting more accustomed to its peculiar euphony at times. The Brahms symphony was interpreted in wonderfully exquisite fashion, every interval of beauty and every sinuous line of counterpoint and melody, so it seemed, being given the emphasis that spells the Boston way.

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Paderewski's interpretation of his own concerto in A minor was a brilliant piece of work, and aroused the audience to great enthusiasm. He subordinated himself and his piano to the orchestra and the whole composition was played with fine feeling and sincerity. As encores he played two Chopin numbers, a Nocturne and a Polonaise.

[144]

From EVENING SUN
Address: New York City
Date MAR 21 1914

Some of the lucky 2,600 at to-day's Balaklava charge on the Boston Symphony farewell in Carnegie Hall were telling with almost unholy joy of a little incident that occurred Thursday night, when Paderewski had played, just as he was announced to do to-day. The artist's waiting room, back of the stage, is directly under some of the hundred odd studio apartments rented to local musicians in the upper parts of the hall. And while the famous pianist sat with Mme. Paderewski and his English manager, Ernest Sharpe, mentally going over the Polish dances of his piano concerto he was about to play with the orchestra, the silence was broken by strange sounds and rhythmic footsteps overhead. It soon became evident that there were at least two different dancing entertainments going on in the private studios.

Diplomacy was needed to stop that dancing. Whatever was done had to be done quickly. So Treasurer Joubert, who doesn't handle the money but just keeps the accounts, hastily located the parties and sized up the situation to Business Manager Brennan and his assistant, Mr. Spalding, thus: "They're ladies and gentlemen, all in evening dress, and they say they'll wait twenty minutes. We've got to do the handsome thing to keep 'em quiet. Will you stand for a case of champagne?"

Now those in charge of the hall, Rudolf Heck at the box office and Louis Salter at the stage door, had already taken to cyclone cellars, fearing a storm. But the urbane Charles Ellis, who's Paderewski's impresario as well as the Boston Symphony's chief philosopher and guide, handed out a $20 note and hustled Joubert over Seventh avenue to the Grenoble Hotel.

It was a sure-enough top-price article, and none of the just-as-good-as kinds, that the quick-witted aid brought back when he reappeared carrying an armful of bottles. And there wasn't a tango step heard above stairs till Paderewski left his dressing room for the stage, though there certainly was one chorus of suppressed screams when the recipients of this return courtesy heard that it was the classic Boston Symphony which rewarded their silence by "opening wine."

From PRESS
Address: New York City.
Date MAR 20 1914

PADEREWSKI APPEARS IN SYMPHONY CONCERT

Boston Organization Gives Reuben Goldmark's Latest Tone Poem.

A capacity crowd heard not only a manuscript novelty by Rubin Goldmark at the fifth and last Thursday evening concert of the Boston Symphony Orchestra last night in Carnegie Hall, but had the remarkable experience of seeing Ignace Jan Paderewski play the piano in a brightly illuminated room.

Many of those who listened to the Polish poet of the keyboard—and his audience included a large number of distinguished musicians besides Felix Weingartner, who with his wife was a guest of Mrs. Samuel Untermyer; Josef Stransky, conductor of the Philharmonic Society; Kurtz Schindler, conductor of the Schola Cantorum, and members of the Flonzaley and Kneisel quartets—must have been greatly surprised that he gave under such perfectly normal conditions a really stirring performance of his youthful concerto in A minor, opus 17.

They had been led to believe that he could achieve impressive results only in the shadows of a mysteriously darkened auditorium.

It was late in the evening when Paderewski appeared on the stage, for his advent had been preceded by Goldmark's bulky tone-poem, "Samson," and by Chadwick's Symphony No. 3, in F major, which opened the programme. It was much later still when he answered the final applause, for the A minor concerto shows the pianist-composer in a communicative mood. Its pretty melodic ideas are spun out at considerable length. But folk were willing to stay and gaze upon Paderewski even when the music he was playing grew somewhat monotonous.

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Soloist—Mr. Paderewski.

Mr. Paderewski contributed a concerto that he penned himself. Unlike Liszt when he held forth as the world's foremost pianist, the subject of the present discourse has not become as famous as a composer as he has a keyboard magician. Decidedly not. But this is not saying that Paderewski cannot write impressive music; in fact, several of his pieces that are within the grasp of ordinary good players have attained quite a meed of popularity on the concert stage. But the Polish marvel early made a bid for fame as a writer of music, and by bringing forth a concerto teeming with exquisite imagery and nimble thoughts, stately chords stalking in impressive procession and technical brilliancy a-la-Paderewski-at-his-best, he became known as a promising composer as early as the eighties.

The pianist, despite a recent spell of illness, was in fine form. To describe his art is superfluous. To analyze his concerto has been done before. Suffice it to say that to the orchestra is given the basic themes for the most part, while beauteous embellishment and ornamentation constitute most of th
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RLD
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light of the Boston Symphony
ra, under Conductor Muck, in
nection with Paderewski, as soloist,
local music season put forth one of
a best artistic endeavors. The audi-
torium was filled to the last bit of standing room.

Chadwick's symphony No. 3 opened the programme, the orchestra giving it a fine interpretation. "Samson," a tone poem by Rubin Goldmark, written last summer, had its first New York performance. It is, generally, a composition in the modern style abounding in odd harmonies and effective descriptive passages, the values of which the orchestra brought out in thrilling fashion. The audience drew an acknowledgment from the composer, who occupied a box.

Paderewski's interpretation of his own concerto in A minor was a brilliant piece of work, and aroused the audience to great enthusiasm. He subordinated himself and his piano to the orchestra and the whole composition was played with fine feeling and sincerity. As encores he played two Chopin numbers, a Nocturne and a Polonaise.

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Soloist—Mr. Paderewski.

Mr. Paderewski contributed a concerto that he penned himself. Unlike Liszt when he held forth as the world's foremost pianist, the subject of the present discourse has not become as famous as a composer as he has a keyboard magician. Decidedly not. But this is not saying that Paderewski cannot write impressive music; in fact, several of his pieces that are within the grasp of ordinary good players have attained quite a meed of popularity on the concert stage. But the Polish marvel early made a bid for fame as a writer of music, and by bringing forth a concerto teeming with exquisite imagery and nimble thoughts, stately chords stalking in impressive procession and technical brilliancy a-la-Paderewski-at-his-best, he became known as a promising composer as early as the eighties.

The pianist, despite a recent spell of illness, was in fine form. To describe his art is superfluous. To analyze his concerto has been done before. Suffice it to say that to the orchestra is given the basic themes for the most part, while beauteous embellishment and ornamentation constitute most of the piano solo. It is in three movements, and probably its greatest weakness is orchestration that is not up to the ndard of symphonic writers by any s. But, then, folks do not pay attention to orchestration with ski at the piano.

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s packed and scores ay.

RLD
York City.
MAR 20 1914

ADEREWSKI
STON SYMPHONY

appearance in Carnegie night of the Boston Symphony tra, under Conductor Muck, in nection with Paderewski, as soloist, local music season put forth one of its best artistic endeavors. The auditorium was filled to the last bit of standing room.

Chadwick's symphony No. 3 opened the programme, the orchestra giving it a fine interpretation. "Samson," a tone poem by Rubin Goldmark, written last summer, had its first New York performance. It is, generally, a composition in the modern style abounding in odd harmonies and effective descriptive passages, the values of which the orchestra brought out in thrilling fashion. The audience drew an acknowledgment from the composer, who occupied a box.

Paderewski's interpretation of his own concerto in A minor was a brilliant piece of work, and aroused the audience to great enthusiasm. He subordinated himself and his piano to the orchestra and the whole composition was played with fine feeling and sincerity. As encores he played two Chopin numbers, a Nocturne and a Polonaise.

From EVG. TELEGRAPH
Address: Philadelphia, Pa.
Date 17 1914

POLISH PIANIST AND BOSTON ORCHESTRA

Brahms' Fourth Symphony and Mr. Paderewski in His Own Concerto.

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A great piece of music may be interpreted in various ways without a loss of fidelity to the composer's intent. So the Strauss tone-poem, "Death and Transfiguration," which has been heard so often in Philadelphia, even under the composer's own baton, was played last night with a peculiar graphic power. Strauss himself did bring out more clearly the throb of death-struggle, the resistless conquering stride and the triumphant victory.

In the second half of the concert the orchestra gave way to M. Paderewski as central figure in his own concerto, though even here they provided an accompaniment that he himself was gratefully eager to acknowledge. Despite the fact that Paderewski's concerto was written more than a quarter of a century ago, before the days of modern musical revolutions, it has lost none of its freshness of charm.

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Address: Washington, D. C.
MAR 18
Date

PADEREWSKI GETS OVATION.

Master Pianist Scores at Symphony Concert in Dual Role.

The thrill that attends a Paderewsl performance is surely that which com from touching greatness; it defies anal sis. The last concert of the season of t Boston Symphony Orchestra at the Ne National Theater yesterday afternoon w nessed, perhaps, one of the biggest ov tions that Washington has ever se When, after the Paderewski concerts with the great Paderewski as soloist, the pianist walked toward the piano to respond with an encore, the vast body of people, taxing the house to its capacity, gave forth a spontaneous shout. And not only one but three solos were played, making one feel he had gained a recital in connection with a symphony concert. Yet the orchestra alone, under Dr. Karl Muck, gave one of the most beautiful concerts of the season.

The symphony was the Tschaikowsky No. 4, F minor, and its spirit is distinctly Russian throughout. It is rhythmic and characteristic and seems to embody a struggle with fate against a defiant spirit of gaiety, and the latter was expressed in many moods which Dr. Muck worked out with the fineness and delicacy of a miniature painter. The illusive waltz of the first movement, and the andantino were full of grace. Nothing could be more charming than the scherzo, with its picking of all the strings developed and shaded with mastery, and the equally bright and lovely work of the winds. The vigor and sweep of the strings were contrasted strongly against a plaintive theme in the finale, it was decisive and triumphant both in spirit and in its excellent rendition.

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From TRIBUNE
Address: New York City
Date

AMERICAN MUSIC BY BOSTON SYMPHONY

Dr. Muck Gives Two-Thirds of His Programme Over to Local Composers.

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The two compositions were Chadwick's Third Symphony and Rubin Goldmark's tone poem, "Samson," the second of which was composed last year and was receiving its first presentation in New York.

Mr. Chadwick's symphony has been heard before. It was written thirty years ago, at a time when, the composer himself has said, "It was not yet criminal to write a tune or insanity to resolve a discord." It is a modest, sincere, straightforward piece of music, which contains not a few genuine musical ideas, which are worked out pleasingly and never with a deviation from the path of beauty. If it is not a masterwork, it is at least a finely conceived and finely executed composition and one which should hold its place in the symphonic world, not because it is written by an American, but because it is worthy of that place.

Mr. Goldmark's "Samson" proved also worthy of a position on a Boston Symphony programme, and placed the composer a step ahead of anything he had accomplished before. It was programme music only in the broader sense, for it stood upon its own musical legs without any need of a Biblical prop. Its one great weakness was its length, its ideas being strung out when they had better have been condensed, with a consequent weakening of the force and unity of the structure. Yet, despite this, the ideas, the melodic invention, the originality of treatment, were there, and the composer showed himself a remarkable master of color and of orchestral effect. With some condensation "Samson" ought to prove one of the most remarkable pieces of serious music yet composed by an American. Mr. Goldmark is to be congratulated. Needless to say, Dr. Muck gave of the tone poem a worthy reading.

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From EVENING NEWS
Address: Baltimore, Md.
Date
Established:

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Noted Artists Of Boston Symphony Play One Of Strube's Compositions.

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The first number, naturally, has especial interest for the hearers, a recent composition by Gustave Strube of the Peabody Conservatory. It was a beautiful suite in four movements for flute, oboe, clarinet, horn and bassoon, magnificently performed by the superb artists of the Symphony Orchestra. This composition of Mr. Strube was recently given by the Longy Club in Boston with great success, as it had its first performance in the studio of Mr. Strube at the Peabody Conservatory of Music last month. It is a serious and melodious work, exceedingly difficult and requiring great virtuosity in the performers. The adagio is very beautiful and there is a light ad graceful scherzo movement which is exceedingly fascinating. The work displays a remarkable knowledge of the technique and fingering of the wind instruments for which it is written. One of the performers, in speaking of it afterward, remarked that he thought there was no composer living who knew as much about the orchestra instruments as Strube.

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[145]

From EVENING MAIL
Address: New York City.
MAR 2
Date
Established:

PADEREWSKI PLAYS WITH DAZZLING EFFECT

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The Chadwick symphony was written twenty years ago, when form, clarity and melody counted for something. The third movement in saltarello form is especially pleasing in its rhythm, themes and clearly defined treatment of the orchestra. It is singularly free from mannerisms, and the orchestration is well done. It sounded fresh last evening and evoked several recalls for the conductor, who upon the third round invited the orchestra to acknowledge it.

Mr. Goldmark's contribution was a modern tone poem entitled "Samson," which had its first performance at the Boston symphony concerts last week in the orchestra's home city. After the composer had fairly launched his title role he seemed to have occupied himself more with Dalila, and from the entrance of the themes suggestive of the different phases of the well-known episode the work took on a more compact form than at the opening. It is full of melody and well harmonized, and the orchestration shows a complete understanding of the technical side, including a strong feeling for color. It is one of the most important contributions recently made to American literature and had an admirable performance at the hands of Dr. Muck. When the composer was discovered by his friends he was enthusiastically applauded.

Wonderful Color Given.

There was a new feature in Paderewski's playing when, to make it possible for the orchestra to read the accompaniment of his concerto, it was necessary to have the lights at their usual degree of illumination. The audience must have taken it as a promise that he would supplement his concerto with encores when the lights were lowered immediately after, notwithstanding the fact that it was the close of the programme, and he did, playing a Chopin mazurka and polonaise with his usual winsome charm in music of this sort.

His own concerto, too, which had been played recently by Katherine Goodson, was played with all the virtuosity at his command, and there were some wonderful color effects. The concerto seemed of a day gone by, written only with the view of being an effective work for a virtuoso with boundless technical equipment, which it is. The opening movement is by far the best writing of the three parts, although the second is a medium for sentimentality and the third for brilliant technical display. Paderewski was at his greatest heights in the position of interpreter, his playing being dazzling in dexterity and sweep. The orchestra under Dr. Muck gave an accompaniment which must have overjoyed the composer and interpreter.

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The enthusiasm of the audience rode roughly over the rule of encores and finally compelled the pianist to return to the instrument. After playing Rubinstein's Barcarole, when the audience still stayed and called for more, M. Paderewski added the sixth of the Hungarian Rhapsodies, perhaps the most difficult of this series of bravura pieces.

Leefson-Hille Concert

From TRIBUNE
Address: New York City
Date

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ING NEWS
altimore, Md.

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From EAGLE
Address: Brooklyn, N. Y.
Date MAR 21 1914
Esta 84

PADERÉWSKI IN BROOKLYN.

The Great Pianist Drew a Crowd of Standees to the Last Boston Symphony Concert.

The coming of Paderewski as the soloist for the closing concert of the Boston Symphony Orchestra last night served to crowd the standing room at the back of the Academy of Music with people who would have been glad to buy seats if seats were to be had at a Boston Symphony concert. Paderewski not only drew this additional attendance but he completely satisfied the large audience by the almost uncanny beauty of his playing. His announced share of the programme was his own piano concerto, a work written with the utmost skill for the display of a wide variety of style in piano playing. At the close, in response to a great outburst of applause, he had the stage lights turned out and came on and played Schumann's "Nachtstuck" and the Chopin "Etude in E minor."

The great pianist looked like a nervous wreck when he took his seat and the vigor with which he pushed away an obtruding palm was an evidence of his unstrung condition. The anxiety with which he watched for the entrances of this most reliable of orchestras during the first movement of his concerto was fairly pitiable. If it had been anybody else one would have thought that he was on his way either from or to a sanitarium. But the man's extreme nervousness wore off during the second movement, in which the piano is especially prominent, and while he was actually playing he looked as nearly happy as a terribly worn man can be expected to look. It is well to state these things plainly, because so many people imagine that it is an easy thing to be a great pianist and that the reward is out of all proportion to the labor. In fact the maintenance of such a flawless technique as Paderewski commands, this season, requires the work of a dray horse from the body of a poet and it is small wonder if the artist's nerves are "worn to a frazzle"—to quote the most eminent of musical critics as well as the leader in many other fields of endeavor.

But if Paderewski's nerves are worn his command of his resources, last night, was as absolute as it has ever been before this public. Sometimes Paderewski has banged his piano like a blacksmith at an anvil, but there was not even a prefatory slam last night. The roundness and perfect clarity of his tones were wonderful and he ran the whole gamut of expression, or tone color. Tenderness is about the last quality one looks for in a piano concerto, but in the second movement Paderewski achieved it last night as fully as if he had been playing a Chopin nocturne with no orchestra in sight. The rapid chord passages in the last movement were a marvel of clearness also.

But the greatest effect came in the "Nachtstuck," the tenderness of which was simply exquisite. Perhaps a third of the audience had not expected an encore and were standing at the back when it came, yet the slightest noise, like the dropping of the traditional pin, would have been hissed, so eager was the attention to catch every last shade of delicate expression which the man drew from the steel strings. It came as near as any thing human can come to the sounds "which never were on sea or land." The Chopin Study was as beautifully played, but it does not call for inspired pianissimos and its effect was somewhat less, although the audience went home happy in the consciousness of having heard a great artist at his very best.

It was well that Paderewski played, because the orchestral programme was not of the sort to raise unusual entusiasm. The Symphony was Brahms' in E minor, which may be satisfying to the Brahms devotees but is for the most part cryptic to the ordinary concert goer. The slow movement to be sure has an appealing melody and there are attractive snatches of gayety in the scherzo, but the moments of charm were not frequent enough to rouse more than the most conventionally polite applause from an audience which feeds on symphonies. The other orchestral number, the "Siegfried Idyl" of Wagner, held the appeal which the symphony lacked and it was played with the delicacy and perfection of tone which makes the Boston Symphony the most perfect orchestra in the world.

The programme announced an increase of $1.50 a seat to subscribers for next season, but there is little chance of the subscription falling off on that account.

From MORNING TELEGRAPH
Address: New York City
Date MAR 22 1914
E 84

TELL SYMPHONY GROUP FAREWELL

Music World of New York Offers Parting Ovation to Great Boston Orchestra.

DR. MUCK'S FINE SELECTIONS

Works Performed Gave Fair View of Century's Best Musical Productions.

Very much music in New York yesterday, and practically the whole of the music world at Carnegie Hall to say farewell to the Boston Symphony Orchestra. There was "Orfeo ed Euridice" in the afternoon at the Metropolitan Opera House, and "Lohengrin" in the evening. Kubelik violinized on Fifty-seventh street until 10.30 o'clock at night in aid of the Hungarian societies of New York, and Harold Bauer, at Aeolian Hall, gave further examples of his forceable style in piano playing.

There were three numbers on the Boston performance, the Fourth Symphony of Tschaikowsky, Mozart Serenade in D major, and Beethoven's Concerto No. 5, played by M. Paderewski. The opening of the symphony was not quite as neat in execution as it might have been, or as we have learned to expect from the Boston orchestra, but the pizzicato was so aptly done that Dr. Muck and his associates were exposed to a demonstration. Even the programme book, austere as it is, in its impartiality, ventured on a comparison between the length and the value of the rondo. M. Paderewski's version of the Beethoven Concerto had all the virtues long to be associated with his name.

Dr. Muck's Fine Programme.

The following is a list of works performed by Dr. Muck during the season just concluded:

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The Paderewski concerto is said to have been played seven times within the past week by the composer-pianist and the splendid band under the direction of Dr. Carl Muck. It contains snatches of Polish dance music and a fervent national hymn, together with Paderewskian trills and arpeggios and fireworks galore. Last night it stirred a phlegmatic audience that had taken for granted the beauties of one of the greatest of classic symphonies. Though not the most wonderful of works from the standpoint of pure music, of which the Boston symphonists are the most conspicuous exemplars, it is surely one of the most remarkable of feats when played by Paderewski himself. In one passage the pianist takes up a theme that has been started for him by the kettle-drum, providing points for those who would discuss whether Paderewski bangs too vigorously. Where the drums stopped and the piano began it would be difficult for a person with eyes closed to tell.

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But if Paderewski's nerves are worn his command of his resources, last night, was as absolute as it has ever been before this public. Sometimes Paderewski has banged his piano like a blacksmith at an anvil, but there was not even a prefatory slam last night. The roundness and perfect clarity of his tones were wonderful and he ran the whole gamut of expression, or tone color. Tenderness is about the last quality one looks for in a piano concerto, but in the second movement Paderewski achieved it last night as fully as if he had been *playing* a Chopin nocturne with no orchestra in sight. The rapid chord passages in the last movement were a marvel of clearness also.

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The audience was stirred to much enthusiasm, and Mr. Pawderewski responded to its persistent applause b returning to play an arrangement of th "Liebestod," sung by Isolde in th final scene of "Tristan und Isolde," song without words by Mendelssohn Chopin's prelude in A flat, and one o his mazurkas.

The orchestra also rose to its mos splendid achievement in the performance of Tschaikowsky's fourth symphony, with which the concert opened a performance of splendid sonority, and in the "pizzicato ostinato" of the scherzo taken at a very rapid pace, of wonderfu precision and glittering brilliancy. I Mozart's "Haffner Serenade," three o whose eight movements were played, Mr Witek, the concert master, gave an excellent performance of the violin solo So much enthusiasm was aroused b the playing of Tschaikowsky's symphony that Dr. Muck had the orchestr rise to receive the applause for itsel It was altogether a notable ending o the Boston

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could be no concerto until Paderewsk had cut down the plants nearest th piano and toppled an immense cluste of daffodils into the orchestra-pit.

Such was the stirring climax of the season of Boston Symphony concerts. The Brahms concerto, which won only perfunctory applause, was performed with warmth and sincerity and a wonderful eloquence of tone. A passage for violas in the second number revealed a purity of voice that was a marvel even on a platfrom that during the week had supported Elman and his violin. Even more moving was the Wagnerian "Siegfried Idyl" that followed. This number was performed last Sunday on the same stage by the Philharmonic orchestra under Stransky.

The series of concerts which closed last night was more remarkable in the high spots reached in separate concerts than in the standard of general excellence, which was in no way different from what has always been expected from the Bostonians. There were in the course of the five evenings several performances—such as, for instance, the Cesar Franck D minor symphony, the Liszt "Preludes" and the Mozart concerto for flute and harp with soloists from the ranks of the orchestra—that are not likely ever to be forgotten by those who heard them. Especially true was this of the Mozartian masterpiece. And though there have been more orchestral events of extraordinary [illegible] than in any previous season, the Boston orchestra at the close of its [illegible] retains its position of eminence in the forefront of all interpreters of the immortal classics.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date 21 1914

PADEREWSKI PLAYS IMPROMPTU RECITAL

Performs on Darkened Stage After Close of Boston Symphony Concert.

HIS OWN CONCERTO HEARD.

Dr. Muck's Musicians End Season of Brilliancy.

Paderewski played an impromptu piano recital last evening in the gloaming of the darkened Academy of Music after the last of the Boston Symphony Orchestra concerts had come to a sensational close. Four times after the last and noisiest strains of his concerto had died away he was brought before the footlights to acknowledge the tumult. The fifth time he headed straight for the piano, out went the lights, and the Polish pianist played as if his heart and soul were in the programme that had been neither announced nor expected. A second time he was recalled and again he played. When the applause continued even after that, the curtain was rung down, leaving Brooklyn subscribers in their seats and Bostonian musicians on the stage still clamoring for more.

The first of these encores was Schumann's "Nachtstuck," a song-melody, simple but eloquent. It was followed by Chopin's F major etude, a splendid show-piece for Paderewski's grace and facility of touch.

The Paderewski concerto is said to have been played seven times within the past week by the composer-pianist and the splendid band under the direction of Dr. Carl Muck. It contains snatches of Polish dance music and a fervent national hymn, together with Paderewskian trills and arpeggios and fireworks galore. Last night it stirred a phlegmatic audience that had taken for granted the beauties of one of the greatest of classic symphonies. Though not the most wonderful of works from the standpoint of pure music, of which the Boston symphonists are the most conspicuous exemplars, it is surely one of the most remarkable of feats when played by Paderewski himself. In one passage the pianist takes up a theme that has been started for him by the kettle-drum, providing points for those who would discuss whether Paderewski bangs too vigorously. Where the drums stopped and the piano began it would be difficult for a person with eyes closed to tell.

At the close of each third of the concerto Paderewski grasped the hand of Dr. Muck. When the finale had been reached he extended two hands to the brilliant conductor. At each recall there was a further embrace, and he extended similar greetings to Anton Witek, concert-master. The first appearance of the pianist on the platform was a sensation in itself.

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Address: **Washington, D. C.**
Date MAR 18 1914

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The dramatic "l'Apprenti Sorcier," by Dukas, gave musical patrons of both the Philharmonic and the Boston Symphonies a chance to compare interpretations, for the former organization played the piece here a month ago.

The playing of Paderewski aroused [illegible] enthusiasm.

Estab 1884

From **TIMES**
Address: **New York City**
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Mr. Paderewski as Soloist Plays His Own Concerto.

The Boston Symphony Orchestra, now on its fifth visit to New York, the last of the season, devoted its concert last evening to works of three living composers, all of whom were present in the hall. George W. Chadwick's symphony in F, No. 3; Rubin Goldmark's tone poem "Samson," and Ignace Paderewski's concerto in A minor for pianoforte and orchestra were the works presented; and Mr. Paderewski played the pianoforte part in his concerto.

The two American compositions did honor to American art, and the audience was enthusiastic in its applause of both of them. Mr. Chadwick's symphony is twenty years old and more. It won a prize offered by the National Conservatory of New York in 1894, but it has had a more fortunate career than many prize compositions, which are often not heard a second time. It is dedicated to Theodore Thomas, and he played it not once but several times, and the Boston Orchestra has played it before. It has been said of this symphony that it was composed at a time when the writing of melody was not considered necessarily the proof of a sterile mind, nor the resolution of discords an indication of imbecility.

Mr. Chadwick's symphony is not deficient in frank melody, often of a distinguished sort and his harmonic treatment is rich and expressive, even though it has few of the significant features that are considered "modern" to-day. The music is strong, vigorous, manly, without affectation, both in the themes and in the development through which they are put, and this development is not only lucid and logical, but it is also finely and artistically conceived, musically beautiful. Mr. Chadwick's use of the orchestra is skillful, giving color and euphony. The symphony dates from the time when Dr. Dvorak was urging "Americanism" upon American composers, and whether or not that was the influence there are a few suggestions of a turn of melody that might be considered to be derived from the folk song of the negroes. At all events this symphony may be considered and prized as truly American music.

Mr. Goldmark, in his symphonic poem "Samson," on the other hand, has deliberately chosen an esoteric subject, and has devoted his resources to representing the emotional and dramatic aspects of the Old Testament narrative, and, at the end, to some suggestion of the demolition of the Temple. But this delineation is hardly more than suggested, and Mr. Goldmark has done wisely in keeping to the field that music more rightfully claims as its own. The piece is in one movement, but there are four divisions, intended to portray Samson, Delilah, the betrayal, and the end in the Temple. The general impression is of somewhat too great length, and an insufficient differentiation and contrast of the musical substance.

There is, in fact, something of monotony. Yet there is much that is noble, dignified, impassioned, and exalted in Mr. Goldmark's music; finely expressive themes, stirring development of them, and an especially fine skill in the orchestral treatment, which is warmly, at times gorgeously, colored. There is little or no attempt to produce an Oriental atmosphere; but the mood of passion, of despair, of tragedy, is little lightened and ends by becoming oppressive. It was the first performance in New York of Mr. Goldmark's composition, which is still in manuscript; an admirable performance, as was that of Mr. Chadwick's symphony.

Mr. Paderewski's concerto, after a long rest, had been heard in New York a few weeks ago from Miss Katharine Goodson. The composer played it with inimitable brilliancy, power, and bravura, with elegiac tenderness and poetry in the passages of cantilena.

The music has vitality, though the composer did not forget when he wrote it that one of the purposes of a concerto is display. In the last movement, indeed, he gave this a preponderating rôle. Yet even in the most dazzling pages of this music there is something more than mere glitter; there is a substance beneath it, and this Mr. Paderewski raised to its highest power.

Estab 94

From **HERALD**
Address: **New York**
Dat MAR 22 1914

Audience Cheers as Paderewski Plays Encores

Eminent Polish Pianist Breaks No Encore Rule of Boston Symphony, to Delight of His Hearers.

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The early part of the programme was sedate enough, Dr. Muck conducting his famous virtuosi orchestra in a most brilliant performance of Tschaikowsky's Fourth Symphony—the third movement of which was so exquisitely played that the audience made the players rise and then bombarded them with applause. Then came three movements from Mozart's "Haffner Serenade," which sounded comparatively dull and in which Mr. Anton Witek, concert master of the orchestra, did not distinguish himself by his solo work.

Now came the lodestone of the concert, Mr. Paderewski's playing of Beethoven's "Emperor" concerto. But the Polish pianist was tardy in making his appearance. After a wait of several minutes Dr. Muck started back to find out what the trouble was. He reappeared soon, followed by Paderewski, who was greeted with applause, which was as tame as a murmur compared to the later demonstration. He really played in a masterly manner, indulging in no "pounding," but charging the slow movement of the work with compelling beauty of tone and sentiment, while the final rondo was marked by infectuous spirit and virility. It was a beautiful performance, and Dr. Muck conducted a superb accompaniment.

Then the orchestra members snatched their instruments, feeling the call of Boston, and hurried away, while the lights were dimmed and the audience roared as Mr. Paderewski sat down and played the opening bars of the Wagner-Liszt "Liebestod," from "Tristan und Isolde," following it with other encores until the audience had applauded its palms sore.

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stal 4

From **SUN**
Address: **New York City.**
Date MAR 22 1914

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WITEK IS VIOLIN SOLOIST

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, 1884

The last matinee concert of the Boston Symphony Orchestra series took place yesterday afternoon at Carnegie Hall. The audience was one of great size, and its enthusiasm was aroused more than once in the course of the entertainment. The programme comprised Tschaikowsky's fourth symphony, Mozart's "Haffner" serenade and Beethoven's E flat piano concerto. The pianist, as on Thursday evening, was Mr. Paderewski.

The arrangement of the programme was not ideal, but since it was apparently the aim to save the famous pianist for the finale, the Mozart composition, written to celebrate the marriage of Elizabeth Haffner, daughter of the burgomaster of Salzburg, served well to bridge the chasm of style between the symphony and the concerto. The solo violin part in the serenade was generally well played by Concertmeister Anton Witek, who brought to it some good qualities of tone and the crispness of technic demanded by its character.

The concert thus became one continuous exhibition of virtuosity, for the orchestral performance of the Tschaikowsky symphony was something to be cherished in the memory. It was an extraordinary achievement in technical brilliancy and finish. Every [illegible] with opulence [illegible]

and with exquisitely adjusted nuance, while in the larger effects the splendor of the sonorous proclamations was paired with the perfection of balance and the unceasing preservation of clarity. The pizzicato ostinato, that dazzling piece of orchestral staccato, was taken at a tremendous tempo and carried through with amazing accuracy of phraseology and gradation of accent. This movement called forth a storm of applause, and Dr. Muck had to cause his musicians to rise in acknowledgment of it.

After the quieting delivery of the clear and sunny music of Mozart, the mind was ready for the broad and dignified interpretation of the noble "Emperor" concerto. The virtuosity displayed here by Mr. Paderewski was of the higher type, that which unites adequacy of technic with fitness of style. The concerto, as all music lovers know, does not require the most brilliant effects of modern piano playing, but demands large musical appreciation and the ability to make the piano sing in the grand manner. Mr. Paderewski played the concerto like a master, with largeness of conception and loftiness of style, and his almost amazing command of the secrets of cantilena was displayed in the proper places in its full beauty. It was unfortunate that there was a slight difference in pitch between piano and orchestra.

The audience was insistent that the soloist should add something to the programme. Purists naturally regret to see audiences make such demands and still more to see famous artists yield to them. After the "Emperor" concerto what? If we were all artists we would answer silence and recollections. But since we are not, perhaps we must extenuate Mr. Paderewski's consenting to play encores. Yet again some will wish that he had played a piece of real piano music and not Liszt's transcription of the "Liebestod" from "Tristan und Isolde."

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Das Boſtoner Orcheſter aber darf ſich den ſeltenen Luxus geſtatten, vom Guten nur das Beſte zu bringen, und das darf — und muß man — von ihm auch verlangen.

Sehr fein war die Ausführung dreier Abſchnitte der Mozart'ſchen „Haffner Serenade", für deren Wiedergabe man dankbar ſein durfte, zumal ſich Prof. Witek in der meiſterlichen Durchführung der weitverzweigten Geigenſoli wieder als einer der berufenſten Vertreter ſeines Gebietes erwies. Weniger vollendet und abgetönt war die Orcheſterbegleitung des Beethoven'ſchen Es-dur-Konzerts, das Herr Paderewsky zu Gehör brachte. Er bot in ſeiner Wiedergabe eigentlich eine Ueberraſchung. Denn der Künſtler ſchien ſeine Perſönlichkeit möglichſt unterdrücken zu wollen und brachte das Werk in ungewohnt objektiver, faſt akademiſcher Weiſe zur Ausführung. Daß trotzdem Einzelheiten von eigenartiger Schönheit mit unterliefen, daß Paderewsky, wie kein Anderer, die Tonfarbe ſeines Klavieres der jeweiligen Klangfarbe des Orcheſters anzuſchmiegen und dadurch eine ſeltene Einheit des ganzen Werkes zu erreichen wußte, iſt bei dieſem großen Künſtler nur ſelbſtverſtändlich. Ganz er ſelbſt wurde Paderewsky jedoch erſt bei ſeinen Zugaben, dem Wagner-Liszt'ſchen „Iſolde's Liebestod", und vor allem einer Chopingruppe, die der Virtuoſe mit dem ganzen Zauber, der Genialität, der Farbenpracht ſeines Spieles zu umweben wußte. Das Publik[illegible] zeichnete ihn durch begeiſterten Beifall au[illegible]

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Das letzte diesjährige Konzert dieſer vorzüglichen Kapelle fand — wie gebührlich — vor überfülltem Saale ſtatt. Gleich die erſte Nummer des Programmes wurde mit verblüffender Virtuoſität und ſeltener Klangſchönheit ſeitens des Orcheſters wiedergegeben. Das war wohl auch der Hauptzweck ſolcher Auswahl, denn dieſe Symphonie dürfte kaum den bedeutſamſten muſikaliſchen Errungenſchaften unſerer Zeit beigezählt werden. Ueberhaupt iſt die Tſchaikowskomanie des amerikaniſchen Publikums ein bedenkliches Zeichen, das aber in unſerem ſchnellebigem Lande glücklicherweiſe ſchon wieder ſeiner Ueberwindung näher gerückt iſt. In ſo virtuoſer Art wiedergegeben, begrüßte das Publikum dieſe Symphonie, die faſt nach Art einer ruſſiſchen Suite gedacht iſt, mit rauſchendem Beifall.

Das Boſtoner Orcheſter aber darf ſich den ſeltenen Luxus geſtatten, vom Guten nur das Beſte zu bringen, und das darf — und muß man — von ihm auch verlangen.

Sehr fein war die Ausführung dreier Abſchnitte der Mozart'ſchen „Haffner Serenade“, für deren Wiedergabe man dankbar ſein durfte, zumal ſich Prof. Witek in der meiſterlichen Durchführung der weitverzweigten Geigenſoli wieder als einer der berufenſten Vertreter ſeines Gebietes erwies. Weniger vollendet und abgetönt war die Orcheſterbegleitung des Beethoven'ſchen Es-dur-Konzerts, das Herr Paderewsky zu Gehör brachte. Er bot in ſeiner Wiedergabe eigentlich eine Ueberraſchung. Denn der Künſtler ſchien ſeine Perſönlichkeit möglichſt unterdrücken zu wollen und brachte das Werk in ungewohnt objektiver, faſt akademiſcher Weiſe zur Ausführung. Daß trotzdem Einzelheiten von eigenartiger Schönheit mit unterliefen, daß Paderewsky, wie kein Anderer, die Tonfarbe ſeines Klavieres der jeweiligen Klangfarbe des Orcheſters anzuſchmiegen und dadurch eine ſeltene Einheit des ganzen Werkes zu erreichen wußte, iſt bei dieſem großen Künſtler nur ſelbſtverſtändlich. Ganz er ſelbſt wurde Paderewsky jedoch erſt bei ſeinen Zugaben, dem Wagner-Liszt'ſchen „Iſolde's Liebestod“, und vor allem einer Chopingruppe, die der Virtuoſe mit dem ganzen Zauber, der Genialität, der Farbenpracht ſeines Spieles zu umweben wußte. Das Publikum zeichnete ihn durch begeiſterten Beifall aus.

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To the wild outburst of enthusiasm after his number, Paderewski graciously responded with a Schumann hymn on an entirely darkened stage, which left such a profound impression on his audience that it compelled him to play a Mazurka by Chopin. The applause only subsided after the curtains were closed.

From EVENING SUN
Address: New York City
Date MAR 30
Established:

Music and Musicians

Paderewski Double-Encores a Boston Symphony Trio of Living Men.

Near-Riot in Concert Hall Caps This Town's Triple Opera Furor.

Paderewski played with the Boston Symphony's hundred men in Carnegie Hall last night. He just played with them like a happy boy when school lets out. His own concerto, given six times in as many days and as many cities, found the musicians in perfect accord, if the pitch of instruments at all moments was not. At any rate, the mad pace of Polish dances, songs and national hymns toppled the sedatest New York audience off its dignity. There was a riot. The composer-pianist came out twice, embraced Dr. Muck, shook Witek's hand. Out went the stage lights then. But Paderewski had to reappear in the dark. On the fourth trip he walked to the piano and played a simple Chopin prelude, not the "Raindrop"; more like a "Teardrop" it sounded. Boxholders stood waving and shouting "Bravo!" The house yelled like Indians when it got a second encore, the rousing "Polonaise Militaire." Even at that the crowd clapped for another twenty minutes. It was after 11 o'clock when the last limousine left the door.

For the first time in its thirty-three years, the Boston organization had a programme all by living men. What's more, the three composers were present in the hall. The audience didn't discover the Bostonian Chadwick hidden in a box near the stage, but it applauded his symphony of frank melodies. Friendly eyes found Rubin Goldmark, of this town, after his "Samson," with its sure-enough hair-cutting cacophony and cataclysmic temple fall. The welcome to Paderewski atoned for any troubles on his tour. In fact, a man from a Jewish daily paper asked admission last night, offering a copy of his paper to show it was "all right" about that recent misunderstanding. There wasn't a seat for him in a house sold out for the last three years.

As this was the last visit this season, a line in the programme told that subscribers have till April 25 to retain their seats for next year. A deskful of new applications, literally by hundreds, is waiting to be opened at the offices in Boston, and only a few can hope to be added to the rolls here next November.

To-night the Brooklyn series closes with the Brahms Fourth symphony, Wagner's "Siegfried Idyl" and the Paderewski concerto. To-morrow's Carnegie Hall matinee ends the season with Tschaikowsky's Fourth symphony, a Mozart "Serenade," and the Beethoven concerto with Paderewski. The pianist appears with Schumann-Heink at a benefit matinee in Carnegie Hall next Saturday.

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Newspaper Cutti

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Address: Baltimore, Md. MAR 19 1914
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This was a most unusual proceeding, as the policy of the Boston Symphony, and indeed most other orchestras of first importance, is sternly against encores. The exception made in Paderewski's case marked the first violation of the rule since the Boston musicians have been coming to Baltimore. A similar concession was made by Josef Stransky, director of the New York Philharmonic Orchestra at its last concert in the Lyric on March 9, when Alma Gluck was permitted to sing a number in addition to her program pieces.

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Dr. Muck seemed somehow to be in a cold and unsympathetic mood, and this was especially felt in the opening number of the program. The writer has heard Beethoven's C Minor Symphony over and over again, interpreted by all the most celebrated conductors of the day, but never before so perfunctory and unemotional a reading as that given last night. The first movement, which surely represents some great spiritual conflict, was played practically without rubato, and with such precision and disregard of subjectivity as almost to suggest the military element.

The second movement was more sympathetically rendered, but here both the wood and brass were distinctly out of tune in places, a very unusual occurrence with such an Orchestra as this. The scherzo was, on the whole, the best played of the four movements, but in the finale once again the military element was a great deal too predominant, though here, to some extent, justified by the character of the music itself.

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We remarked before when Paderewski gave his recital at the Lyric earlier in the season, that he seemed to have lost nothing of his unique temperament and personality, but in this case the composition itself was scarcely calculated to draw out all the powers he still certainly possess, though he seemed to carry away the audience to a greater extent even than on the occasion of his last visit, and, what is more, to infect the orchestra itself with something of his own tremendous vitality.

H. D. P.

TIMES
Brooklyn, N. Y.
MAR 21 1914
1884

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The concert's most important offering was Paderewski's Concerto in A minor, played by himself. This is an important work which will live long after those who now have the privilege to hear this artist are gone; and while display is one of its principal features, its intrinsic value, its virility and sound emotional appeal are so vital. The great Pole was a bit impatient last night over the mandlin custom of treating him as he liked to be treated, when long hair made him notorious; for the silly rosebush, which somebody had placed near the piano, was ruthlessly pushed aside by him. But it is not true that he injured his hand in doing so.

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ING SUN
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As this was the last visit this season, a line in the programme told that subscribers have till April 25 to retain their seats for next year. A deskful of new applications, literally by hundreds, is waiting to be opened at the offices in Boston, and only a few can hope to be added to the rolls here next November. To-night the Brooklyn series closes with the Brahms Fourth symphony, Wagner's "Siegfried Idyl" and the Paderewski concerto. To-morrow's Carnegie Hall matinee ends the season with Tschaikowsky's Fourth symphony, a Mozart "Serenade," and the Beethoven concerto with Paderewski. The pianist appears with Schumann-Heink at a benefit matinee in Carnegie Hall next Saturday.

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Mr. Paderewski was the soloist of the evening, and appeared at the end of the programme, playing the piano portion of his own A minor concerto. It was a performance that should linger lovingly in the memory for a long time. It was a glinting piece of brilliancy, a stirring forthgiving of beauty. Moreover, it had the galvanic quality that communicates with the nerve centres of an audience, and Boston Symphony audiences have nerve centres in spite of outward appearances to the contrary. So these nerve centres were touched by the electric vibration, and Mr. Paderewski was showered with the ordinary matinee variety of applause in the ordinary or matinee quantity.

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BOSTON JOURNAL
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Schumann's Vernal Work Fitly and Brilliantly Performed.

Schumann's "Spring Symphony" was appropriately brought out by Dr. Muck yesterday, when the grass was turning green on the lawns up near Symphony Hall and when the open cars were running by for the first time this year.

Also it was brilliantly performed, and the orchestra was applauded until it stood up. There was likewise a dashing performance of Rimsly-Korsakoff's "Spanish Caprice." D'Indy's tone poem, "A Summer Day on the Mountain," which graphically depicts sunrise and sunset, had a sympathetic reading.

The Hungarian violinist, Carl Flesch, will make his Boston debut at next week's concerts. Flesch is a Hungarian by birth, but, like most of the leading musicians, lives in Berlin. He is now making his first tour of America. He is said more nearly to approach Joachim than any other violinist of the time. He will play the Braham concerto.

Mendelssohn's "Scotch Symphony" will also be on this program. It was last played five years ago. The final number will be Debussy's brilliant piece, "Iberia."

ADVERTISER.
MARCH 28.

SYMPHONY CONCERT PROGRAMMEMODERN

SCHUMANN SYMPHONY CREATES ENTHUSIASM

A Piece by D'Indy and a Caprice by Rimski-Korsakoff Make the Concert Long.

By Louis C. Elson.

PROGRAMME.

Schumann......................Symphony in B-flat
D'Indy.........A Summer Day upon the Mountain
Rimski-Korsakoff.....Caprice on Spanish Themes

It was a keen pleasure to hear a Schumann symphony again, and the beautiful "Spring Symphony," the first of the Schumann set, the one that he composed when the sunshine of happiness was upon him, had evidently not lost any of its charm. In Schumann's case one cannot apply the words of the poet,—"The anguish of the singer makes the beauty of the strain"—for when he was in distress or sorrow he could compose but little. This symphony, and the two best cycles of "Lieder" in existence, were composed by him when the storm and stress of his wooing had passed away, when he had married Clara Wieck and settled down in serene contentment and happiness.

If one compares this symphony with the works of Richard Strauss, of Mahler, of Weingartner, of Florent Schmitt, of Lendvai, it seems a rather awkward bit of orchestral scoring. Weingartner has justly said that Schumann's symphonies are fully as satisfactory in a four-hand piano arrangement as in their orchestral guise. There are a dozen men alive at present who are high as the heavens above Schumann in the domain of tone coloring.

For all that, his orchestral works hold their place on the latter-day programmes tenaciously. For when it comes to a comparison of ideas, all of these great modern tone-colorists are most poverty-stricken when placed beside Schumann. Skill in figure development, genius in orchestral tints, talent for weaving complex tonal webs, are all that we are getting in most of the modern music; but oh, for just a little of the musical ideas that are strewn so copiously along the old pathway from Bach to Wagner!

Dr. Muck read the symphony as if he enjoyed it, and the men played with an abandon that was quite in the spirit of the jubilant work. The first movement was taken with excellent spirit and the opening fanfares rung out with a clangor half-defiant, half-triumphant. The trombone transition to the Scherzo was very impressive, but the Scherzo was taken (we think) too slow. It is true that Schumann was not always jubilant in his Scherzos, and that with him a great joy was a serious thing, but "Molto Vivace" is not exactly a majestic tempo, and there was more of reserve than abandon in this part of the performance.

Per contra, the finale went with a splendid rush and even the flute cadenza had its charm in this.

It is significant that Rimski-Korsakoff's Spanish work, ten measures of which display more tone-coloring than the whole Schumann symphony, did not make nearly the effect that the German work did. The Symphony was most fervently applauded, until the orchestra arose in acknowledgment.

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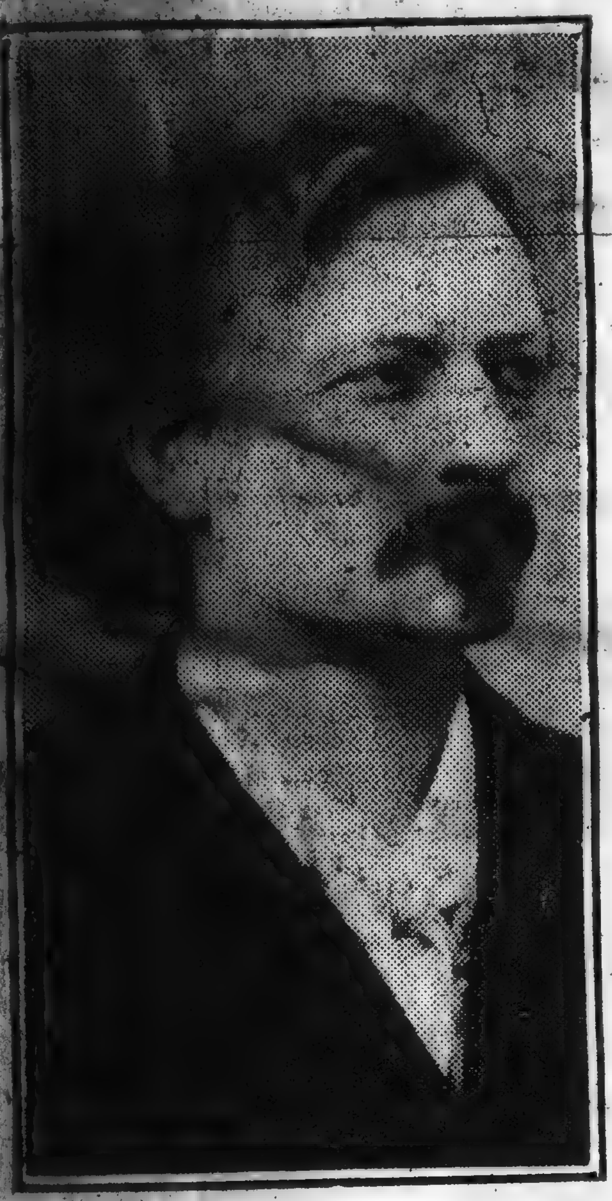

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Also it was brilliantly performed, and the orchestra was applauded until it stood up. There was likewise a dashing performance of Rimsly-Korsakoff's "Spanish Caprice." D'Indy's tone poem, "A Summer Day on the Mountain," which graphically depicts sunrise and sunset, had a sympathetic reading.

The Hungarian violinist, Carl Flesch, will make his Boston debut at next week's concerts. Flesch is a Hungarian by birth, but, like most of the leading musicians, lives in Berlin. He is now making his first tour of America. He is said more nearly to approach Joachim than any other violinist of the time. He will play the Braham concerto.

Mendelssohn's "Scotch Symphony" will also be on this program. It was last played five years ago. The final number will be Debussy's brilliant piece, "Iberia."

ADVERTISER.
MARCH 28

SYMPHONY CONCERT PROGRAMMEMODERN

SCHUMANN SYMPHONY CREATES ENTHUSIASM

A Piece by D'Indy and a Caprice by Rimski-Korsakoff Make the Concert Long.

By Louis C. Elson.

PROGRAMME.

Schumann	Symphony in B-flat
D'Indy	A Summer Day upon the Mountain
Rimski-Korsakoff	Caprice on Spanish Themes

It was a keen pleasure to hear a Schumann symphony again, and the beautiful "Spring Symphony," the first of the Schumann set, the one that he composed when the sunshine of happiness was upon him, had evidently not lost any of its charm. In Schumann's case one cannot apply the words of the poet,—"The anguish of the singer makes the beauty of the strain"—for when he was in distress or sorrow he could compose but little. This symphony, and the two best cycles of "Lieder" in existence, were composed by him when the storm and stress of his wooing had passed away, when he had married Clara Wieck and settled down in serene contentment and happiness.

If one compares this symphony with the works of Richard Strauss, of Mahler, of Weingartner, of Florent Schmitt, of Lendvai, it seems a rather awkward bit of orchestral scoring. Weingartner has justly said that Schumann's symphonies are fully as satisfactory in a four-hand piano arrangement as in their orchestral guise. There are a dozen men alive at present who are high as the heavens above Schumann in the domain of tone coloring.

For all that, his orchestral works hold their place on the latter-day programmes tenaciously. For when it comes to a comparison of ideas, all of these great modern tone-colorists are most poverty-stricken when placed beside Schumann. Skill in figure development, genius in orchestral tints, talent for weaving complex tonal webs, are all that we are getting in most of the modern music; but oh, for just a little of the musical ideas that are strewn so copiously along the old pathway from Bach to Wagner!

Dr. Muck read the symphony as if he enjoyed it, and the men played with an abandon that was quite in the spirit of the jubilant work. The first movement was taken with excellent spirit and the opening fanfares rung out with a clangor half-defiant, half-triumphant. The trombone transition to the Scherzo was very impressive, but the Scherzo was taken (we think) too slow. It is true that Schumann was not always jubilant in his Scherzos, and that with him a great joy was a serious thing, but "Molto Vivace" is not exactly a majestic tempo, and there was more of reserve than abandon in this part of the performance.

Per contra, the finale went with a splendid rush and even the flute cadenza had its charm in this.

It is significant that Rimski-Korsakoff's Spanish work, ten measures of which display more tone-coloring than the whole Schumann symphony, did not make nearly the effect that the German work did. The Symphony was most fervently applauded, until the orchestra arose in acknowledgment.

The New York Pr
holds no one NE

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There is one point in this work which is unusual, the piano is used as an orchestral instrument. We scarcely think that the instrument is very effective in this guise. It forms a good foil to the orchestra, as the many great piano concertos show, but as an integral part of the orchestra neither Berlioz, nor Glinka, nor Van der Stucken, nor others who have used it as a simple tone-color, have convinced us that the bulky instrument pays for the labor of bringing it upon the stage.

The Mountain symphony has three movements, Morning, noon and night. There is a tremendous crescendo in the first movement,—"Dawn," and the sun rises from an inaudible pianissimo to an overwhelming fortissimo. It takes a Boston Symphony Orchestra to give a crescendo like that, "pochissimo a pochissimo," with a few piccolo birds thrown in.

The noon hour brought trouble, for there was much that was puzzling in the second movement of this work. There was the great ingenuity of D'Indy, but it seemed to demand a corresponding ingenuity on the part of each auditor to unravel its convolutions. We could not interpret the fury into which the rustic melody was thrown, nor the mutterings of the tempest, nor the military fragments; they may have had their legitimate meaning, but we required a detailed programme to understand them, and the movement was long, long, long, beyond belief.

"Night" was appropriately tranquil, with a poetic suggestion of distant bells. But what the sudden crash meant we cannot imagine. Has some one gone out in the darkness and fallen over a precipice?

Yet we found beauty and power in parts of the work, even if we did not fully like or understand it. D'Indy's mastery of tone-color and of musical progressions was bound to achieve that much, but the composition was dull at times and too prolix. The final picture of Night was so very graphic that a good many auditors thought that it was very late—and went home.

Extremes meet. When the present writer was in Norway he was told that there were strong commercial affiliations between that country and Spain, and there seem to be similar artistic affiliations between Russia and the more tropical country, for the Muscovites seem to enjoy setting Fandangos and Jotas in orchestral fantasies. Yet we prefer the Russian when he keeps to his own great repertoire of folk-music. We never can have enough from that great mine, and there is no need of going southward to seek new tonal worlds to conquer.

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The music was singularly and strikingly in accordance with the season and the day outside. Schumann's symphony has its defects of instrumentation and symphonic style. Nevertheless it is a symphony, and an exhilarating one. It is as youthful and poetic today as it was when it first saw the light. And despite thickness or comparative lack of color, this symphony has many an original, personal and effective detail of instrumentation. Each of these details—and many of them are unknown to the hearer who listens to the average conductor as he reads the work—were admirably exposed by Dr. Muck. Where the composer had made a tentative attempt at a certain effect of color or accent the conductor realized this effect for him.

The orchestra fairly glowed, and it impressed upon one the comparative power of a tradition. If, despite our dislike of the thick and rugged orchestration of Johannes Grahms, we can admire the C minor symphony as we do, then why, in heaven's name, not admit that this delightful symphony of Schumann has, at least, twice as much transparency and color as the Titanic symphony in C minor? That is the case. The time-worn talk of Schumann's instrumentation—yes, that is true, but other things about Schumann, such as the incomparable freshness and joy of his music, are also worthy of note, and to be given preference before a fact that has been retailed a hundred times.

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Dr. Muck, then, accomplished great things, from an instrumental point of view, with the symphony. His interpretation was another matter. If one considers Dr. Muck's interpretation from the objective point of view which is usually his as an interpreter, his performance of yesterday afternoon was a direct misinterpretation of Schumann. The slow movement was dragged at a wholly unnecessary pace and its singing was mannered. This is nothing but a simple song, containing in its own unsophisticated measures three times the meaning the conductor forced upon it. Why not be simple? Perhaps Dr. Muck, himself, is an all too sophisticated a man for the gentle and unassuming Schumann. Again, the tempi of the scherzo were in some places either too slow, and in others too fast. It is true that the sub-divisions of this movement were skilfully joined together, and that there were lovely nuances here and there, but the scherzo, in general, suffered as the slow movement had suffered before it. Both first and last movements of the symphony were boisterous, rather than surcharged with young and appealing enthusiasm. And too elaborated in matters of detail, too episodic. All this may be Dr. Muck's conception of Schumann, and he, as a distinguished musician, may have a right to that conception. But if Schumann is to be Schumann, Schumann was not Schumann yesterday afternoon.

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Muse Yawns a Bit

When d'Indy resorts to purely coloristic effects, and seeks to continue these effects ad infinitum, he appears to us a little ill at ease. There are much firmer lines, if less exalted, highfalutin', in the same composer's symphony on a mountain air. Yes, in the symphony played yesterday the muse yawns a little now and then, and yet one can say with sincerity that despite this the work as a whole made a profound impression.

That impression arose from its sincerity, which overcomes its shortcomings, at a time when Mr. d'Indy does not compose in so virile a manner as in earlier days. The feeling of the music then, and what was surely a superb performance, a performance really past all praise, were deservedly successful. d'Indy came again into his own, and it is reasonable to believe that if we heard oftener the d'Indy of this and earlier works, such as the "Istar" variations, the B-flat symphony, even the "Wallenstein" trilogy, we would bow always deeper before him.

The Spanish Rhapsody of Rimsky-Korsakoff is an intoxicating riot of rhythms and colors, and Dr. Muck surely made the most of it on this occasion.

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CARL FLESCH was soloist at the Symphony Concert yesterday afternoon, playing the Brahms violin concerto. It was in every way a fitting choice for the virtuoso's first appearance in Boston. The work has a greater proportion of genuine music and a smaller proportion of mere display than any other famous concerto save that of Schumann for the piano; it is dignified and restrained, utterly without affectation and self-conscious preciosity. It is difficult—a thorough test for the soloist's technical and interpretive virtuosity—; yet it does not trade on this difficulty, or make the performer seem like a public martyr in the cause of entertainment. And these are the qualities of Mr. Flesch. He is above all a vigorous, even athletic performer. His tone is masculine and objective; his personality is literal and unaffected. He seems to be the self-respecting craftsman of his instrument rather than its self-conscious apostle. He is content to do his work well and let beauty come, as it should, as a by-product. His technique is highly capable, but in a reassuring way which makes the hearer forget it, convinced by its ample strength. There are no marks in his playing of the commercial virtuoso; he is the honest workman and interpreter.

Mr. Flesch has avoided every extreme and every affectation of contemporary violin playing. He takes his instrument literally for what it is—a violin, a stringed instrument of wood made to vibrate by a resined bow. He makes no effort after the "organ tone" of Mr. Ysaye, nor after the "human voice" tone of Mr. Elman, nor after the "flute tone" which some people are pleased to consider the chief glory of Mr. Kreisler. For the violin, under natural playing, plainly betrays its wood structure; honey smoothness is not natural to it, and cannot be got from it for any great length of time without a conscious strain and the sacrifice of much of its virile vigor. Mr. Flesch accepts this condition, and is willing to let his tone be as true as possible to the violin as man has made it concerning himself with doing his work well—with keeping the pitch accurate, with articulating distinctly, and with organizing his phrasing so as to make evident the structure of the music. His tone is, of course, varied, to express the various sorts of music he is playing; but still it is hardly proper to speak of Mr. Flesch's tones. His "tones" are derived from the one fundamental type of tone on which he has based his whole style. His soft, lyrical passages are substantially of the tone quality of his forte passages, only subdued in power. His trills have the same masculine quality of force; his delicate passages of staccato or saltando give to all the tiny notes a definite character. In all his technique he has let his instrument set his standards.

It is much to the credit of yesterday's audience that it appreciated this playing, which got along without the ordinary first aids to effectiveness. The reception given to the soloist, especially after the first movement, was so definitely favorable that one could not doubt but that the audience had definite opinions on the subject and appreciated Mr. Flesch's style of playing as a relief from the virtuotistic abuses to which they iolin is subjected every season b artists of wide reputation. It must require character in a violinist to avoid the easy road to superficial success; and it must be a greateful experience to feel one's audience responding to masterful "straight" playing because it has the same beliefs.

It must not be supposed that because Mr. Flesch eschewed trickery the concerto, under his hands, lacked color and variety. He refused to give the work any factitious color, but by making himself a conscientious interpreter of Brahms he brought out the lyricism which Brahms has so variously poured into the work. The first movement grew under his bow from a somewhat pensive soliloquy to a noble maestoso, the performer always the servant of the music. The adagio had its gentle sentiment, but never the soft sentimentality which besets slow movements for the violin. The last movement, taken rather slower than another temperament might have taken it, had energy rather than liveliness, force rather than sprightliness. But though this tempo may have made the orchestral interludes seem a little more heavy than necessary, it suited Mr. Flesch's style to the dot, and made the last movement acord with the exalted mood of the whole work much better than could a lighter reading.

There has been no more conscientious and self-effacing violin performance in Boston this season. There has not been a violin tone so literal and straightforward. There has not been a violin style more capable for such music as the Brahms, nor an example of violin art which more thoroughly conceals art. And through it all the masculine energy of Mr. Flesch's playing raises craftsmanship into a high order of interpretive art.

Decidedly Mendelssohn has "dated." The "Scotch" symphony, which opened yesterday's programme, had its delightful [illegible] introduc- [illegible] lovely. The vivace [illegible] engaging. The final [illegible] was good to hear even if it did sound a century old in its suave simplicity. But on the whole, though one may be glad to have heard the symphony, one does not write letters to the management about it, requesting its repetition. It was played by Dr. Muck and his band in thorough and polished style. The vivace especially was like chisselled ivory. Even Dr. Muck could not save the adagio with its parlor emotionalism, but wherever cleanness of execution and architectural firmness could add to the impressiveness of the work Mendelssohn was heard at his best. Of course there is nothing Scotch about the symphony. No doubt in Mendelssohn's time it was called an "idealisation." Thus do minor artists escape perpetually from an honest facing of their subject matter. Half a century of noble music has nurtured us away from this lily-white view of life. We konw now that Scotland possesses melodies far finer and deeper than any which Mendelssohn ever invented. But the composer wrote to suit his elegant nature and the age which adored him. We can enjoy him when he is in his happiest moments. We can especially delight in his plays of fanciful imagination — the "Midsummer Night's Dream" overture, the "Fingal's Cave," or the "Melusine." But the Scotch symphony may rest in Symphony Hall's library for another term of years, and we shall not complain if the term is a long one.

Dr. Muck's reading of Debussy's "Iberia" was distinguished by its emphasis on the individual voices. The sounds and smells and sights of the Spanish streets did not become a melang eof tone, but juxtaposed sense-impressions. Each stroke was poster-like. A Frenchman might want the parts of the composite picture more thoroughly blended, but no one can deny that Dr. Muck's reading was the greater glory for the orchestra, the more difficult feat. No voice was ever lost in the general body of tone. When he came to the final movement, the lively preparations for a village celebration, Dr. Muck gave an almost rough energy to the rhythmic snatches. In the second moement, where a "temperamental" conductor might have been most tempted to lose all the outline in a mass of perfumed tone, he kept the parts clear and distinct. It reminded one of Dr. Johnson's saying that Fielding gave an excellent picture of the way the clock looked, but Richardson both showed you the clock and the works inside. It was the harmony of high colors rather than of predominant tone; that of Manet rather than that of Monet. It was preëminently the reading of an analytical intelligence. But it did full justice to the poetry and imagination of Debussy.

H. K. M.

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Mr. Flesch has avoided every extreme and every affectation of contemporary violin playing. He takes his instrument literally for what it is—a violin, a stringed instrument of wood made to vibrate by a resined bow. He makes no effort after the "organ tone" of Mr. Ysaye, nor after the "human voice" tone of Mr. Elman, nor after the "flute tone" which some people are pleased to consider the chief glory of Mr. Kreisler. For the violin, under natural playing, plainly betrays its wood structure; honey smoothness is not natural to it, and cannot be got from it for any great length of time without a conscious strain and the sacrifice of much of its virile vigor. Mr. Flesch accepts this condition, and is willing to let his tone be as true as possible to the violin as man has made it concerning himself with doing his work well—with keeping the pitch accurate, with articulating distinctly, and with organizing his phrasing so as to make evident the structure of the music. His tone is, of course, varied, to express the various sorts of music he is playing; but still it is hardly proper to speak of Mr. Flesch's tones. His "tones" are derived from the one fundamental type of tone on which he has based his whole style. His soft, lyrical passages are substantially of the tone quality of his forte passages, only subdued in power. His trills have the same masculine quality of force; his delicate passages of staccato or saltando give to all the tiny notes a definite character. In all his technique he has let his instrument set his standards.

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It must not be supposed that because Mr. Flesch eschewed trickery the concerto, under his hands, lacked color and variety. He refused to give the work any factitious color, but by making himself a conscientious interpreter of Brahms he brought out the lyricism which Brahms has so variously poured into the work. The first movement grew under his bow from a somewhat pensive soliloquy to a noble maestoso, the performer always the servant of the music. The adagio had its gentle sentiment, but never the soft sentimentality which besets slow movements for the violin. The last movement, taken rather slower than another temperament might have taken it, had energy rather than liveliness, force rather than sprightliness. But though this tempo may have made the orchestral interludes seem a little more heavy than necessary, it suited Mr. Flesch's style to the dot, and made the last movement acord with the exalted mood of the whole work much better than could a lighter reading.

There has been no more conscientious and self-effacing violin performance in Boston this season. There has not been a violin tone so literal and straightforward. There has not been a violin style more capable for such music as the Brahms, nor an example of violin art which more thoroughly conceals art. And through it all the masculine energy of Mr. Flesch's playing raises craftsmanship into a high order of interpretive art.

Decidedly Mendelssohn has "dated." The "Scotch" symphony, which opened yesterday's programme, had its delightful [illegible]

[illegible] lovely. The vivace was [illegible] and engaging. [illegible] final maestoso was good to hear even if it did sound a century old in its suave simplicity. But on the whole, though one may be glad to have heard the symphony, one does not write letters to the management about it, requesting its repetition. It was played by Dr. Muck and his band in thorough and polished style. The vivace especially was like chisselled ivory. Even Dr. Muck could not save the adagio with its parlor emotionalism, but wherever cleanness of execution and architectural firmness could add to the impressiveness of the work Mendelssohn was heard at his best. Of course there is nothing Scotch about the symphony. No doubt in Mendelssohn's time it was called an "idealization." Thus do minor artists escape perpetually from an honest facing of their subject matter. Half a century of noble music has nurtured us away from this lily-white view of life. We konw now that Scotland possesses melodies far finer and deeper than any which Mendelssohn ever invented. But the composer wrote to suit his elegant nature and the age which adored him. We can enjoy him when he is in his happiest moments. We can especially delight in his plays of fanciful imagination — the "Midsummer Night's Dream" overture, the "Fingal's Cave," or the "Melusine." But the Scotch symphony may rest in Symphony Hall's library for another term of years, and we shall not complain if the term is a long one.

Dr. Muck's reading of Debussy's "Iberia" was distinguished by its emphasis on the individual voices. The sounds and smells and sights of the Spanish streets did not become a melang eof tone, but juxtaposed sense-impressions. Each stroke was posterlike. A Frenchman might want the parts of the composite picture more thoroughly blended, but no one can deny that Dr. Muck's reading was the greater glory for the orchestra, the more difficult feat. No voice was ever lost in the general body of tone. When he came to the final movement, the lively preparations for a village celebration, Dr. Muck gave an almost rough energy to the rhythmic snatches. In the second moement, where a "temperamental" conductor might have been most tempted to lose all the outline in a mass of perfumed tone, he kept the parts clear and distinct. It reminded one of Dr. Johnson's saying that Fielding gave an excellent picture of the way the clock looked, but Richardson both showed you the clock and the works inside. It was the harmony of high colors rather than of predominant tone; that of Manet rather than that of Monet. It was preëminently the reading of an analytical intelligence. But it did full justice to the poetry and imagination of Debussy.

H. K. M.

MONITOR,
APRIL 4, 1914

Soloist at Symphony Concert Applauded for His Reading of German Composer's Piece for Violin With Orchestra

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Mr. Flesch is an unusual type of orchestral soloist. He belongs neither among the artists who go out for popular favor nor among those who set themselves up as high academic authorities. He has none of the ways of the performer who brings the throngs up to the platform after the concert is over. And he has none of the bearing of the artist who assumes to give the last word of interpretation from European studios. He comes before his house to present composers for precisely what they are worth as recorders of the sentiment and the manners of their times. He puts no different value on a piece of orchestral music with a solo part than he would put on one without it. The Brahms concerto to him is Brahms making a picture of German life in the seventies, just what any other composition of Brahms in the same epoch would be. No fictitious value whatever is attached to the music because it happens to contain a part in which he can show off a violin of beautiful tone or display an execution of astonishing smoothness.

The soloist of the twentieth rehearsal was like a man of the orchestra itself in declaring the Brahms sentiment. He was as much a part of the organization of tone-makers that Dr. Muck directs as was Mr. Witek when he appeared in the middle of the season in the Tschaikowsky concerto. But there was one difference between the circumstances under which Mr. Flesch played and those under which Dr. Muck's concertmaster left the first desk of the violins and came forward as soloist. The visitor of Friday was held back by the orchestra. The first violinist of the orchestra when he made his appearance had all his associate artists with him urging him ahead.

The Flesch interpretation of the Brahms concerto was a great performance on the expressive side. It could not be, as was the Witek interpretation of the Tschaikowsky concerto, a greater performance on the mechanical side. Seldom does the man at the front of the platform give Dr. Muck's baton such a task as Mr. Flesch gave it. But that does not change the essential situation. The soloist just the same was a part of the organization with which he played. The only difference of purpose between him and the conductor was as to the time at which certain passages ought to go. Mr. Flesch was inclined at times to speed. Dr. Muck was inclined at all times to moderation. Dr. Muck thinks that notes, even in the accompanying part to a concerto were written to be played, not to be skipped over. That is a small point, perhaps, but soloists who visit Boston must understand it.

Mendelssohn, the despised composer of the present epoch of melodic and harmonic freedom, made a good showing in actual message-conveying quality. His "Scotch" symphony may not have so pointedly illustrated the activities of shop, street and park as Debussy's "Iberia," but it told something of the dignity of life; and it may be as well worth taking down from the shelf and rereading now and then as the modern work with its illustrative detail about men's busy morning, noon and night doings.

ADVERTISER
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CARL FLESCH SOLOIST IN BRAHMS CONCERTO

Mendelssohn's Best Symphony, the Scotch, Feature of the Programme.

By Louis C. Elson.

PROGRAMME.

Mendelssohn	Scotch Symphony
Brahms	Violin Concerto
	Soloist, Carl Flesch.
Debussy	"Iberia" Images pour Orchestre, No. 2

In the midst of all our modern tonal troubles Mendelssohn did not seem so very old-fashioned. His Scotch Symphony was refreshing and recreative in almost every part. Only the slow movement seems a trifle too sentimental in these sterner and more ascetic days. The Scherzo remains a gem among symphonic movements. Mendelssohn was the prince of Scherzo composers, catching up the true humor and daintiness of this movement as no other composer has done, and the Scherzo of the Scotch symphony is the best among his excellent scherzos.

Unusual in its form, it gives a pretty rondo shape, its 2/4 rhythm suits well to the Scotch subject it portrays. It was not given to many German composers to catch the Scotch lilt, although they almost all tried it. Beethoven un-Scotched all the Gaelic folk-songs that he ever set; Franz made German Lieder out of Burns' poems; Bruch showed a skill in developing "Scots wha' hae" and "The Campbells are Comin'" that was a thousand miles away from Edinburgh or Aberdeen. Only Mendelssohn catches the true Scotch spirit and nowhere better than in the second movement of this symphony.

The symphony deserves the title of "Clarinette Symphony" far more than Mozart's E-flat symphony, for, although the latter was the first symphony to use the instrument, still the glory of the clarinette was not revealed until Mendelssohn used it in this work, and Weber in "Der Freischuetz." Both composers had the advantage of the intimate friendship of the greatest clarinettist of the world, the grandfather of the late Prof. Carl Baermann, which may account for their splendid use of the instrument.

The manner in which Mendelssohn uses the spectral color of the deep register (Chalumeau) of the A clarinette is masterly, and the instrument is in the foreground in every movement except the Adagio. In the introduction its melancholy is striking, its more genial middle register is employed in the Scherzo, and there is nothing finer than the duet just at the beginning of the final Coda, a graphic picture of loneliness and pensive sadness.

Let those who shrug their shoulders at Mendelssohn try to equal some of these touches. The instrument was well played in this performance and the clarinettists deserve all credit.

The very suave and Chesterfieldian sorrow expressed in the Adagio is Mendelssohn at his weakest. We can imagine the British public going wild over this in the early Victorian epoch, and can also imagine their scorn at Schumann who wrote so differently. The symphony was played yesterday afternoon in a continuous manner, as Mendelssohn desired it to be given. It was greatly applauded. There must be, at the Boston Symphony Concerts, a new generation of concert-goers to whom these old classics come as new.

Whether giving the symphony without pause between the movements is an advantage is doubtful, even though the composer desired it to be played thus. The Coda of the first movement,—"The Storm,"—makes a good climax and ending, even if it is not one of the great tempests in music. The final Coda (of the last movement) is the weakest point in the Symphony, a perfect "Mother-song" kind of an ending. Yet in spite of this there was great applause, for the beauties of the work far outweighed the defects.

The Brahms Concerto for violin is one of the master's more abstruse works. One recognizes the great technical difficulties and also the great ingenuity of construction displayed, but one does not become enthusiastic at any stage of the first movement, as one might over the Bruch or the Mendelssohn violin concerto. Of course, compared with the Beethoven violin concerto all the later works in this field shrivel up. But the Brahms Concerto is so difficult and so classical that it is always a stamp of great virtuosity and musicianship to conquer it, and many artists seek this "cachet."

Mr. Carl Flesch won this distinction, and the applause which followed the end of the work was more a tribute to his great ability than a testimony to the enjoyment of the work itself; it was a tribute to the thousand natural gifts that Flesch is heir to, for Mr. Flesch is certainly to be ranked with the great ones upon his instrument. The cadenzas revealed a fine virtuoso, while the other portions of the work showed a thorough musician. Surety and great breadth, perfect intonation and splendid freedom of bowing, all these were in Mr. Flesch's work. The first long cadenza was unfamiliar to us. It seemed somewhat too extended, but the excellent performance condoned this fault.

The work has the advantage of growing better as it proceeds. The opening movement is rather learned than inspired, while the finale, with its flavor of Hungarian folk songs, is very attractive. The energy with which this finale was given made it a fine climax and Mr. Flesch won numerous recalls.

We have had the "Images" which Debussy has brought us from Spain a couple of times before and the third time fails to reconcile us to them. Almost the only works of Debussy which we can grow enthusiastic over are "Pelleas and Melisande" (with certain reservations), and his many beautiful piano sketches. But generally, in his large forms, we grow tired of his mannerisms and we often fail to catch his impressionist effects. The fault may be our own, but the confession may stand. The Images were full of constant surprises, but after many similar jolts we failed to be surprised at any sudden and unheard-of modulations that might occur. There was a noticeable exodus after the end of the Brahms Concerto.

BOSTON HERALD.
APRIL 4.

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Carl Flesch Heard Here for the First Time—"Scotch" Symphony Played.

By PHILIP HALE.

The 20th Public Rehearsal of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. Mr. Carl Flesch was the soloist. The program was as follows:

Symphony in A minor "Scotch"	Mendelssohn
Concerto for violin	Brahms
Iberia	Debussy

Until yesterday afternoon no symphony by Mendelssohn has been performed at one of these concerts since February, 1909, and the "Scotch" symphony was then played in commemoration of the composers' 100th birthday. We read not long ago in the Daily Telegraph of London the following astonishing statement: "As the years roll on the name of Mendelssohn appears less and less frequently on our concert programs. Its almost complete disappearance may be only a question of time." This statement is "astonishing." for if there is any city where Mendelssohn has been put on a pedestal and reverenced it is London. Was not Mendelssohn a friend of Victoria and the Prince Consort? Did he not write agreeable letters and sketch neatly but no better than a gentleman should? Was he not above all "a moral man," like Werther, moral to the point of priggishness?

That Mendelssohn's works should wholly disappear from the concert room would be a pity, for a few of them have certain fine qualities. He had the gift of suggesting romantic scenery by his music, as in the overture to "Fingal's Cave" and pages of the "Scotch" symphony. His workmanship is almost always excellent. There is a certain elegance in his easy and sure achievements, and this elegance gilds the more vapid pieces. M. d'Indy looks on him with a racial and disapproving eye. Admitting his genuine musical aptitude, his absolute knowledge, his uncommon faculty of assimilation, he denies him invention; and he finds these good qualities and this failing common among the Hebrew composers: "Always skilled in appropriating to themselves the knowledge of others, they are almost never true artists by nature." Not content with this, M. d'Indy notes the fact that Mendelssohn with David and Schumann founded "the celebrated Conservatory of Leipsic, which has since assisted so efficaciously in paralyzing the progress of musical art in Germany."

And yet the symphony gave much pleasure yesterday to the audience. No doubt the brilliance and the euphony of the performance had much to do with this. Dr. Muck and the orchestra almost persuaded us that Mendelssohn, after all that has been said against him, and in spite of the twaddle in his behalf—"Charles Auchester," for example—is really high up and secure of his place among the immortals. The introduction seemed impressive. The polish in the workmanship of the Allegro was fresh and glossy; we almost forgot the whining sentimentalism of the second theme; the storm was something more than Scotch mist. The Scherzo, which, taken at a very rapid tempo, was played with remarkable clearness, as only this virtuoso orchestra can play, is Mendelssohn at his best. The glitter is not pinchbeck. There is gentlemanly animation, and too often Mendelssohn was only genteel. Let us pass over the Adagio, which might have been originally any Song Without Words for the fireside. The Finale has more backbone. But what was Mendelssohn thinking of when he wrote the vulgar apotheosis? The tune itself is of the English street music-Milton Welling's ballad order. The treatment makes the inanity only the more glaring.

Mr. Flesch played here for the first time. Taught in Vienna, he went to Paris, studied laboriously at the Conservatory, where he took a first prize; but his present style does not reveal the qualities of the best French school. What did he do to himself during the 20 years after he took his prize? He is a highly respectable, sincere, worthy violinist; without a commanding or persuasive personality; without the faculty of communicating an emotion if he himself feels one. It is true that he played Brahms's concerto. For this reason some will describe him as a thoughtful, intellectual violinist; some will respect him the more because he chose it for his first appearance here, and praise him because he did not select "an ear-tickling," immoral concerto. We have heard violinists that rose above Brahms's music when they played it, who made it seem for the moment human and emotional. Mr. Flesch is not among them. Yesterday he was recalled several times.

Debussy's "Iberia" was played at these concerts in 1911, but the audience yesterday heard Debussy's music for the first time. Mr. Fiedler appreciated the rhythmic complexities, the subtle suggestions, the gorgeous coloring, but he was so lost in admiration that when he came to interpret the music its exquisite poetry too often was reduced to pedestrian prose. Rhythms and melodic figures were strangely altered. Hints at Spanish dances and festal music were swollen to bill-board proclamations. Yesterday there were impressionistic pictures of the orientalized Spain. And surely the second section, "The Odorous Night," is one of the most beautiful compositions in modern music. By modern, we mean since the time of Beethoven's "Eroica"; and yet there are pages of Bach, Domenico-Scarlatti and Couperin that even in 1914 may be reckoned as ultra-modern.

The program of the concerts next week will include Clapp's Symphony in E minor (MS. First performance) and the first suite from Bizet's music to "L'Ardlesienne."

BOSTON JOURNAL-
APRIL 4.

VIOLINIST MAKES SYMPHONY DEBUT

Carl Flesch Shares Honors With Dr. Muck and Orchestra.

A new violinist from Europe, Carl Flesch by name, was introduced to Bostonians at the Symphony concert yesterday. He proved to be a capable musician, if not an extraordinary virtuoso—a violinist of sound taste and technique, with a tone generally pleasing but never thrilling. Consequently, there was not a memorable performance of the Brahms' concerto, although it was like an echo of the familiar seventh heaven to hear the wood wind choir sing the opening measures of the romanza forming the second movement.

Mr. Flesch, a Hungarian, who won many prizes at the Paris Conservatoire, and who has been honored as teacher and soloist in various European capitals, was deservedly applauded for his excellent playing. The cadenza that he introduced in the first movement was well designed to show the brilliancy of his technique, and at the same time the pale beauty of his style. The concerto is a charming composition, offering as many opportunities to the orchestra as to the soloist, and on this account it is always welcome.

The concert opened with a beautiful performance of Mendelssohn's "Scotch Symphony," a composition inspired in part by the memory of Queen Mary and dedicated to Queen Victoria. Dr. Muck, after bowing himself for several minutes, had the orchestra stand up to pay its asknowledgments to the enthusiastic audience.

The final number on this week's program, which will be heard again tonight, is one of the Debussy tone pictures, "Iberia."

Next week the orchestra will give a first performance of a symphony by Philip Greeley Clapp, who was born in Boston and who now teaches at the Middlesex School in Concord.

The other number will be Bizet's first "L'Arlesienne Suite."

BOSTON POST,
APRIL 4, 1914

SYMPHONY ORCHESTRA REHEARSAL

Mendelssohn Played as Wished—Flesch Soloist

BY OLIN DOWNES

A concert of uncommon interest was that of yesterday afternoon—the public rehearsal of the Boston Symphony Orchestra, Dr. Carl Muck conductor, in Symphony

MONITOR,
APRIL 4, 1914

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The soloist of the twentieth rehearsal was like a man of the orchestra itself in declaring the Brahms sentiment. He was as much a part of the organization of tone-makers that Dr. Muck directs as was Mr. Witek when he appeared in the middle of the season in the Tschaikowsky concerto. But there was one difference between the circumstances under which Mr. Flesch played and those under which Dr. Muck's concertmaster left the first desk of the violins and came forward as soloist. The visitor of Friday was held back by the orchestra. The first violinist of the orchestra when he made his appearance had all his associate artists with him urging him ahead.

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Soloist, Carl Flesch.
Debussy..."Iberia" Images pour Orchestre, No. 2

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Iberia....................................Debussy

Until yesterday afternoon no symphony by Mendelssohn has been performed at one of these concerts since February, 1909, and the "Scotch" symphony was then played in commemoration of the composers' 100th birthday. We read not long ago in the Daily Telegraph of London the following astonishing statement: "As the years roll on the name of Mendelssohn appears less and less frequently on our concert programs. Its almost complete disappearance may be only a question of time." This statement is "astonishing." for if there is any city where Mendelssohn has been put on a pedestal and reverenced it is London. Was not Mendelssohn a friend of Victoria and the Prince Consort? Did he not write agreeable letters and sketch neatly but no better than a gentleman should? Was he not above all "a moral man," like Werther, moral to the point of priggishness?

That Mendelssohn's works should wholly disappear from the concert room would be a pity, for a few of them have certain fine qualities. He had the gift of suggesting romantic scenery by his music, as in the overture to "Fingal's Cave" and pages of the "Scotch" symphony. His workmanship is almost always excellent. There is a certain elegance in his easy and sure achievements, and this elegance gilds the more vapid pieces. M. d'Indy looks on him with a racial and disapproving eye. Admitting his genuine musical aptitude, his absolute knowledge, his uncommon faculty of assimilation, he denies him invention; and he finds these good qualities and this failing common among the Hebrew composers: "Always skilled in appropriating to themselves the knowledge of others, they are almost never true artists by nature." Not content with this, M. d'Indy notes the fact that Mendelssohn with David and Schumann founded "the celebrated Conservatory of Leipsic, which has since assisted so efficaciously in paralyzing the progress of musical art in Germany."

And yet the symphony gave much pleasure yesterday to the audience. No doubt the brilliance and the euphony of the performance had much to do with this. Dr. Muck and the orchestra almost persuaded us that Mendelssohn, after all that has been said against him, and in spite of the twaddle in his behalf—"Charles Auchester," for example—is really high up and secure of his place among the immortals. The introduction seemed impressive. The polish in the workmanship of the Allegro was fresh and glossy; we almost forgot the whining sentimentalism of the second theme; the storm was something more than Scotch mist. The Scherzo, which, taken at a very rapid tempo, was played with remarkable clearness, as only this virtuoso orchestra can play, is Mendelssohn at his best. The glitter is not pinchbeck. There is gentlemanly animation, and too often Mendelssohn was only genteel. Let us pass over the Adagio, which might have been originally any Song Without Words for the fireside. The Finale has more backbone. But what was Mendelssohn thinking of when he wrote the vulgar apotheosis? The tune itself is of the English street music-Milton Welling's ballad order. The treatment makes the inanity only the more glaring.

Mr. Flesch played here for the first time. Taught in Vienna, he went to Paris, studied laboriously at the Conservatory, where he took a first prize; but his present style does not reveal the qualities of the best French school. What did he do to himself during the 20 years after he took his prize? He is a highly respectable, sincere, worthy violinist; without a commanding or persuasive personality; without the faculty of communicating an emotion if he himself feels one. It is true that he played Brahms's concerto. For this reason some will describe him as a thoughtful, intellectual violinist; some will respect him the more because he chose it for his first appearance here, and praise him because he did not select "an ear-tickling," immoral concerto. We have heard violinists that rose above Brahms's music when they played it, who made it seem for the moment human and emotional. Mr. Flesch is not among them. Yesterday he was recalled several times.

Debussy's "Iberia" was played at these concerts in 1911, but the audience yesterday heard Debussy's music for the first time. Mr. Fiedler appreciated the rhythmic complexities, the subtle suggestions, the gorgeous coloring, but he was so lost in admiration that when he came to interpret the music its exquisite poetry too often was reduced to pedestrian prose. Rhythms and melodic figures were strangely altered. Hints at Spanish dances and festal music were swollen to bill-board proclamations. Yesterday there were impressionistic pictures of the orientalized Spain. And surely the second section, "The Odorous Night," is one of the most beautiful compositions in modern music. By modern, we mean since the time of Beethoven's "Eroica"; and yet there are pages of Bach, Domenico-Scarlatti and Couperin that even in 1914 may be reckoned as ultra-modern.

The program of the concerts next week will include Clapp's Symphony in E minor (MS. First performance) and the first suite from Bizet's music to "L'Ardlesienne."

BOSTON JOURNAL-

APRIL 4,

VIOLINIST MAKES SYMPHONY DEBUT

Carl Flesch Shares Honors With Dr. Muck and Orchestra.

A new violinist from Europe, Carl Flesch by name, was introduced to Bostonians at the Symphony concert yesterday. He proved to be a capable musician, if not an extraordinary virtuoso—a violinist of sound taste and technique, with a tone generally pleasing but never thrilling. Consequently, there was not a memorable performance of the Brahms' concerto, although it was like an echo of the familiar seventh heaven to hear the wood wind choir sing the opening measures of the romanza forming the second movement.

Mr. Flesch, a Hungarian, who won many prizes at the Paris Conservatoire, and who has been honored as teacher and soloist in various European capitals, was deservedly applauded for his excellent playing. The cadenza that he introduced in the first movement was well designed to show the brilliancy of his technique, and at the same time the pale beauty of his style. The concerto is a charming composition, offering as many opportunities to the orchestra as to the soloist, and on this account it is always welcome.

The concert opened with a beautiful performance of Mendelssohn's "Scotch Symphony," a composition inspired in part by the memory of Queen Mary and dedicated to Queen Victoria. Dr. Muck, after bowing himself for several minutes, had the orchestra stand up to pay its asknowledgments to the enthusiastic audience.

The final number on this week's program, which will be heard again tonight, is one of the Debussy tone pictures, "Iberia."

Next week the orchestra will give a first performance of a symphony by Philip Greeley Clapp, who was born in Boston and who now teaches at the Middlesex School in Concord.

The other number will be Bizet's first "L'Arlesienne Suite."

BOSTON POST,

APRIL 4, 1914

SYMPHONY ORCHESTRA REHEARSAL

Mendelssohn Played as Wished—Flesch Soloist

BY OLIN DOWNES

A concert of uncommon interest was that of yesterday afternoon—the public rehearsal of the Boston Symphony Orchestra, Dr. Carl Muck conductor, in Symphony Hall. Carl Flesch, violinist, making his

[15]

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VIRTUOSITY DISPLAYED

Of the later work there was a remarkable performance. Indeed, the first movement, "Par les rues et par less chemins," had never been given so appreciatively and so effectively in this city. As much was hardly true of the middle movement, "Les parfums de nuit," as we conceive the piece after several hearings. This movement we found to be played too clearly.

Every single note in the score was heard and it is possible not to see the forest for the trees. There was for us the effect of detached episodes, rather than continuous thought. Now, the means that Debussy employs to express his impression of the night are, in themselves, episodic—little detached phrases in the rhythm, principally of the Spanish Habanera, and somewhat of the character of a serenade. But this piece is surely not intended as a musical mosaic. It is intended to convey an impression of the magical, odorous night, an impression to be suggestive to the senses and the imagination, without the thought of literality.

The means by which Debussy sought to achieve his effect were thoroughly exposed, but for us the effect itself was lost in the exposition. And of all music, this late orchestral work of Debussy, an extreme of impressionism, benefits least by such treatment. The movement has had more atmosphere, and more sympathetic, if not more comprehending interpretation. On the other hand, Debussy's aural photography, as it might almost be called, of the sounds heard "in the streets and waysides" and "on the morning of a festal day," which is absolutely marvellous (for no musical impressionist had before Debussy developed such an amazing technic for the capturing and translating into beautiful tone of beautiful sounds) was made even more so by the exceptionally vivid performance. As a score, from at least a technical point of view, this is one of the wonders of the musical world. In rhythmic effects, in an individual unstanding of the orchestra in wholly Debussy here yields place to no man. We remember a remark of Mr. Charles Martin Loeffler's: "If you could hear the grass grow, Debussy would have set it to music."

Mr. Flesch an Artist

Mr. Flesch, a Hungarian, holds deservedly the reputation of one of the greatest violinists of the day. He chose to play in Boston a serious work which is constantly meeting with more of the recognition it deserves. Mr. Flesch may have been a little nervous yesterday, but he made a strong impression by the breadth and virility of his style, his magnificent tone and his unusual sense of the proportions of the concerto. For he interpreted not merely as a gifted soloist, but with a very evident knowledge and appreciation of the symphonic character of the work, and the entrance of his solo was not the entrance of a conquering virtuoso, but of another instrument in the great ensemble. It continued and further developed the big lines of the work; it carried out and completed the thought of the composer. The interpretation was a manly one; it was free from sentimentality, while it was nobly emotional. This concerto is not the place, indeed, for fireworks, but the first movement and the finale were played with healthy fire. And Dr. Muck's accompaniment was again a feature of the performance. The audience applauded heartily a great artist who had played the more effectively as he proceeded.

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Mr Flesch has not a prepossessing personality. In presence he scarcely could be called commanding. His manner during the long orchestral prelude denoted some nervousness, but once launched in his part, the man was forgotten and a new and absorbing personality arose out of his playing.

It would be impertinent to discuss matters of technic were Mr Flesch not a stranger. His feats are accomplished with the quiet but sovereign skill of the artist who possesses but subordinates the dexterity of the virtuoso. The double stop passages in octaves and sixths in the cadenza were impeccable in precision and intonation. The purity of the latter is an extraordinary trait in his playing. The very heart of the tonality is always touched. It may be that the peculiar brilliance of the quality of the artist's tone accounts in part for this, a brilliance of crystaline and penetrating transparency, and yet of abundant warmth and vitality, a tone which under the nuances of this bow can be as caressing as that of Mr Ysaye in his best estate, and also disclose the incisive, finely tempered intellectuality of Kreisler.

It is to be hoped not only that many of those who study the violin heard Mr Flesch either yesterday afternoon, or will hear him tonight, but those who study singing as well. The delicacy of shading, the constant ebb and flow of tone, the avoidance of barren, flat lines in dynamics, and the lyric impulse which he permits to sing broadly through a phrase, makes his playing of sustained song a thing of ravishing beauty. Nor should the clearness of his articulation be forgotten, nor his refusal, even in the boldest bravura in which he plays with true abandon and rhythmic verve, to force tone beyond the true capacity of his instrument.

Rhythmically, Mr Flesch has a birthright not given to the average European. The wild spirit of the Hungarian dance controlled into an emotional force of tremendous vitality courses through all that he does. There were his individual ideas as to tempo, but they never clouded, rather emphasized the emport of the passage, and Dr Muck was resourceful. Here is a violinist worthy to stand beside Mr Kreisler and Mr Thibaud, an artist who employs a masterful musicianship to recreate the thought of the composer. Mr Flesch was received with the demonstration of favor which he deserved.

Following the concerto, Dr Muck revived Debussy's suite, "Iberia," which Mr Fiedler played several seasons ago. The work again was of interest as the speech of an impressionism employing the colors of the orchestra in the imagination and exotic tone painting of a genius. Dr Muck's interpretation of the second movement, "the odorous night," was a remarkable one, unerring in its sense of a continuity of thoughts, adjacent, yet irrelevant, reflecting the sweet chaos of the voices and perfumes of the night.

Mendelssohn's "Scotch" symphony, with its faded and obvious formulas, began the concert, the devices that sound trite to modern ears accustomed to less ingenuous things than the sentimental sixths, the pompous flourishes and the Scotch tunes. This may be said for Mendelssohn: he scored with a cunning hand and his work is clear and transparent. The symphony was played entire without pause. It was received with enthusiasm.

From BULLETIN

Address Providence, R. I.

MAR 25 1914

PADEREWSKI PLAYS FOR BIG AUDIENCE AT INFANTRY HALL

Appearing as Soloist at Boston Symphony Concert, Famous Pianist Given Flattering Reception. — Orchestra Gives Excellent Programme.

Announcement that Paderewski was to be the assisting soloist at the fifth concert in the Boston Symphony course, was sufficient to attract a record-breaking audience to Infantry Hall last evening, and not in the memory of symphony concerts has there been a larger or more enthusatstic gathering. With all the seats filled, as well as the stairs leading to the balcony and the steps in the balcony aisles, standing room was in demand and a row of enthusiasts stood against the wall down-stairs and in the balcony throughout the concert for the sake of hearing again the celebrity, who has come to be heralded as the world's greatest pianist.

But before that opportunity came, there was a performance by the orchestra that in itself was worthy of due consideration. As was to be expected with the appearance of so illustrious a soloist, Dr. Muck was present in person to conduct the orchestra through the intricacies of the programme, which was arranged in the following order:

Symphony No. 4, F-minor, Op. 36. Tschaikowsky
1. Andante sostenuto; moderato con anima in movimento di valse.
2. Andantino in modo di canzona.
3. Scherzo; Pizzicato ostinato; Allegro.
4. Finale: Allegro con fuoco.
Overture, "Tannhauser" ....Wagner
Concerto in A-minor for pianoforte and orchestra, Op. 17..................Paderewski
1. Allegro.
2. Romanza; Andante.
3. Allegro molto vivace.

The fourth symphony is said to have been Tschaikowsky's favorite, and its melody, rhythm and color have endeared it to many nations. To be sure, the volatile French people have never accepted it kindly and complain that it will not wear, but it still continues to stir the cheerful American temperament, which responds to the touches of humor which have caused the composition to be regarded as a psychological paradox, written as it was during a period of intense mental depression. It was first produced in this country in New York in 1890, 12 years after its first performance in Moscow.

Last evening it was played with individuality from the brilliant opening of the first movement to the wild, barbaric beauty of the finale. Few symphonies allow so much play to the varied groups of instruments in turn and the variety and richness of tone color was well brought out. The symphony has great variety even to being occasionally commonplace, but probably the third movement was the greatest favorite with the majority of those present, who seemed to find especial enjoyment in the tricksy melody of the "pizzicato ostinato." Certain it is that ample applause greeted the conductor at the end of every movement, recalling him to his desk after he had disappeared from view.

For sheer beauty the second number on the programme, the familiar overture, "Tannhauser," was unsurpassed. The calm loveliness of the "Pilgrim's Chorus," the wild frenzy of the Bacchanalian music as a background, through which the themes were woven back and forth, were played with a delicacy and precision rising to a magnificent climax that were fully appreciated and duly recognized.

With the entrance of the pianist came the long-looked-for moment, and the cordialty of his reception could have left Paderewski no doubts as to his hold on the affection of those who had greeted him in all his appearances since he first came to the city nearly a score of years ago.

That the years have not passed him altogether lightly was apparent, as he ited for the opening bars to be played. dence there was of his recent ordeal the nervous hands that held themes in readiness to enter upon their k. But once the first note was struck ch of that dropped away.

rilliantly he played, and, as time lets one stand still, so Paderewski has aprently changed. What he has lost in fervency of youth, he has probably ned in maturity of judgment. At es last evening he played with much spiration and with great beauty of tone, hile at times, it must be confessed, he uched upon the fault, for which he was rshly criticized in the beginning of the son and played with over-much force. t is evident that with the years he as lost nothing of the brilliancy of technique that won him fame. His concerto, which was played for the first time in this country by Mme. Julia Rive-King at a Symphony concert in Boston and played by the composer when he first visited that city in 1891, is still fresh, modern and beautiful.

As has been pointed out in its analysis, the greater part of its structure and development is confided to the orchestra, and one was reminded of the Arab sheik who, on hearing an orchestra in London for the first time, expressed especial admiration for the leader, "who played upon the invisible instrument with a stick."

So, too, must admiration be expressed for Dr. Muck as he played upon his ochestra, expressing through his players, his own individuality and interpretation of the composition, upon which Mr. Paderewski embroidered, with brilliancy, his

Again and again the audience recalled him at the close of the performance following enthusiastic bursts of applause after each movement; again and again he bowed his acknowledgment; again and again he grasped the conductor's hand, the concert-meister's hand and bowed further acknowledgment.

Finally the orchestra began to file slowly off the stage, but the plaudits continued; the audience stayed on, and at last after several tentative returns the virtuoso returned to the piano; and as he seated himself a vast sigh went up from the throng, and almost as one man it was again seated.

Sometimes one feels that Shakespeare had his inspiration when he referred to the "little more than a little" that is "by much too much." So there were those in the audience that would have preferred to remember Paderewski's playing of his own concerto, than the encore, in which it must be confessed he showed a tendency to maltreat the piano. And yet, all gratitude should be expressed for his generosity after so brilliant a display.

The sixth and last concert of the season will be given on Tuesday evening, April 14, when Miss Florence Hinkle will be the soloist.

A. W. C.

From News

Address Providence, R. I.

Date MAR 25 1914

k, 1884

BIG RECEPTION GIVEN PADEREWSKI AT HIS CONCERT

Paderewski's presence in this city last evening as piano soloist with the Boston Symphony orchestra drew a large audience to Infantry hall.

Dr. Muck was present in person to conduct the orchestra during the program, which was arranged in the following order:

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With the entrance of Paderewski came the long-looked-for moment, and the cordiality of his reception could have left him no doubts as to his hold on the affection of those who had greeted him in all his appearances here.

He played brilliantly. At times last evening he played with much inspiration and with great beauty of tone, while at times, it must be confessed, he touched upon the fault for which he was harshly criticized in the beginning of the season and played with over-much force.

It is evident that with the years he has lost nothing of the brilliancy of technique that won him fame. His concerto, which was played for the first time in this country by Mme. Julia Rive-King at a Symphony concert in Boston and played by the composer when he first visited that city in 1891, is still fresh, modern and beautiful.

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From JOURNAL

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Date MAR 26 1914

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Inviting a Catastrophe.

Such shameful overcrowding as was witnessed at Infantry Hall on Tuesday night at the performance of the Boston Symphony Orchestra should never again be permitted in this city. Every aisle was choked with people standing shoulder to shoulder, and every means of exit was entirely blocked, in violation of all safety and fire laws.

In spite of the changes forced on the Infantry Hall management some years ago, when large exits were cut on the east side of the auditorium, the place remains to-day little better than a fire trap of the most pronounced character, to say nothing of the absolute lack of ventilation which makes the air unfit for any human being to breathe whenever there is a large audience. When, in addition to these defects, conditions such as those of Tuesday night are allowed to exist, some speedy arrests are in order.

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...ch naturalist, ... two schooners, ...

orchestral pieces were the Scotch symphony of Mendelssohn, which Dr. Muck played, according to the wishers of the composer, without a pause between the movements, and the "Iberia" of Debussy, the second of the "Images" for orchestra.

VIRTUOSITY DISPLAYED

Of the later work there was a remarkable performance. Indeed, the first movement, "Par les rues et par less chemins," had never been given so appreciatively and so effectively in this city. As much was hardly true of the middle movement, "Les parfums de nuit," as we conceive the piece after several hearings. This movement we found to be played too clearly.

Every single note in the score was heard and it is possible not to see the forest for the trees. There was for us the effect of detached episodes, rather than continuous thought. Now, the means that Debussy employs to express his impression of the night are, in themselves, episodic—little detached phrases in the rhythm, principally, of the Spanish Habanera, and somewhat of the character of a serenade. But this piece is surely not intended as a musical mosaic. It is intended to convey an impression of the magical, odorous night, an impression to be suggestive to the senses and the imagination, without the thought of literality.

The means by which Debussy sought to achieve his effect were thoroughly exposed, but for us the effect itself was lost in the exposition. And of all music, this late orchestral work of Debussy, an extreme of impressionism, benefits least by such treatment. The movement has had more atmosphere, and more sympathetic, if not more comprehending interpretation. On the other hand, Debussy's aural photography, as it might almost be called, of the sounds heard "in the streets and waysides" and "on the morning of a festal day," which is absolutely marvellous (for no musical impressionist had before Debussy developed such an amazing technic for the capturing and translating into beautiful tone of beautiful sounds) was made even more so by the exceptionally vivid performance. As a score, from at least a technical point of view, this is one of the wonders of the musical world. In rhythmic effects, in an individual unstanding of the orchestra in wholly Debussy here yields place to no man. We remember a remark of Mr. Charles Martin Loeffler's: "If you could hear the grass grow, Debussy would have set it to music."

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Mendelssohn's Symphony

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MAR 25 1914

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Appearing as Soloist at Boston Symphony Concert, Famous Pianist Given Flattering Reception.—Orchestra Gives Excellent Programme.

Announcement that Paderewski was to be the assisting soloist at the fifth concert in the Boston Symphony course, was sufficient to attract a record-breaking audience to Infantry Hall last evening, and not in the memory of symphony concerts has there been a larger or more enthusatstic gathering. With all the seats filled, as well as the stairs leading to the balcony and the steps in the balcony aisles, standing room was in demand and a row of enthusiasts stood against the wall down-stairs and in the balcony throughout the concert for the sake of hearing again the celebrity, who has come to be heralded as the world's greatest pianist.

But before that opportunity came, there was a performance by the orchestra that in itself was worthy of due consideration. As was to be expected with the appearance of so illustrious a soloist, Dr. Muck was present in person to conduct the orchestra through the intricacies of the programme, which was arranged in the following order:

Symphany No. 4, F-minor, Op. 36. Tschaikowsky
1. Andante sostenuto; moderato con anima in movimento di valse.
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Last evening it was played with individuality from the brilliant opening of the first movement to the wild, barbaric beauty of the finale. Few symphonies allow so much play to the varied groups of instruments in turn and the variety and richness of tone color was well brought out. The symphony has great variety even to being occasionally commonplace, but probably the third movement was the greatest favorite with the majority of those present, who seemed to find especial enjoyment in the tricksy melody of the "pizzicato ostinato." Certain it is that ample applause greeted the conductor at the end of every movement, recalling him to his desk after he had disappeared from view.

For sheer beauty the second number on the programme, the familiar overture, "Tannhauser," was unsurpassed. The calm loveliness of the "Pilgrim's Chorus," the wild frenzy of the Bacchanalian music as a background, through which the themes were woven back and forth, were played with a delicacy and precision rising to a magnificent climax that were fully appreciated and duly recognized.

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So, too, must admiration be expressed for Dr. Muck as he played upon his ochestra, expressing through his players, his own individuality and interpretation of the composition upon which Mr. Paderewski embroidered, with equal brilliancy, his o added to its v brilliancy

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The sixth and last concert of the season will be given on Tuesday evening, April 14, when Miss Florence Hinkle will be the soloist.

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From JOURNAL
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Inviting a Catastrophe.

Such shameful overcrowding as was witnessed at Infantry Hall on Tuesday night at the performance of the Boston Symphony Orchestra should never again be permitted in this city. Every aisle was choked with people standing shoulder to shoulder, and every means of exit was entirely blocked, in violation of all safety and fire laws.

In spite of the changes forced on the Infantry Hall management some years ago, when large exits were cut on the east side of the auditorium, the place remains to-day little better than a fire trap of the most pronounced character, to say nothing of the absolute lack of ventilation which makes the air unfit for any human being to breathe whenever there is a large audience. When, in addition to these defects, conditions such as those of Tuesday night are allowed to exist, some speedy arrests are in order.

Cuvier's, the great French naturalist

The orchestral pieces were the Scotch symphony of Mendelssohn, which Dr. Muck played, according to the wishes of the composer, without a pause between the movements, and the "Iberia" of Debussy, the second of the "Images" for orchestra.

VIRTUOSITY DISPLAYED

Of the later work there was a remarkable performance. Indeed, the first movement, "Par les rues et par less chemins," had never been given so appreciatively and so effectively in this city. As much was hardly true of the middle movement, "Les parfums de nuit," as we conceive the piece after several hearings. This movement we found to be played too clearly.

Every single note in the score was heard and it is possible not to see the forest for the trees. There was for us the effect of detached episodes, rather than continuous thought. Now, the means that Debussy employs to express his impression of the night are, in themselves, episodic—little detached phrases in the rhythm, principally of the Spanish Habanera, and somewhat of the character of a serenade. But this piece is surely not intended as a musical mosaic. It is intended to convey an impression of the magical, odorous night, an impression to be suggestive to the senses and the imagination, without the thought of literality.

The means by which Debussy sought to achieve his effect were thoroughly exposed, but for us the effect itself was lost in the exposition. And of all music, this late orchestral work of Debussy, an extreme of impressionism, benefits least by such treatment. The movement has had more atmosphere, and more sympathetic, if not more comprehending interpretation. On the other hand, Debussy's aural photography, as it might almost be called, of the sounds heard "in the streets and waysides" and "on the morning of a festal day," which is absolutely marvellous (for no musical impressionist had before Debussy developed such an amazing technic for the capturing and translating into beautiful tone of beautiful sounds) was made even more so by the exceptionally vivid performance. As a score, from at least a technical point of view, this is one of the wonders of the musical world. In rhythmic effects, in an individual unstanding of the orchestra in wholly Debussy here yields place to no man. We remember a remark of Mr. Charles Martin Loeffler's: "If you could hear the grass grow, Debussy would have set it to music."

Mr. Flesch an Artist

Mr. Flesch, a Hungarian, holds deservedly the reputation of one of the greatest violinists of the day. He chose to play in Boston a serious work which is constantly meeting with more of the recognition it deserves. Mr. Flesch may have been a little nervous yesterday, but he made a strong impression by the breadth and virility of his style, his magnificent tone and his unusual sense of the proportions of the concerto. For he interpreted not merely as a gifted soloist, but with a very evident knowledge and appreciation of the symphonic character of the work, and the entrance of his solo was not the entrance of a conquering virtuoso, but of another instrument in the great ensemble. It continued and further developed the big lines of the work; it carried out and completed the thought of the composer. The interpretation was a manly one; it was free from sentimentality, while it was nobly emotional. This concerto is not the place, indeed, for fireworks, but the first movement and the finale were played with healthy fire. And Dr. Muck's accompaniment was again a feature of the performance. The audience applauded heartily a great artist who had played the more effectively as he proceeded.

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BOSTON GLOBE

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FLESCH VIOLINIST OF THE FIRST RANK

Plays Brahms Concerto in First Time Here.

Dr Muck Revives "Scotch" Symphony and Debussy's "Iberia."

As soloist at the 20th Symphony rehearsal yesterday afternoon, Carl Flesch, the Hungarian violinist, whose reputation as a sterling artist in Europe had preceded him, played for the first time in Boston. Mr Flesch's performance of the Brahms concerto will be one of the significant events of this musical season, indeed of many seasons. Not within recent years has Europe sent to this country for a first hearing a violinist who combined in so high a degree the noblest attributes of virtuosity with those of the interpretative artist.

Mr Flesch has not a prepossessing personality. In presence he scarcely could be called commanding. His manner during the long orchestral prelude denoted some nervousness, but once launched in his part, the man was forgotten and a new and absorbing personality arose out of his playing.

It would be impertinent to discuss matters of technic were Mr Flesch not a stranger. His feats are accomplished with the quiet but sovereign skill of the artist who possesses but subordinates the dexterity of the virtuoso. The double stop passages in octaves and sixths in the cadenza were impeccable in precision and intonation. The purity of the latter is an extraordinary trait in his playing. The very heart of the tonality is always touched. It may be that the peculiar brilliance of the quality of the artist's tone accounts in part for this, a brilliance of crystaline and penetrating transparency, and yet of abundant warmth and vitality, a tone which under the nuances of this bow can be as caressing as that of Mr Ysaye in his best estate, and also disclose the incisive, finely tempered intellectuality of Kreisler.

It is to be hoped not only that many of those who study the violin heard Mr Flesch either yesterday afternoon, or will hear him tonight, but those who study singing as well. The delicacy of shading, the constant ebb and flow of tone, the avoidance of barren, flat lines in dynamics, and the lyric impulse which he permits to sing broadly through a phrase, makes his playing of sustained song a thing of ravishing beauty. Nor should the clearness of his articulation be forgotten, nor his refusal, even in the boldest bravura in which he plays with true abandon and rhythmic verve, to force tone beyond the true capacity of his instrument.

Rhythmically, Mr Flesch has a birthright not given to the average European. The wild spirit of the Hungarian dance controlled into an emotional force of tremendous vitality courses through all that he does. There were his individual ideas as to tempo, but they never clouded, rather emphasized the emport of the passage, and Dr Muck was resourceful. Here is a violinist worthy to stand beside Mr Kreisler and Mr Thibaud, an artist who employs a masterful musicianship to recreate the thought of the composer. Mr Flesch was received with the demonstration of favor which he deserved.

Following the concerto, Dr Muck revived Debussy's suite, "Iberia," which Mr Fiedler played several seasons ago. The work again was of interest as the speech of an impressionism employing the colors of the orchestra in the imagination and exotic tone painting of a genius. Dr Muck's interpretation of the second movement, "the odorous night," was a remarkable one, unerring in its sense of a continuity of thoughts, adjacent, yet irrelevant, reflecting the sweet chaos of the voices and perfumes of the night.

Mendelssohn's "Scotch" symphony, with its faded and obvious formulas, began the concert, the devices that sound trite to modern ears accustomed to less ingenuous things than the sentimental sixths, the pompous flourishes and the Scotch tunes. This may be said for Mendelssohn; he scored with a cunning hand and his work is clear and transparent. The symphony was played entire without pause. It was received with enthusiasm.

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That the years have not passed him altogether lightly was apparent, as he waited for the opening bars to be played. Evidence there was of his recent ordeal in the nervous hands that held themselves in readiness to enter upon their task. But once the first note was struck much of that dropped away.

Brilliantly he played, and, as time lets no one stand still, so Paderewski has apparently changed. What he has lost in the fervency of youth, he has probably gained in maturity of judgment. At times last evening he played with much inspiration and with great beauty of tone, while at times, it must be confessed, he touched upon the fault, for which he was harshly criticized in the beginning of the season and played with over-much force.

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As soloist at the 20th Symphony rehearsal yesterday afternoon, Carl Flesch, the Hungarian violinist, whose reputation as a sterling artist in Europe had preceded him, played for the first time in Boston. Mr Flesch's performance of the Brahms concerto will be one of the significant events of this musical season, indeed of many seasons. Not within recent years has Europe sent to this country for a first hearing a violinist who combined in so high a degree the noblest attributes of virtuosity with those of the interpretative artist.

Mr Flesch has not a prepossessing personality. In presence he scarcely could be called commanding. His manner during the long orchestral prelude denoted some nervousness, but once launched in his part, the man was forgotten and a new and absorbing personality arose out of his playing.

It would be impertinent to discuss matters of technic were Mr Flesch not a stranger. His feats are accomplished with the quiet but sovereign skill of the artist who possesses but subordinates the dexterity of the virtuoso. The double stop passages in octaves and sixths in the cadenza were impeccable in precision and intonation. The purity of the latter is an extraordinary trait in his playing. The very heart of the tonality is always touched. It may be that the peculiar brilliance of the quality of the artist's tone accounts in part for this, a brilliance of crystaline and penetrating transparency, and yet of abundant warmth and vitality, a tone which under the nuances of this bow can be as caressing as that of Mr Ysaye in his best estate, and also disclose the incisive, finely tempered intellectuality of Kreisler.

It is to be hoped not only that many of those who study the violin heard Mr Flesch either yesterday afternoon, or will hear him tonight, but those who study singing as well. The delicacy of shading, the constant ebb and flow of tone, the avoidance of barren, flat lines in dynamics, and the lyric impulse which he permits to sing broadly through a phrase, makes his playing of sustained song a thing of ravishing beauty. Nor should the clearness of his articulation be forgotten, nor his refusal, even in the boldest bravura in which he plays with true abandon and rhythmic verve, to force tone beyond the true capacity of his instrument.

Rhythmically, Mr Flesch has a birthright not given to the average European. The wild spirit of the Hungarian dance controlled into an emotional force of tremendous vitality courses through all that he does. There were his individual ideas as to tempo, but they never clouded, rather emphasized the emport of the passage, and Dr Muck was resourceful. Here is a violinist worthy to stand beside Mr Kreisler and Mr Thibaud, an artist who employs a masterful musicianship to re-create the thought of the composer. Mr Flesch was received with the demonstration of favor which he deserved.

Following the concerto, Dr Muck revived Debussy's suite, "Iberia," which Mr Fiedler played several seasons ago. The work again was of interest as the speech of an impressionism employing the colors of the orchestra in the imagination and exotic tone painting of a genius. Dr Muck's interpretation of the second movement, "the odorous night," was a remarkable one, unerring in its sense of a continuity of thoughts, adjacent, yet irrelevant, reflecting the sweet chaos of the voices and perfumes of the night.

Mendelssohn's "Scotch" symphony, with its faded and obvious formulas, began the concert, the devices that sound trite to modern ears accustomed to less ingenuous things than the sentimental sixths, the pompous flourishes and the Scotch tunes. This may be said for Mendelssohn; he scored with a cunning hand and his work is clear and transparent. The symphony was played entire without pause. It was received with enthusiasm.

JOURNAL
Providenc

…ting a Catast…

…ameful overcrowd… at Infantry Hall o… the performance of th… y Orchestra shoul… permitted in this city… as choked with people s… er to shoulder, and every… exit was entirely blocked, in… on of all safety and fire laws.

In spite of the changes forced on the Infantry Hall management some years ago, when large exits were cut on the east side of the auditorium, the place remains to-day little better than a fire trap of the most pronounced character, to say nothing of the absolute lack of ventilation which makes the air unfit for any human being to breathe whenever there is a large audience. When, in addition to these defects, conditions such as those of Tuesday night are allowed to exist, some speedy arrests are in order.

From BULLETIN
Address Providence, R. I.
MAR 25 1914

PADEREWSKI PLAYS FOR BIG AUDIENCE AT INFANTRY HALL

Appearing as Soloist at Boston Symphony Concert, Famous Pianist Given Flattering Reception. — Orchestra Gives Excellent Programme.

Announcement that Paderewski was to be the assisting soloist at the fifth concert in the Boston Symphony course, was sufficient to attract a record-breaking audience to Infantry Hall last evening, and not in the memory of symphony concerts has there been a larger or more enthusatstic gathering. With all the seats filled, as well as the stairs leading to the balcony and the steps in the balcony aisles, standing room was in demand and a row of enthusiasts stood against the wall down-stairs and in the balcony throughout the concert for the sake of hearing again the celebrity, who has come to be heralded as the world's greatest pianist.

But before that opportunity came, there was a performance by the orchestra that in itself was worthy of due consideration. As was to be expected with the appearance of so illustrious a soloist, Dr. Muck was present in person to conduct the orchestra through the intricacies of the programme, which was arranged in the following order:

Symphany No. 4, F-minor, Op. 36. Tschaikowsky
1. Andante sostenuto; moderato con anima in movimento di valse.
2. Andantino in modo di canzona.
3. Scherzo; Pizzicato ostinato; Allegro.
4. Finale: Allegro con fuoco.

Overture, "Tannhauser" .... Wagner
Concerto in A-minor for pianoforte and orchestra, Op. 17.................... Paderewski
1. Allegro.
2. Romanza; Andante.
3. Allegro molto vivace.

The fourth symphony is said to have been Tschaikowsky's favorite, and its melody, rhythm and color have endeared it to many nations. To be sure, the volatile French people have never accepted it kindly and complain that it will not wear, but it still continues to stir the cheerful American temperament, which responds to the touches of humor which have caused the composition to be regarded as a psychological paradox, written as it was during a period of intense mental depression. It was first produced in this country in New York in 1890, 12 years after its first performance in Moscow.

Last evening it was played with individuality from the brilliant opening of the first movement to the wild, barbaric beauty of the finale. Few symphonies allow so much play to the varied groups of instruments in turn and the variety and richness of tone color was well brought out. The symphony has great variety even to being occasionally commonplace, but probably the third movement was the greatest favorite with the majority of those present, who seemed to find especial enjoyment in the tricksy melody of the "pizzicato ostinato." Certain it is that ample applause greeted the conductor at the end of every movement, recalling him to his desk after he had disappeared from view.

For sheer beauty the second number on the programme, the familiar overture, "Tannhauser," was unsurpassed. The calm loveliness of the "Pilgrim's Chorus," the wild frenzy of the Bacchanalian music as a background, through which the themes were woven back and forth, were played with a delicacy and precision rising to a magnificent climax that were fully appreciated and duly recognized.

With the entrance of the pianist came the long-looked-for moment, and the cordialty of his reception could have left Paderewski no doubts as to his hold on the affection of those who had greeted him in all his appearances since he first came to the city nearly a score of years ago.

That the years have not passed him altogether lightly was apparent, as he waited for the opening bars to be played. Evidence there was of his recent ordeal in the nervous hands that held themselves in readiness to enter upon their task. But once the first note was struck much of that dropped away.

Brilliantly he played, and, as time lets no one stand still, so Paderewski has apparently changed. What he has lost in the fervency of youth, he has probably gained in maturity of judgment. At times last evening he played with much inspiration and with great beauty of tone, while at times, it must be confessed, he touched upon the fault, for which he was harshly criticized in the beginning of the season and played with over-much force.

It is evident that with the years he has lost nothing of the brilliancy of technique that won him fame. His concerto, which was played for the first time in this country by Mme. Julia Rive-King at a Symphony concert in Boston and played by the composer when he first visited that city in 1891, is still fresh, modern and beautiful.

As has been pointed out in its analysis, the greater part of its structure and development is confided to the orchestra, and one was reminded of the Arab sheik who, on hearing an orchestra in London for the first time, expressed especial admiration for the leader, "who played upon the invisible instrument with a stick."

So, too, must admiration be expressed for Dr. Muck as he played upon his ochestra, expressing through his players, his own individuality and interpretation of the composition, upon which Mr. Paderewski embroidered, with equal brilliancy, his o… added t… brillian…

Again and again the audience r… him at the close of the perform… following enthusiastic bursts of applause after each movement; again and again he bowed his acknowledgment; again and again he grasped the conductor's hand, the concert-meister's hand and bowed further acknowledgment.

Finally the orchestra began to file slowly off the stage, but the plaudits continued; the audience stayed on, and at last after several tentative returns, the virtuoso returned to the piano; and as he seated himself a vast sigh went up from the throng, and almost as one man it was again seated.

Sometimes one feels that Shakespeare had his inspiration when he referred to the "little more than a little" that is "by much too much." So there were those in the audience that would have preferred to remember Paderewski's playing of his own concerto, than the encore, in which it must be confessed he showed a tendency to maltreat the piano. And yet, all gratitude should be expressed for his generosity after so brilliant a display.

The sixth and last concert of the season will be given on Tuesday evening, April 14, when Miss Florence Hinkle will be the soloist.

A. W. C.

From News
Address Providence, R. I.
Date MAR 25 19
k, 1884

BIG RECEPTION GIVEN PADEREWSKI AT HIS CONCERT

Paderewski's presence in this city last evening as piano soloist with the Boston Symphony orchestra drew a large audience to Infantry hall.

Dr. Muck was present in person to conduct the orchestra during the program, which was arranged in the following order:

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With the entrance of Paderewski came the long-looked-for moment, and the cordiality of his reception could have left him no doubts as to his hold on the affection of those who had greeted him in all his appearances here.

He played brilliantly. At times last evening he played with much inspiration and with great beauty of tone, while at times, it must be confessed, he touched upon the fault for which he was harshly criticized in the beginning of the season and played with over-much force.

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Cuvier's, the great [illegible] naturalist, an… two schooners

TIGHT BINDING

From RECORD
Address: Philadelphia, Pa.
Date MAR 22 1

PIANISTIC TREAT FROM PADEREWSKI

Boston Symphony Concert Took on the Aspect of a Brilliant Recital.

GENEROUS WITH ENCORES

Artist Who Still Remains the Master and Poet of the Keyboard.

Every one of discriminating musical [illegible] favors the "no-encore" rule so generally enforced at symphony concerts in this country. Yet those most opposed to encores realize that there are occasions at which the rigidity of the rule can be relaxed without destroying the unity of a performance. At the Boston Symphony Orchestra concerts in the Academy of Music last Monday night the wildest enthusiasm and approval were exhibited when Paderewski signified his willingness to add to the brilliant performance he had given. This being the closing concert of the Boston Orchestra for this season, doubtless Dr. Muck felt inclined to indulge the patrons of the orchestra who have evinced so warm and intelligent an interest in his work this winter.

There was a general feeling when Paderewski was put down for the last number on the program that he would be permitted to use his own pleasure in responding to the applause of his admirers, so no one was greatly surprised when he played the first encore. Although there was some astonishment that he should add a second, and especially so brilliant and elaborate a thing as the Liszt Sixth Rhapsody.

Paderewski has been bitterly and unreasonably assailed in this country this season. Just why so much adverse criticism of him should have arisen is somewhat of a mystery. Even if the adverse criticism were justified, it would seem that common courtesy would prohibit some of the thrusts made at him and at his playing. If he had any severe critics in this city, and doubtless he had, they must have been pretty effectually silenced by his astonishing performance Monday night. It was the greatest concert given here this season by the Boston Orchestra, and Paderewski's work was a climax that lifted the entire occasion into one of those thrilling experiences that live in the memory and establish a standard that is rarely approximated and never surpassed.

One of the odd points about the whole event was that Paderewski should have set an audience into something closely akin to frenzy by the performance of a concerto entirely unknown. He is acknowledged, of course, as a composer of taste and skill, as well as of decided originality, but it was none of those facts that inflamed his auditors—it was the way he played. His concerto is remarkably beautiful and brilliant—a splendid orchestral piece for any one technically equipped to master its intricate passages. It was not the brilliancy of his composition, however, that caught the audience; it was the personality of the man and his superb playing. His work was flawless, his tone beautiful and of a resonance that kept it ringing continuously above the orchestra. The variety of tone was endless, while the technique was so strong that it left the audience in a state of bewilderment.

The Rubenstein Barcarolle, given as the first encore, was remarkable for a tonal quality that approached in its perfection the beauty of an ideal voice. With this went, in the technical passages, a fleetness and delicacy of concention fairy-like in crystalline purity. This Barcarolle, if not given a distinguished reading, is not a piece that is more than passably interesting. In Paderewski's interpretation of it there was a variety of expression and such a novelty of style that it became an important and compelling song, possessing unlimited possibilities of expression. There was some feeling of regret that he should have chosen for the second encore the rather banal Sixth Rhapsody of Liszt. Paderewski probably felt that the intense excitement reigning should be answered with some big, overwhelming tonal picture. His version of the rhapsody was very much embellished. He, like all the concert pianists, omitted the second movement, the short scherzo, but he so amplified the third movement that it was scarcely recognizable. The melody, played in octaves, was not at all like the original, although it was rather a novelty to hear it in such a voluminous disguise. All the big pianists like to play the last movement of this rhapsody. It is a great octave study, and, while it is not long, it is exceedingly brilliant and always makes an impression.

Those close enough to Paderewski were surprised at the nervousness he exhibited when not engaged in playing. He has always been so identified with quiet and repose that it was sad to witness the struggle he had to keep within bounds. This condition did not extend to his playing. As soon as he got under way the tension seemed to vanish and he was again the great master whose poise has always been a marvel in itself. It is a pity to see these great musicians on the ragged edge of nervous collapse, but it is one of the penalties they incur in working themselves to such a fine condition of virtuosity.

It may be possible for Paderewski to [illegible] here in recital. If he does he

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From EVENING POST
Address: New York City
Date APR 4 - 1914

One of the most striking scenes ever witnessed in a local hall was enacted at the final Thursday evening concert of the Philharmonic Orchestra. For nearly a quarter of an hour the audience, which crowded the hall to hear Stransky conduct a Wagner programme, remained to recall the conductor, who at last seemed quite dazed by the persistent demonstration. He had reason to be proud, for no conductor has ever more completely won the admiration of the best audiences in New York than he has in the short time he has been here. To be sure, the praise due him and his orchestra has been but grudgingly bestowed, or entirely withheld, by some persons, for reasons not unknown to those familiar with musical politics. "Down with the Philharmonic!" was the parole for years and everyone of its conductors—among them such giants as Theodore Thomas, Anton Seidl, Wassily Safonoff, and Gustav Mahler—was persistently belittled. Had Thomas, Seidl, Safonoff, and Mahler been conductors of the Boston Orchestra, they would have been lauded to the skies. It is a curious situation, quite unparalleled in any city in the world. A favorite dodge resorted to with the intention of injuring the Philharmonic is the statement: "The audience was not large." As a matter of fact, while some of the Philharmonic audiences fill the house, most of them do not. It would be a miracle if they did. If the Boston Symphony Orchestra gave fifty concerts here instead of only ten, it would often be unable to fill Carnegie Hall. In no city in America or Europe would the best orchestra in the world draw forty or more full houses in one season. Persons who do not understand this situation naturally infer, on reading, that "the audience was not large" that the orchestra is not good enough to draw a large audience, and thus they remain away to their own great loss. Had not Mr. Pulitzer come to the rescue with his gift of nearly a million, the orchestra would have succumbed to these attacks. Now that it cannot be killed any more, why continue the war? The only result is that certain noble women have to work harder collecting money to make up the inevitable deficit; for the interest on the Pulitzer money does not suffice to pay all the expenses of keeping up an orchestra which has no superior, and in the leaders of the different instrumental choirs, no equal in the world.

From COURANT
Address HARTFORD, CONN.
Date MAR 21 1914

BOSTON SYMPHONY ORCHESTRA

The famous Boston Symphony Orchestra, under Dr. Karl Muck, will appear at the Parsons Theater on Tuesday evening, April 7, for the second and last time this season. It is everywhere conceded that this great orchestra has never before attained such artistic excellence and brilliant virtuosity as at present under Dr. Muck's conductorship, and its appearance here at the ~~close of so remarkable~~ a season is of unusual interest. In keeping with a tried and now well established policy of the Boston management and Dr. Muck, the orchestra will appear without soloist. This enables the conductor to present a more artistically arranged program and provides from twenty to thirty minutes more of orchestral music as performed by the finest body of instrumental virtuosi in the world. This departure from the custom of former concerts has frequently been requested by Hartford patrons of long standing, and Dr. Muck will present a program at the coming concert so brilliant and varied in character that enthusiastic praise and general approval of the plan will follow. Four composers are represented in the selections, as follows: Tchaikowsky's "Fourth Symphony," Bizet's suite, "L'Arsienne," Rimsky Korsakoff's "Spanish Caprices," and Liszt's "Preludes." Reserved seats will be on sale at Gallup & Alfred's music store Monday and until the evening of concert.

From AMERICAN
Address: New York City.
Date APR 5 1914

SYMPHONY, even when most successful, is an expensive luxury. As expensive, in proportion to the scope it has, as most grand opera schemes.

Work as they will—and they work very hard—the directors of our local symphony socieities (there are now been able to balance the cost of their admirable enterprises and their receipts.

It astonished some, no doubt, to six or seven of them) have never learn one day that the Philharmonic Society, founded three-quarters of a century ago and seemingly prosperous, was carried on at a dead annual loss of over a hundred thousand dollars.

Thanks to the posthumous kindness of a wealthy man, this deficit will, at least in part, be met. Yet, even so, there may still be a heavy loss each year.

Last week we heard, too, that the Symphony Society, the chief New York competitor of the Philharmonic, had also been conducted at a loss of fifty or sixty thousand dollars yearly.

Some less ambitious symphony organizations, as, for examples, the Volpe, Peoples, Russian and Italian societies, are also now kept up without hope of profit. Altogether, it seems plain that symphony orchestras are expressions of altruism. For many seasons (and maybe to this day) even the most famous of them, the Boston Symphony Orchestra, has not supported itself.

Various methods of providing a remedy for this state of things have been suggested. One has advocated economy. Another has advised lavishness. Reductions in the salaries of conductors have been tried temporarily and extravagant additions to those salaries have also been tried, without notably helping the societies. It has been realized that one could not expect to solve the difficulty by raising the cost of seats at the symphonic concerts. Nowhere will people pay as much for concerts as they will for opera.

The one and only hope of being able to maintain great symphony orchestras, then, lies in the munificence of a few wealthy music lovers.

An example to them all was set long years ago, in Boston, by Mr. Higginson. And, in New York, that excellent gentleman has at last found emulators.

The thanks of this community, as well as the deep gratitude of the organization directly interested, should go to Mr. Henry H. Flagler, who, last week, announced that beginning with May next he stood ready to defray personally any deficit of the New York Symphony Society.

The sum to which Mr. Flagler limits his annual largesse is said to be $100,000. But this, as we have seen, is far in excess of any probable deficit.

With the encouragement of Mr. Flagler's promise, Walter Damrosch, the unwearying conductor of the society, should feel quite at ease. Perhaps, who knows, some day the Symphony and the Philharmonic will rise to the splendid heights attained by the great Boston orchestra.

To do this, they will have to think of art first and of business after. Consistency of plan would seem to have been guaranteed by the reelections of Mr. Damrosch and Mr. Stransky. We may be sure that for their own fame's sake, no less than for our good, those conductors will strive harder now than ever to improve their orchestras and to put life into their programmes.

* * *

In music as in literature, the one unpardonable sin is dullness. The programmes of our symphony societies should not be narrow. It might be well if Mr. Stransky and Mr. Damrosch would both dare more now and then. We might not murmur if, instead of their frequent Wagner schemes, they gave us more programmes of a modern kind.

Our symphonic sympathies are not bounded by Bach, Bruch, Brahms and Beethoven. The young French and German schools are worth exploring. Schoenberg and Florent Schmitt, Reger and d'Indy have hardly been touched yet. It might be interesting, too, to know more of composers like Wallace, whose beautiful "Villon" made such an impression on us a couple of seasons ago. Slavonic music has been treated more handsomely by our local directors than French and English or some forms of recent German art. And, last, not least, we should like to see more generosity toward American music in the attitude of our two leading organizations.

From TIMES
Address: New York City
Date APR 5 1914

To the Editor of The New York Ti

Sir: Your paper's attitude [illegible] in respect to the wonderful Ellery concerts now being given in the sch auditoriums, I consider a gross inju to your thousands of musical reade who would like to hear about the concerts. That a band capable of doing such work as this one can come and go unheralded by our press is a sad commentary on our boasted sense of justice and love for music.

After hearing the band render the overture to "William Tell" and Liszt's "Hungarian Rhapsody" an "I Pagliacci" last evening in a manner which places the Metropolitan Opera and the Boston Symphony orchestras in a second place by comparison, I came away thoroughly disgusted with the whole tribe of newspaper musical critics.

If you have any one in your employ who understands music and with red blood in his veins, then let him go and hear this band and he will find to his surprise that it is not a band at all, not in the usual sense, but an orchestra of supurb quality. Yours for fair play,

WERNER BOECKLIN.
New York, March 31, 1914.

Mr. Werner Boecklin appears to be somewhat hasty or unduly violent in his denunciations of a whole tribe. He might reflect, with Marcus Aurelius, "that reasoning beings were created for one another's sake; that to be patient is a branch of justice, and that men sin without intending it." Or the saying of Epictetus is appropriate: "Be not hurried away by excitement, but say, 'Semblance, wait for me a little. Let me see what you are and what you represent. Let me try you.'" And, trying, he would have found that THE TIMES printed a welcoming notice of the first concert of the Ellery Band the morning after it occurred, cordially recognizing certain merits in its playing and announcing the continuation of its performances. This notice was longer than some that have been given on occasion to the Metropolitan Opera and the Boston Symphony Orchestras, which are so suddenly and, as it seems, dogmatically, and without reasonable explanation, relegated to "second place." THE TIMES reserves the privilege, however, of still esteeming these orchestras as of the highest quality, not of the second; nor will it enter into a discussion of the relative artistic standing of a brass band, however "supurb" in quality, playing music that was conceived, intended, and originally written for an orchestra, and transcribed, usually by some unauthorized person, for the wholly different sonorities of brass instruments. The brass band has its place, and an estimable one; and the band in question has high merits, but they are its own merits, and not those of another artistic apparatus. Mr. Werner Boecklin writes as one darkening counsel when he says that its merits make the Ellery Band "not a band at all but an orchestra." And he has ventured upon ground where he has no standing in issuing a wholesale denunciation of musical critics, many of whom have red blood in their veins, and who have devoted their lives to the study of an art in which he seems to have some dilettante interest and to be afflicted with the little knowledge which is a dangerous thing.

RICHARD ALDRICH.

From JOURNA
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From EVENING POST
Address: New York City
Date APR 4 - 1914

One of the most striking scenes ever witnessed in a local hall was enacted at the final Thursday evening concert of the Philharmonic Orchestra. For nearly a quarter of an hour the audience, which crowded the hall to hear Stransky conduct a Wagner programme, remained to recall the conductor, who at last seemed quite dazed by the persistent demonstration. He had reason to be proud, for no conductor has ever more completely won the admiration of the best audiences in New York than he has in the short time he has been here. To be sure, the praise due him and his orchestra has been but grudgingly bestowed, or entirely withheld, by some persons, for reasons not unknown to those familiar with musical politics. "Down with the Philharmonic!" was the parole for years and everyone of its conductors—among them such giants as Theodore Thomas, Anton Seidl, Wassily Safonoff, and Gustav Mahler—was persistently belittled. Had Thomas, Seidl, Safonoff, and Mahler been conductors of the Boston Orchestra, they would have been lauded to the skies. It is a curious situation, quite unparalleled in any city in the world. A favorite dodge resorted to with the intention of injuring the Philharmonic is the statement: "The audience was not large." As a matter of fact, while some of the Philharmonic audiences fill the house, most of them do not. It would be a miracle if they did. If the Boston Symphony Orchestra gave fifty concerts here instead of only ten, it would often be unable to fill Carnegie Hall. In no city in America or Europe would the best orchestra in the world draw forty or more full houses in one season. Persons who do not understand this situation naturally infer, on reading, that "the audience was not large" that the orchestra is not good enough to draw a large audience, and thus they remain away to their own great loss. Had not Mr. Pulitzer come to the rescue with his gift of nearly a million, the orchestra would have succumbed to these attacks. Now that it cannot be killed any more, why continue the war? The only result is that certain noble women have to work harder collecting money to make up the inevitable deficit; for the interest on the Pulitzer money does not suffice to pay all the expenses of keeping up an orchestra which has no superior, and in the leaders of the different instrumental choirs, no equal in the world.

From COURANT
Address HARTFORD. CONN.
Date MAR 21 1914

BOSTON SYMPHONY ORCHESTRA

The famous Boston Symphony Orchestra, under Dr. Karl Muck, will appear at the Parsons Theater on Tuesday evening, April 7, for the second and last time this season. It is everywhere conceeded that this great orchestra has never before attained such artistic excellence and brilliant virtuosity as at present under Dr. Muck's conductorship, and its appearance here at the close of so remarkable a season is of unusual interest. In keeping with a tried and now well established policy of the Boston management and Dr. Muck, the orchestra will appear without soloist. This enables the conductor to present a more artistically arranged program and provides from twenty to thirty minutes more of orchestral music as performed by the finest body of instrumental virtuosi in the world. This departure from the custom of former concerts has frequently been requested by Hartford patrons of long standing, and Dr. Muck will present a program at the coming concert so brilliant and varied in character that enthusiastic praise and general approval of the plan will follow. Four composers are represented in the selections, as follows: Tchaikowsky's "Fourth Symphony," Bizet's suite, "L'Arsienne," Rimsky Korsakoff's "Spanish Caprices," and Liszt's "Preludes." Reserved seats will be on sale at Gallup & Alfred's music store Monday and until the evening of concert.

From AMERICAN
Address: New York City.
Date APR 5 1914

SYMPHONY, even when most successful, is an expensive luxury. As expensive, in proportion to the scope it has, as most grand opera schemes.

Work as they will—and they work very hard—the directors of our local symphony societties (there are now been able to balance the cost of their admirable enterprises and their receipts.

It astonished some, no doubt, to six or seven of them) have never learn one day that the Philharmonic Society, founded three-quarters of a century ago and seemingly prosperous, was carried on at a dead annual loss of over a hundred thousand dollars.

Thanks to the posthumous kindness of a wealthy man, this deficit will, at least in part, be met. Yet, even so, there may still be a heavy loss each year.

Last week we heard, too, that the Symphony Society, the chief New York competitor of the Philharmonic, had also been conducted at a loss of fifty or sixty thousand dollars yearly.

Some less ambitious symphony organizations, as, for examples, the Volpe, People's, Russian and Italian societies, are also now kept up without hope of profit. Altogether, it seems plain that symphony orchestras are expressions of altruism. For many seasons (and maybe to this day) even the most famous of them, the Boston Symphony Orchestra, has not supported itself.

Various methods of providing a remedy for this state of things have been suggested. One has advocated economy. Another has advised lavishness. Reductions in the salaries of conductors have been tried temporarily and extravagant additions to those salaries have also been tried, without notably helping the societies. It has been realized that one could not expect to solve the difficulty by raising the cost of seats at the symphonic concerts. Nowhere will people pay as much for concerts as they will for opera.

The one and only hope of being able to maintain great symphony orchestras, then, lies in the munificence of a few wealthy music lovers.

An example to them all was set long years ago, in Boston, by Mr. Higginson. And, in New York, that excellent gentleman has at last found emulators.

The thanks of this community, as well as the deep gratitude of the organization directly interested, should go to Mr. Henry H. Flagler, who, last week, announced that beginning with May next he stood ready to defray personally any deficit of the New York Symphony Society.

The sum to which Mr. Flagler limits his annual largesse is said to be $100,000. But this, as we have seen, is far in excess of any probable deficit.

With the encouragement of Mr. Flagler's promise, Walter Damrosch, the unwearying conductor of the society, should feel quite at ease. Perhaps, who knows, some day the Symphony and the Philharmonic will rise to the splendid heights attained by the great Boston orchestra.

To do this, they will have to think of art first and of business after. Consistency of plan would seem to have been guaranteed by the reelections of Mr. Damrosch and Mr. Stransky. We may be sure that for their own fame's sake, no less than for our good, those conductors will strive harder now than ever to improve their orchestras and to put life into their programmes.

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In music as in literature, the one unpardonable sin is dullness. The programmes of our symphony societies should not be narrow. It might be well if Mr. Stransky and Mr. Damrosch would both dare more now and then. We might not murmur if, instead of their frequent Wagner schemes, they gave us more programmes of a modern kind.

Our symphonic sympathies are not bounded by Bach, Bruch, Brahms and Beethoven. The young French and German schools are worth exploring. Schoenberg and Florent Schmitt, Reger and d'Indy have hardly been touched yet. It might be interesting, too, to know more of composers like Wallace, whose beautiful "Villon" made such an impression on us a couple of seasons ago. Slavonic music has been treated more handsomely by our local directors than French and English or some forms of recent German art. And, last, not least, we should like to see more generosity toward American music in the attitude of our two leading organizations.

TIMES
ess: New York City
APR 5 1914

To the Editor of The New York Tim

Sir: Your paper's attitude of silen in respect to the wonderful Ellery co certs now being given in the scho auditoriums, I consider a gross inju to your thousands of musical reade who would like to hear about the concerts. That a band capable of doing such work as this one can come and go unheralded by our press is a sad commentary on our boasted sense of justice and love for music.

After hearing the band render the overture to "William Tell" and Liszt's "Hungarian Rhapsody" an "I Pagliacci" last evening in a manner which places the Metropolita Opera and the Boston Symphony orchestras in a second place by comparison, I came away thoroughly disgusted with the whole tribe of newspaper musical critics.

If you have any one in your employ who understands music and with red blood in his veins, then let him go and hear this band and he will find to his surprise that it is not a band at all, not in the usual sense, but an orchestra of supurb quality. Yours for fair play,

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New York, March 31, 1914.

Mr. Werner Boecklin appears to be somewhat hasty or unduly violent in his denunciations of a whole tribe. He might reflect, with Marcus Aurelius, "that reasoning beings were created for one another's sake; that to be patient is a branch of justice, and that men sin without intending it." Or the saying of Epictetus is appropriate: "Be not hurried away by excitement, but say, 'Semblance, wait for me a little. Let me see what you are and what you represent. Let me try you.'" And, trying, he would have found that THE TIMES printed a welcoming notice of the first concert of the Ellery Band the morning after it occurred, cordially recognizing certain merits in its playing and announcing the continuation of its performances. This notice was longer than some that have been given on occasion to the Metropolitan Opera and the Boston Symphony Orchestras, which are so suddenly and, as it seems, dogmatically, and without reasonable explanation, relegated to "second place." THE TIMES reserves the privilege, however, of still esteeming these orchestras as of the highest quality, not of the second; nor will it enter into a discussion of the relative artistic standing of a brass band, however "supurb" in quality, playing music that was conceived, intended, and originally written for an orchestra, and transcribed, usually by some unauthorized person, for the wholly different sonorities of brass instruments. The brass band has its place, and an estimable one; and the band in question has high merits, but they are its own merits, and not those of another artistic apparatus. Mr. Werner Boecklin writes as one darkening counsel when he says that its merits make the Ellery Band "not a band at all but an orchestra." And he has ventured upon ground where he has no standing in issuing a wholesale denunciation of musical critics, many of whom have red blood in their veins, and who have devoted their lives to the study of an art in which he seems to have some dilettante interest and to be afflicted with the little knowledge which is a dangerous thing.

RICHARD ALDRICH.

TIGHT BINDING

From RECORD
Address: Philadelphia, Pa.
Date MAR 22 1914

PIANISTIC TREAT FROM PADEREWSKI

Boston Symphony Concert Took on the Aspect of a Brilliant Recital.

GENEROUS WITH ENCORES

Artist Who Still Remains the Master and Poet of the Keyboard.

Every one of discriminating musical taste favors the "no-encore" rule so generally enforced at symphony concerts in this country. Yet those most opposed to encores realize that there are occasions at which the rigidity of the rule can be relaxed without destroying the unity of a performance. At the Boston Symphony Orchestra concerts in the Academy of Music last Monday night the wildest enthusiasm and approval were exhibited when Paderewski signified his willingness to add to the brilliant performance he had given. This being the closing concert of the Boston Orchestra for this season, doubtless Dr. Muck felt inclined to indulge the patrons of the orchestra who have evinced so warm and intelligent an interest in his work this winter.

There was a general feeling when Paderewski was put down for the last number on the program that he would be permitted to use his own pleasure in responding to the applause of his admirers, so no one was greatly surprised when he played the first encore. Although there was some astonishment that he should add a second, and especially so brilliant and elaborate a thing as the Liszt Sixth Rhapsody.

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Date MAR 21 1914

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RICHARD ALDRICH.

From JOURNAL
Address: Providence

PADEREWSKI
FOR BIG A

Is Soloist at Bosto
Concert at Infa

GIVEN FLATTERIN

Crowd That Taxe
Auditorium Liste
Programme by
Celebrated Pianist
Arouse Enthusias

Announcement that P
be the assisting soloist
cert in the Boston Sym
sufficient to attract
audience to Infantry
and not in the mem
concerts has there bee
enthusiastic gathering
seats filled, as well as
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greatest pianist.

But before that opp
was a performance b
in itself was worthy
As was to be expecte
ance of so illustrious
was present in perso
orchestra through the
programme, which wa
following order:

Symphony No. 4, F-minor,
1. Andante sostenuto;
anima in movimento
2. Andantino in modo
3. Scherzo; Pizzicato
4. Finale: Allegro con f
Overture, "Tannhauser"
Concerto in A-minor for
chestra, Op. 17........
1. Allegro.
2. Romanza; Andante.
3. Allegro molto vivace.

The fourth sympho
been Tschaikowsky's
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it to many nations.
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For sheer beauty the
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"Tannhauser," was u
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that were fully app
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ago.

That the years have
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Brilliantly he playe
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gained in maturity
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It is evident tha
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From JOURNAL
Address: Providence, R. I.
MAR 25 1914

k, 1884

PADEREWSKI PLAYS FOR BIG AUDIENCE

Is Soloist at Boston Symphony Concert at Infantry Hall.

GIVEN FLATTERING RECEPTION

Crowd That Taxes Capacity of Auditorium Listens to Excellent Programme by Orchestra and Celebrated Pianist, Whose Efforts Arouse Enthusiasm.

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But before that opportunity came, there was a performance by the orchestra that in itself was worthy of due consideration. As was to be expected with the appearance of so illustrious a soloist, Dr. Muck was present in person to conduct the orchestra through the intricacies of the programme, which was arranged in the following order:

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It is evident that with the years he has lost nothing of the brilliancy of technique that won him fame. His concerto, which was played for the first time in this country by Mme. Julia Rive-King at a Symphony concert in Boston and played by the composer when he first visited that city in 1891, is still fresh, modern and beautiful.

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Cuvier, the great naturalist.

From PUBLIC LEDGER
Address Philadelphia
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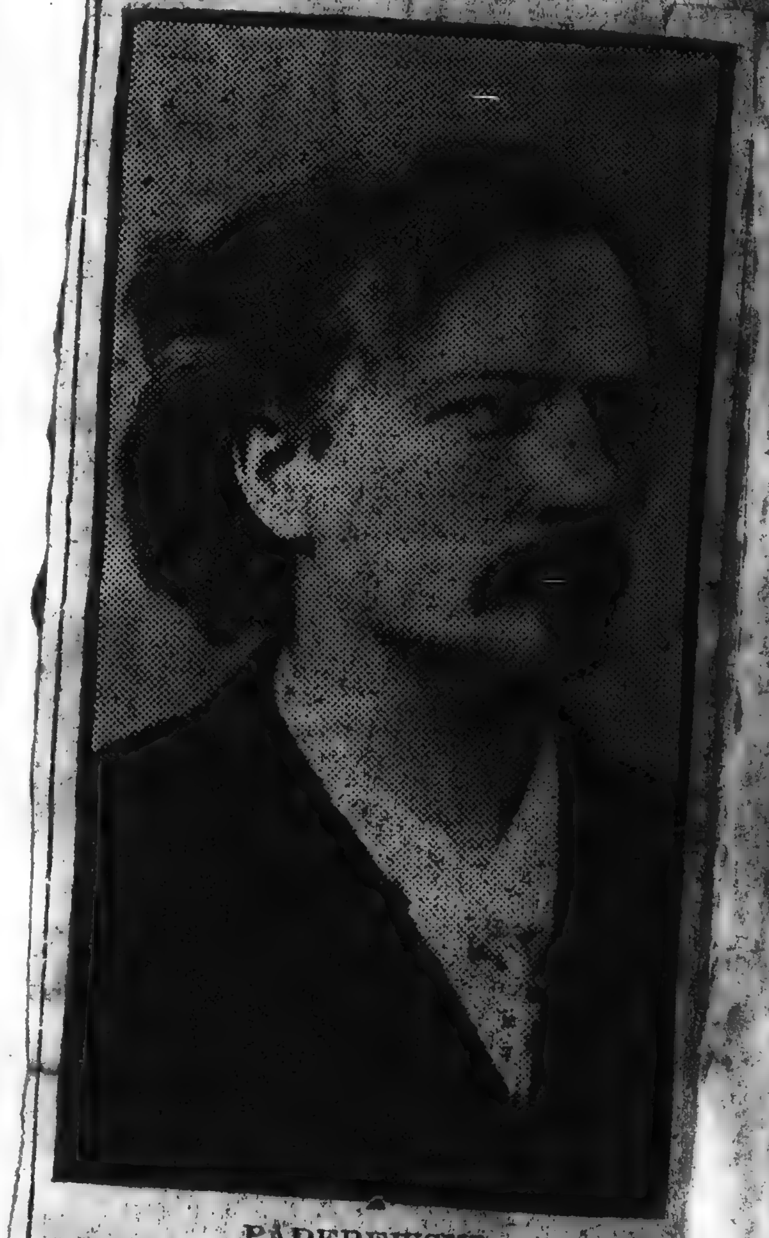

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Among the great pianist's many claims to fame is that he is the only artist who is allowed encores with the Boston Symphony Orchestra, but in order to avoid breaking the continuity of the programme his appearance is always fixed for the last number.

The rest of the programme will warrant a great audience of itself. The Symphony will be Tschaikowsky's Fourth in F-minor, the most Russian of the great master's Symphonic works, and in many respects the most brilliant. It is in the Scherzo of this Symphony that Tschaikowsky transforms the string choir of his orchestra into a huge harp for not a bow is used. The other number on the programme will be the ever-popular "Tannhauser" Overture. This will be one of the few times Providence has an opportunity to hear Wagnerian music interpreted by the greatest living Wagnerian conductor, Dr. Muck. The programme in its proper order is as follows:

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The rest of the programme will warrant a great audience of itself. The Symphony will be Tschaikowsky's Fourth in F-minor, the most Russian of the great master's Symphonic works, and in many respects the most brilliant. It is in the Scherzo of this Symphony that Tschaikowsky transforms the string choir of his orchestra into a huge harp for not a bow is used. The other number on the programme will be the ever-popular "Tannhauser" Overture. This will be one of the few times Providence has an opportunity to hear Wagnerian music interpreted by the greatest living Wagnerian conductor, Dr. Muck. The programme in its proper order is as follows:

Symphony in F-minor, No. 4.................................... Tschaikowsky
Overture, "Tannhauser,"......... Wagner
Concerto in A-minor, Op. 17.. Paderewski

From JOURNAL
Address: Providence, R. I.
Date MAR 25

PADEREWSKI PLAYS FOR BIG AUDIENC

Is Soloist at Boston Symphony Concert at Infantry Hall.

GIVEN FLATTERING RECEPTION

Crowd That Taxes Capacity of Auditorium Listens to Excellent Programme by Orchestra and Celebrated Pianist, Whose Efforts Arouse Enthusiasm.

Announcement that Paderewski was to be the assisting soloist at the fifth concert in the Boston Symphony course, was sufficient to attract a record-breaking audience to Infantry Hall last evening, and not in the memory of symphony concerts has there been a larger or more enthusatstic gathering. With all the seats filled, as well as the stairs leading to the balcony and the steps in the balcony aisles, standing room was in demand and a row of enthusiasts stood against the wall down-stairs and in the balcony throughout the concert for the sake of hearing again the celebrity, who has come to be heralded as the world's greatest pianist.

But before that opportunity came, there was a performance by the orchestra that in itself was worthy of due consideration. As was to be expected with the appearance of so illustrious a soloist, Dr. Muck was present in person to conduct the orchestra through the intricacies of the programme, which was arranged in the following order:

Symphony No. 4, F-minor, Op. 36. Tschaikowsky
1. Andante sostenuto; moderato con anima in movimento di valse.
2. Andantino in modo di canzona.
3. Scherzo; Pizzicato ostinato; Allegro.
4. Finale; Allegro con fuoco.

Overture, "Tannhauser" ....Wagner
Concerto in A-minor for pianoforte and orchestra, Op. 17....................Paderewski
1. Allegro.
2. Romanza; Andante.
3. Allegro molto vivace.

The fourth symphony is said to have been Tschaikowsky's favorite, and its melody, rhythm and color have endeared it to many nations. To be sure, the volatile French people have never accepted it kindly and complain that it will not wear, but it still continues to stir the cheerful American temperament, which responds to the touches of humor which have caused the composition to be regarded as a psychological paradox, written as it was during a period of intense mental depression. It was first produced in this country in New York in 1890, 12 years after its first performance in Moscow.

Last evening it was played with individuality from the brilliant opening of the first movement to the wild, barbaric beauty of the finale. Few symphonies allow so much play to the varied groups of instruments in turn and the variety and richness of tone color was well brought out. The symphony has great variety even to being occasionally commonplace, but probably the third movement was the greatest favorite with the majority of those present, who seemed to find especial enjoyment in the tricksy melody of the "pizzicato ostinato." Certain it is that ample applause greeted the conductor at the end of every movement, recalling him to his desk after he had disappeared from view.

For sheer beauty the second number on the programme, the familiar overture, "Tannhauser," was unsurpassed. The calm loveliness of the "Pilgrim's Chorus," the wild frenzy of the Bacchanalian music as a background, through which the themes were woven back and forth, were played with a delicacy and precision rising to a magnificent climax that were fully appreciated and duly recognized.

With the entrance of the pianist came the long-looked-for moment, and the cordialty of his reception could have left Paderewski no doubts as to his hold on the affection of those who had greeted him in all his appearances since he first came to the city nearly a score of years ago.

That the years have not passed him altogether lightly was apparent, as he waited for the opening bars to be played. Evidence there was of his recent ordeal in the nervous hands that held themselves in readiness to enter upon their task. But once the first note was struck much of that dropped away.

Brilliantly he played, and, as time lets no one stand still, so Paderewski has apparently changed. What he has lost in the fervency of youth, he has probably gained in maturity of judgment. At times last evening he played with much inspiration and with great beauty of tone, while at times, it must be confessed, he touched upon the fault, for which he was harshly criticized in the beginning of the season and played with over-much force.

It is evident that with the years he has lost nothing of the brilliancy of technique that won him fame. His concerto, which was played for the first time in this country by Mme. Julia Rive-King at a Symphony concert in Boston and played by the composer when he first visited that city in 1891, is still fresh, modern and beautiful.

As has been pointed out in its analysis, the greater part of its structure and development is confided to the orchestra, and one was reminded of the Arab sheik who, on hearing an orchestra in London for the first time, expressed especial admiration for the leader, "who played upon the invisible instrument with a stick."

So, too, must admiration [illegible] for Dr. Muck as he played upon his orchestra, expressing through his players, his own individuality and interpretation of the composition, upon which Mr. Paderewski embroidered, with equal brilliancy, his own dazzling qualities, and added to its vitality with a display of brilliancy and power.

Again and again the audience recalled him at the close of the performance, following enthusiastic bursts af applause after each movement; again and again he bowed his acknowledgment; again and again he grasped the conductor's hand, the concert-meister's hand and bowed further acknowledgment.

Finally the orchestra began to file slowly off the stage, but the plaudits continued; the audience stayed on, and at last after several tentative returns, the virtuoso returned to the piano; and as he seated himself a vast sigh went up from the throng, and almost as one man it was again seated.

Sometimes one feels that Shakespeare had his inspiration when he referred to the "little more than a little" that is "by much too much." So there were those in the audience that would have preferred to remember Paderewski's playing of his own concerto, than the encore, in which it must be confessed he showed a tendency to maltreat the piano. And yet, all gratitude should be expressed for his generosity after so brilliant a display.

The sixth and last concert of the season will be given on Tuesday evening, April 14, when Miss Florence Hinkle will be the soloist. A. W. C.

Cuvier, the great [illegible] naturalist, an

From PUBLIC LEDGER
Address Philadelphia
Date MAR 25 1914

, 1884

SALLIE WISTAR SAYS:

LAST autumn considerable grumbling was heard among musical people with regard to the embarrassment of harmonious riches, when both the opera company and the Boston Symphony Concert opened their respective season on the same night and, of course, at the same hour. It was regarded by some critics as an extraordinary slip on the part of one of the managements, and by others as a breach of fraternal etiquette on the part of authorities high up in musical affairs, especially as Farrar was the soloist for the Boston Symphony concert on that occasion, while Mary Garden sang her most important role, La Tosca, at the Metropolitan Opera House.

At all events, it was deemed an imposition of hardship on the Philadelphia amateur who makes it a point to take in all that comes to the city that is worth while. As a fact, however, the Boston Symphony concert, which, in the opinion of most connoisseurs, is the choicest privilege of the musical season, drew a crowded house. From pit to dome the old Academy of Music was filled to its capacity, as is always the case when Doctor Karl Muck brings his 100 musicians to display to our admiration the remarkable product of many years of steady drilling, in illustration to the axiom: "Practice makes perfect."

How far the Metropolitan Opera House, with Garden as La Tosca, suffered from the competition is difficult exactly to compute under the existing habit now so prevalent in many places of "papering" the house—a process which is carried through without shears or paste—but it is none the less effective when it comes to disguising bare spots in an auditorium. However this may be, and whether the Metropolitan audience was truly profitable or not on that night, it made a brilliant showing. This nevertheless did not soothe the feelings of those who, being season subscribers to both the opera and the Boston Symphony concerts, had to relinquish one or the other of these rich, juicy, not to mention costly, treats.

ONE might think that, having done this once, the two managements would avoid in future such a conflict, which at best seems hardly courteous to one another and must be decidedly unfair to some of their most enthusiastic patrons. But the announcements of the five Boston Symphony concerts for the season of 1914-15, opening on Monday, November 2, with Amato and Harold Bauer as soloists, show the selfsame disregard of common sense or of ordinary consideration for the subscribing public. For on November 2, likewise, the opera season is scheduled to open at the Metropolitan Opera House.

One might suppose that with 365 days to choose from the conflict might be avoided.

THIS reminds me of the two seven-masted schooners which some ten years ago or more were built almost simultaneously, one at Bath and the other at Camden, Me. They were noble looking ships as they glided in full sail on the water. The launching of both was attended with much ceremony and some solemnity.

There arose considerable rivalry between the shipyards, the owners and the captains. But the sea is spacious and open to all, and its broad expanses might be supposed to afford room and safety for two schooners, even though they be re-

spective [illegible] noble crafts plied their trade along the coast for a year or two and then something happened.

One summer I missed the great ship that was such an adornment to the view, and upon inquiry the information was forthcoming.

The two schooners one day had met along the coast, and whether—as 'twas said—through pugnacity on the part of their pigheaded captains, neither of whom would give way, or merely through a coincidence of misfortune and the difficulty of maneuvering so great a sailing craft, they collided and came to woeful grief.

With the entire Atlantic at their disposal, and only two of their class on the water, were this incident used in a novel in would seem a little far-fetched, would it not?

Morale—There's room enough for all—why collide? SALLIE WISTAR.

IBUNE
Providence, R. I.
MAR 25 1914

BRILLIANT WORK BY PADEREWSKI

Memorable Concert by Great Pianist and Boston Symphony Orchestra.

Last evening the Boston Symphony Orchestra gave one of the most brilliant concerts of many seasons in Infantry Hall, before an audience which far exceeded the seating capacity of the hall. The reason for the exceptionally large audience, as well as for the tense interest throughout the programme, was obviously to be found in the soloist of the occasio, Paderewiski. The programme was well calculated to please those who came for the exhibition of a singular puissant and widely-acclaimed personality, rather than for serious listening to a fine concert.

The programme was as follows:

Tschaikowsky, Symphony No. 4, F minor, Op 36.
(I.) Andante sostenuto; moderato con anima in movimento di valse.
(II.) Andantino in modo do canzona.
(III.) Scherzo; Pizzicato ostinato; Allegro.
(IV.) Finale; Allegro con fuoco.

Wagner ....Overture, "Tannhauser"
Paderewski, Concerto in A minor for pianoforte and orchestra, Op 17.
(I.) Allegro.
(II.) Romanza Andante.
(III.) Allegro molto vivace.

The fourth symphony does not contain the noblest and best that Tschaikowsky wrote, but it does contain much that is distinctly fine. The several subjects are treated interestingly and with some degree of originality and in the frenzied finale rise to heights of power. The scherzo, played pizzicato by the strings, was exquisite, and superbly done, to the immense delight of the audience. The wood-winds, however, on whom much depended, proved disappointing both here and in the concerto. The color and tone seemed to indicate carelessness.

The overture to "Tannhauser" was put in the middle of the programme, doubtless to dilute the good music for those who are unaccustomed to so much, but in spite of that it was the finest piece of music of the evening. Coming as it did from the middle period of Wagner's work, it does not show Wagner's powers at their highest point, but it is a piece of writing constantly popular and containing much of value. It was played excellently, with due regard for the contrasting passages of the pilgrims and the Venus mountain.

It is at the present time the tendency to brush aside as of slight worth the musical compositions of a virtuoso. It has been done notably in the case of three modern pianists—Busoni, D'Albert and Paderewiski. Much of Mr. Paderewiski's music is not to be treated so lightly, however, and the concerto is an example in point. In it he affords the soloist to be sure ample chances of showing what he can do with his fingers, wrist and forearm, but as has been shown, he gives the pianoforte only what it can best de- reserving for the orchestra most of the development. The true musician is always evident, and it demands to be listened to with the closest attention.

As a pianist, Mr. Paderewiski still remains in a class by himself. Others among the vast number of concert pianists possess the technical equipment; some few surpass him in that particular possibly, but he alone seems able to force out of whatever he plays all of beauty that is in it. He is perpetually piquant, exhilarating and fully deserving of all his popularity. He is unequalled in the powerful eloquence and broad sweep of his playing.

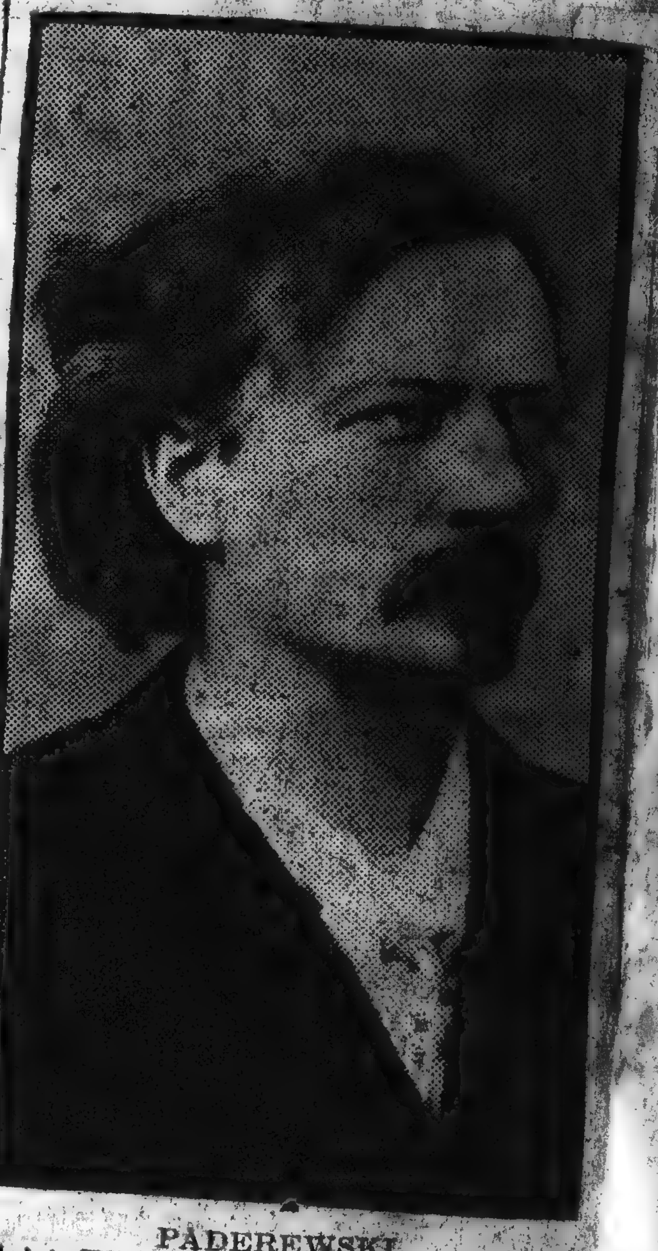
According to his usual custom—a custom allowed only to Mr. Paderewski with the Boston Symphony—in response to insistent demand he played an encore. His selection, the "Love Death," from "Tristan and Isolde," of Wagner, was rather unfortunate. In the sensuous constantly changing coloring, he could not hope in any transcription to equal the wonder of the original, a wonder of its kind never surpassed. And immediately after the orchestral concert, the effort was the more apparent. However, he played it superbly, magnificently. Never did he employ his power of making the piano sing, as he did then, but at the greatest climax there were moments when he "pounded" simply. Perhaps alone of all pianists can it be said that he rises above the possibilities of his instrument and at such a moment, the attempt to extract impossible power from the pianoforte, results in noise. At other times he rose to the full splendor of the composition and of his powers and clothed the music in a beauty of poetical expression and a brillancy of coloring that was marvellous.

The concert on the whole was one of the most memorable of the present season.

From TR UNE
Address: Providence, R. I.
Date MAR 22 1914
Established

Paderewski to Appear in Boston Symphony Concert

The Coming [illegible]ed Pianist to Inf
ning Will be the Most Importa
son.—He Will Play His Own Co
Steinert Concert Scheduled for



PADEREWSKI.
Soloist With the Boston Symphony Orchestra Concert Next Tuesday.

IN the local musical world Lent is proving, after all, not so dull and uninteresting since concerts of the highest musical character are a delightful feature of each week of the Lenten season. Special musical services, many of them of note, are being given in churches where music is a predominating feature and organ recitals are of frequent occurrence here and there to the delight of lovers of organ music.

The most important musical event of the current season will be the fifth Boston Symphony concert in Infantry Hall next Tuesday evening, March 24, when the unique Paderewski will make his only appearance of the season as a soloist with the orchestra. It has been impossible this year to arrange a recital for him here and, therefore, Mr. Ellis put him in with the orchestra.

He will play his own Concerto in A-minor, the performances of which in Boston Friday afternoon, March 13, and Saturday evening, March 14, were by all odds the most sensational musical event in the history of the Boston Symphony Orchestra. Such piano playing and such orchestral work in connection with the playing almost passed belief. Dr. Muck and Mr. Paderewski were "in the vein" and as the Concerto came at the end of the concert, as it will here, Mr. Paderewski gave a small recital after the orchestra had left the stage.

Among the great pianist's many claims to fame is that he is the only artist who is allowed encores with the Boston Symphony Orchestra, but in order to avoid breaking the continuity of the programme his appearance is always fixed for the last number.

The rest of the programme will warrant a great audience of itself. The Symphony will be Tschaikowsky's Fourth in F-minor, the most Russian of the great master's Symphonic works, and in many respects the most brilliant. It is in the Scherzo of this Symphony that Tschaikowsky transforms the string choir of his orchestra into a huge harp for not a bow is used. The other number on the programme will be the ever-popular "Tannhauser" Overture. This will be one of the few times Providence has an opportunity to hear Wagnerian music interpreted by the greatest living Wagnerian conductor, Dr. Muck. The programme in its proper order is as follows:

Symphony in F-minor, No. 4.. Tschaikowsky
Overture, "Tannhauser,"........ Wagner
Concerto in A-minor, Op. 17.. Paderewski

[154]

From TIMES
Address: New York City
Date APR 5 - 1914

A Season's Orchestral Concerts and What They Have Produced—Mr. Flagler and the New York Symphony.

THE several series of orchestral concerts that have furnished so large a part of the season's music in New York have been brought to a close. The number of such concerts has been very large; in the estimation of some, larger than the effective demand of the musical public can properly support. Under the most favorable circumstances, however, the proper number of such concerts is more or less a matter of opinion; for it is indisputably true that the highest class of orchestral music cannot be "supported" by paying audiences. They cannot be given without a subsidy of some kind.

It might be asked how many concerts are proper for a city of the population of New York. And this, in turn, would suggest an inquiry as to how large a proportion of that population is sufficiently interested in music to go to orchestral concerts. And there could be an inquiry respecting the proportion whose eagerness for music leads them to go to concerts and pay for their tickets. This inquiry will probably never be made; for the answer is known to be locked in the breasts of managers, whence wild horses could not drag it.

In this country the subsidy which makes orchestral concerts possible means the contributions which wealthy people are willing to make in order that the best orchestral music may continue to be given. That music does not pay for itself, and cannot be made to, even if the public fills the halls at regular prices; and deficits must be made up.

It is not long since the large sum needed to make up the annual deficit of the Philharmonic Society was published, and was then stated to be necessarily more than $80,000, of which the Pulitzer bequest can take care of only about a half. It is well known that the Boston Symphony Orchestra costs Mr. Henry L. Higginson a varying sum that has been as high as $40,000 or $50,000, perhaps more. The New York Symphony Society has been showing deficits of $50,000 to $60,000, which have been met by the collection of a guarantee fund from numerous subscribers. Now comes Mr. Henry Harkness Flagler, as was announced last week, who puts himself among the most public-spirited supporters of good music by declaring his readiness in future to make good by himself the annual deficit of the Symphony Society, of which he is President.

He has been a zealous promoter and a liberal supporter of its work for many years; and what he is about to do is only an extension and enlargement of the very practical interest he has hitherto taken in it.

The New York musical public is to be congratulated upon having a fellow citizen of this stuff. He clears the future of the Symphony Society from pecuniary difficulties which might have raised themselves along its path. A guarantee fund collected from many subscribers for a definitely limited period is a perilous reliance. Mr. Flagler removes the peril, and enables Mr. Damrosch and the managers of the organization to direct their attention wholly toward the artistic ends they have in view.

Mr. Flagler's action, which was taken with a modesty wholly characteristic, has been compared with what Mr. Pulitzer did for the Philharmonic Society. But it is rather to be compared with what Major Higginson, also in his lifetime, does for the Boston Symphony Orchestra. He, to be sure, was a pioneer and an innovator. He created the Boston Symphony Orchestra after his own ideal, and called into life something the like of which had not existed in this country before. He set up a standard toward which others, like minded, have been striving. It is a more than twice-told tale, but it bears repetition. Mr. Flagler let it be known that he would defray the annual deficit of the Symphony Society, not only as it stands at present but with allowance for future expansion, if necessary in continuing the work of the orchestra on a high artistic plane. It is furthermore understood, that [illegible] arrange

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MONITOR,
MARCH 28, 1914

Compositions of French, German and Russian School on Symphony Rehearsal Program Interpreted by Karl Muck

TONE POEM PLEASES

Presenting the Schumann symphony in B flat major, No. 1, op. 38, the D'Indy tone poem, "Summer Day on the Mountain," op. 61, and Rimsky-Korsakoff's "Caprice on Spanish Themes," op. 34, the Boston Symphony orchestra, Karl Muck, conductor, gave its nineteenth public rehearsal on Friday afternoon and won the applause of a large audience. The three compositions, being typical products of the German, French and Russian schools of musical thinking, were an excellent summary of the progress of romanticism in northern Europe since Beethoven and Schubert.

The remotest of them in date, the symphony, and the one which is contemporary with the interpreters, the tone poem, were played first and second and thereby a striking contrast was attained. The last one, illustrating the knack of Russian composers for taking over the methods of men of other nationalities and accommodating them to their needs, was with good reason in subordinate position. For while Rimsky-Korsakoff in sentiment is a Slav, in his attitude toward his instrument and his handling of his tone colors he is half Teuton and half Gaul. Two music-makers of original style and one of adapted style were thus set in array.

As is the rule with Dr. Muck's programs, each work was presented with equal care. The "Spanish Caprice" was not played last just because in that position it could be excusably given a rough and ready reading. The presentation of the three pieces was as careful as the selection and grouping of them. But interpretation in all three cases was not equally impressive. The smallest triumph of the day was the symphony. It is remarkable that Schumann, the rejoicing, brooding poet, the hopeful-thinking, cautious-treading philosopher, should elude portrayal under Dr. Muck's baton and that only the outlandish craftsman and the writer of note combinations that unsettled the classic formulas of structure should be in evidence. The man of mood, the seer desirous of explaining the world to itself was not there.

At least he was not made to show himself in the first half of the symphony. And if he could not be persuaded or charmed out of hiding in the allegro and andante, of course he could not be laughed out in the scherzo. Dr. Muck has been too much the mere mechanician, the correct producer of sound and the unimpeachable marker of rhythm in symphonies of the standard mold before. He has more than once kept the human quality severely repressed until the time for laughter came. By so doing he has succeeded well in holding his house to the subject in hand. He has impressed his listeners with the expertness of his violinists and wood and brass players, he has shown what an orchestra can do in the way of virtuosity. But he has only astonished his audience. He has not moved it. Music read as the first two movements of the Schumann B-flat symphony were given on Friday afternoon is not interpretation. It is mere thrilling orchestral practise.

A wonderful development in clarity, precision and freedom, it must be admitted, the string sections and all sections of the orchestra have made in the past few months. The first violins are at times incredibly accurate and bold in swinging through a passage of bravura. And at times it almost seems as if the second violins were going to be a match for the first. But here only the means of interpretation are disclosing themselves. Schumann is the least likely of all composers to yield up anything valuable under such virtuoso treatment.

An interpretation of extraordinary beauty Dr. Muck and his men gave to the D'Indy tone poem. If the sacrifice of Schumann helped any in the accomplishment of this result, perhaps it was worth while. Dr. Muck is admirable with the French composers like Franck and D'Indy who are nearest to the Germans in their methods. In the "Summer Day on the Mountain" he thought nothing of how his men played, he gave no heed to the pungency of his brass tone or to the limpidity of his violin tone. He was not interested in how things were done but in getting something said. He was equally admirable in the "Spanish Caprice" of the Russian composer. Dance-tune, descriptive scene and all the comedy of the music were brought out with exquisite effect.

TRANSCRIPT,
MARCH 28,

THE SYMPHONY CONCERT

SCHUMANN'S SPRING AND D'INDY'S SUMMER

The German's Songful Symphony and the Frenchman's Recondite Tone-Poem—The Kinships and Contrasts of the Two—The Intruding and Different Rimsky-Korsakoff

EVERYONE, except perhaps Dr. Muck himself, rejoiced yesterday afternoon over Schumann's symphony of the spring. It had not been played at the Symphony Concerts for two or three seasons, but memory awoke at the first sound of the upspringing and elate trumpet calls. It had never been played in Boston before under Dr. Muck and he spared not to make the music glow with Schumann's rapturous excitement and full-voiced song. The orchestra answered him as though it were glad with the rest. The brass choir gave him back their brightest and most energetic sonorities. The wood-winds sang with Schumann or twined their arabesques around the song allotted to the other instruments. The darker strings deepened the singing voices or sang full-throatedly by themselves. The tone of the violins was as shimmering as the spring lights that Schumann, like Tristan, "heard" in fancy and as warm as his own moods. The voice of the whole orchestra was the feeling and imparting voice of Schumann's direct and intensified song, reflecting every suggestion of rhythm or accent from the pages of the score or the conductor's imagination, answering to every variation of the pace, speeding as Dr. Muck willed, yet never slipping. As for the audience, who among it unless he was some young and showy pedant from the music courses at Cambridge thought twice of Schumann's over-thickened, needlessly blurred and occasionally gasping instrumentation, or cared a whit whether he was as expert in development or as neat and sure in symphonic design as the Mendelssohn whose Scotch Symphony, that same audience will hear next week. Nobody is quite sure nowadays whether the adept Felix had anything to say in his symphonies, however artfully and adroitly he said it. Beyond peradventure Schumann had something to sing in this symphony of the spring, plentifully and intensely. Next week Dr. Muck will fulfil a pious rite to a gentleman-like classic when he revives the Scotch Symphony. Schumann's symphony is too alive to need ceremony. It speaks for itself.

Moreover the music spoke with its fullest eloquence under Dr. Muck's hand. What private opinions of Schumann's symphonies he may entertain are neither here nor there. Having put the spring symphony on a programme, as once in so often catholicity binds him to do, his artistic conscience, his penetrating imagination and his sense of style bade him discover the true voice of the music and impart it. In the imparting he and the orchestra did a feat of virtuosity that surpassed the many of a more obvious sort that they flung off in Rimsky-Korsakoff's "Spanish Caprice." Every discerning and expert conductor nowadays tries by shrewd adjustments of tone, balance and emphasis to clarify and make elastic Schumann's blurred harmonies and thick instrumentation even when they lead into a blind alley. Often Dr. Muck made Schumann's song and especially his transitions sound unusually plastic. At the same time he gave them an exceeding fulness of body and richness of voice. Time and again Schumann's singing tongue was as golden as St. Chrysostom's. The horn and trumpet calls of the first movement were both full and darting sonorities. They sounded as shafts of spring light look. Between them upleaped the melody and the song was as warm with elation. The pace quickened as by the mingled excitements of calls and song in interplay. Warm and rich indeed was the expanding and sustained song of the Larghetto; all the voices of the spring sang in it as with the deep joy of awakening earth and men. Even Nietzsche might have approved. The spring smiled and danced out of the light shadings and the sublimated rhythms of the scherzo. The finale piled elation upon elation, but still light-heartedly. Now, whether Dr. Muck's pace departed from the tradition or not, whether he imagined too much or too little into the symphony, whether he made a lyric in tones almost a passionate hymn, the music did sound with Schumann's rapturous vision of the joys of the spring and of young hearts answering to it.

Though d'Indy's tone-poem of the day on the mountain stood between, the vivid contrast with Schumann's symphony came in Rimsky-Korsakoff's "Spanish Caprice" at the other end of the programme. Hear a master of orchestral resources and with no small vein of instrumental imagination besides, making light, bold, vivid play with his timbres, contrasting, blending, dividing and differentiating them like a juggler. Watch him turning also the kaleidoscope of his harmonic background. The music reels or languishes to the conventional rhythms of Spanish music which are hardly those courted by the Spaniards themselves or by composers that know their Spain like Debussy and Laparra. Not a tint that conventional Spanish music requires is lacking in Rimsky-Korsakoff's harmonic and orchestral palette. He sets fragments of melodies dancing like puppets or he lets the melody expand like a canvas upon which to ply his colors. The ear drinks in the heady wine of this virtuosity, of this technical exercise in far-flung and not very real fancy. "The Spanish Caprice," played to the hilt—and a very finely chiselled hilt it was yesterday—is dry mental and nervous excitement to hear. Schumann is a clumsy amateur in orchestral technique beside the Russian; but the song that he sings with an intensity that beats down every obstacle goes from the heart to the heart. It is human and "The Spanish Caprice" under all its shamming exterior, is academic exercise. A great vision of the spring and man and woman in it, welled up in Schumann. Rimsky-Korsakoff considered Spain as musical material.

Perhaps it was this sincerity and intensity of human vision and emotion that related Schumann's spring symphony to d'Indy's tone-poem, "A Summer Day on the Mountain" much more than the mere extraneous kinship that the titles and a common quality of music of light, air and landscape imply. Neither is delineative in our forced modern sense, but both are music of the sensations of the spirit in nature out of doors. In workmanship in the lower and the higher sense d'Indy and Schumann are poles apart. Schumann hesitates often harmonically and speaks sometimes a stammering instrumental speech. D'Indy is practised master of such means as experience and imagination alike provide them. Schumann is, perforce, simple; d'Indy is almost instinctively recondite. He has all the intellectual faculties that may serve music. Design and proportion are second nature to him. The beginning implies the end to his far-seeing mind. Invention with him is both mental and emotional process; while poor Schumann stumbled or leaped along whenever he caught a glimpse of the flying mantle of his inspiring vision.

Schumann's symphony of the spring is simple music; d'Indy's tone-poem of the mountain and summer sounds, lights and sensations, has its abstruse side. Yet as the intensity, the sincerity, the humanity make the simplicity conquer, so also do they make the abstruseness prevail, each according to its kind. D'Indy—not Satan but saint—leads his hearers up into a high mountain and shows the vision in tones of sunrise illuminating and reanimating the world. It is not merely gorgeous tonal rhetoric as sometimes the stupendous sunrise of "Zarathustra" seems and as all the imitations of it surely are. Rather it is very finely observed, imagined and accomplished tone-picturing—the tremulously expectant darkness, the mounting light, the deepening shadows, the darting rays, the answering quiver of the awakening earth, the slow surge of light upon the world, of the world into living again, and of sensation upon him who sees and feels. Therein is the emotion of the song that penetrates d'Indy's imaginative delineation, floods it and sublimates it. In the song is the vision and the emotion of mind and heart watching the daily miracle of a sleeping world waked by the light. Out of the song they possess those that hear.

It is so again when at the end of the tone-poem, the beholding and feeling composer still stands on the mountain and sees the light recede, the shadows of evening creep over the world, the mantle of silence enwrap it. The tone-picturing is briefer and scantier. A little suggestion suffices at the beginning; for the picture of dark and stillness subduing the world and the sensation of peace are as one in d'Indy's mind and heart, felt so deeply, expressed so intensely and sincerely that they enter no less into the hearer to bring him through tones the emotion of another daily miracle. Between, the composer muses in the afternoon light in the solitude of the mountain slope, and how vividly on its delineative side the music express the sense at such a moment of dreamy physical and spiritual well-being. He muses and now and again the sounds of the daily life in the world below drift up to him. They are half-real and half-idealized and the music is vivid of the two-fold sensation that they thus bring. They melt into the composer's musing; the musing intensifies; it becomes the spiritual longing and aspiration, more real than reality in such souls as d'Indy's, and their music is their hymn. Out of d'Indy's heart it sings in the hearer's. So once more are symphony and tone-poem akin in their imparting.

H. [illegible]

BOSTON GLOBE

APRIL 11, 1914.

CLAPP'S SYMPHONY.

Its Presence Difficult to Explain.

Dr Muck Gives Pleasure in Bizet's "L'Arlesienne" Suite.

It has been said that no man has revealed his soul even to his dearest friend —until he has written a symphony. Mr Philip Greeley Clapp has disclosed a fine mind, well-tempered sensibilities and excellent understanding in the words that he has contributed to current literature on musical topics. He is a young man, and does not blush to name the month and day of his birth, which occurred 26 years ago. Whatever part the doings of yesterday may play in his subsequent career, they at least will neither make or unmake it, and in this reflection there should be much comfort.

The account of Mr Clapp's scholastic attainments has been printed and it would be one to command respect and admiration in a man years his senior. His record at Harvard has been a brilliant one and holds much of promise. Had Mr Clapp's new symphony in E minor, played yesterday afternoon at the 21st rehearsal of the Boston Symphony Orchestra from manuscript and for the first time anywhere, proved a commendably thoughtful and spontaneous, if not a startling, world-shaking effort bristling with genius, a work holding modest but genuine promise of mature attainments, there would have been general and sincere although quiet rejoicing.

On the contrary, after spending an hour and a quarter listening to the thoughts of Mr Clapp as offered in the form of a symphony to a serious-minded public, one is compelled to conclude that if such utterances are the spontaneous and inevitable output of his musical inspiration, he is not only suffering from some grave mental disturbance but that he is a dangerous man to the community. No brain could harbor the chaotic ingredients which churned about the orchestra yesterday afternoon without imminent danger at some time of an explosion.

It may be that Mr Clapp realized various things during the course of the week—for conducting his piece himself, he rehearsed it, and it is said with much diligence, even urging the players to practice their parts at home. No man could listen to page after page, even had he written them, without confessing how drearily irrelevant and incongruous they are, how futile and ridiculous are devices evidently supposed to have serious, even tragic significance, how devoid is the whole prolix score from cover to cover of any single bar containing a beautiful, convincing or arresting idea, except the first few measures of the slow movement, wherein Mr Clapp for a few seconds has permitted himself a melodic line, a reasonably intelligible diatonic harmony and a fleeting continuity of thought.

It may be also that in the course of rehearsals the composer realized that constant din of bass drum and cymbals is not dramatic accentuation, that there is a limit of nervous endurance to a dissonance brazenly defying resolution, that there should be a State law making an organ point of more than 10 minutes punishable with a month in jail, that it does not necessarily show musicianship to devise notes for the violins like a puzzle that challenge and harass a reasonably efficient technic, or others for the first trumpet to see if perchance he will burst a blood vessel, as though the composer in writing his work should say: "This is too simple, too obvious, too trite. At all costs I must escape the charge of unsophistication."

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For that symphony is plainly the result of over much theoretical work, reading of modern scores, and similar outside influences, and Mr. Clapp has shown in the past that he has more than enough knowledge and ability to enable him to follow a course more truly his own, and one which will advance him artistically much farther than the path he now follows in an intricate pretentious, badly constructed and empty composition.

This symphony is for a huge orchestra. It is very seriously composed, and elaborately planned, and unfortunately a huge mass of hair-splitting detail interferes completely with the proportion and the continuity of the music and successfully obscures what should be the broad lines of a composition of monumental proportions. Piece by piece this symphony is composed. On paper, it is carefully and ingeniously put together; in performance it has almost no actual coherence or balance or completeness of effect. The sense of beginning, continuance and conclusion is not inherent in any one of the four movements. Furthermore, few of the melodic ideas have individuality. An effective phrase here, an instrumental effect there, are interesting, but the interest on the part of the hearer is short-lived, as there is no connected, cumulative result. Moreover, certain instrumental effects, such as harp glissandos, acidulous passages for the wood in high registers, an excessive use of percussion instruments, and, in spite of the greatly augmented orchestra, a general lack of clarity and contrast in the instrumentation, are prevalent; and few of the harmonic or orchestral effects of which Mr. Clapp is so fond escape the reproach of displaying some of the worst mannerisms of much of the music being composed today.

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The instrumentation is elaborately contrived, and it may be said for the composer that although he has reinforced his orchestra in the brass and woodwind and percussion about as much as the law allows, he has intended his instruments for purposes of color rather than of deafening sonority.

It would be a pleasure to say that this symphony shows an advance upon the early symphonic poem of Mr. Clapp, "Norge," which was effective by reason of its audacity, its bold and spontaneous manner, and its brilliant handling of the orchestra, when performed by the Pierian Sodality orchestra and by the Boston Symphony some seasons ago, under Mr. Fiedler, in Cambridge. But this cannot be said. Where there was a propulsive musical current and youthful exuberance and conviction which spoke most promisingly for the future, there is here a lack of clearness and logic in development, a lack of individuality of style or subject matter, a lack of distinctive coloring, a lack of nearly everything except a great deal of theoretical knowledge. It is natural that in composing for a great orchestra a young man of today should indulge in many instruments and a certain pretentiousness. Megalomania is a modern trait. But this symphony lacks flesh and blood, and its extravagances are cerebral rather than spontaneous or emotional, and that logic of inspiration which may defy the grammars and the [illegible] of elders, but convince be- [illegible] and vitality that [illegible]

Promising Future

Mr. Clapp has everything before him. He has now enjoyed the remarkable opportunity of hearing his music in actual performance, and that by an orchestra which should not have been called upon to spend its energies upon such immature music. This is not meant as a reflection upon the sincerity of Mr. Clapp and his very considerable attainments. He will write other music, and he will write better music when he has forgotten a portion of what he knows, and is impressed less with the musical manners of certain present day composers, especially those of modern Germany.

Mr. Clapp was recalled several times by a friendly audience. Following his symphony, there was a generally brilliant performance of the First L'Arlesienne suite of Bizet—a model of style for composers old and young.

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The symphony has no program, but as it was written between May, 1910, and September, 1913, it cannot possibly be taken as a tone picture of the recent school board conflict in Concord. It suggests trouble of many kinds, but it is a question whether it contains any local color. It calls for nearly all the instruments in the catalogue, including organ, military drum, castanets, glockenspiel, xylophone, tam-tam and tambourine, not to mention the usual full string and wood wind choirs.

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ADVERTISER,

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Despite Stupendous Aggregation of Instruments, the Work Is Depressing.

The 21st concert by the Boston Symphony Orchestra, Dr. Karl Muck conductor, took place yesterday afternoon in Symphony Hall. The programme:—

Clapp..................Symphony in E minor (MS.)
First Performance.
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Bizet....................L'Arlesienne. Suite No. 1

Mr. Clapp's Symphony is scored for four flutes, two interchangeable with piccolo flutes; four oboes, two interchangeable with English horns; two small clarinets (the second ad libitum); three ordinary clarinets and a bass clarinet; four bassoons and a contra-bassoon; eight horns, the last four interchangeable with tubas; three trumpets and a bass trumpet; four trombones, contra-bass tuba; five kettle-drums; cymbals, triangle, tambourine; military drum, bass drum, castanets, glockenspiel, xylophone, tam-tam, two harps, organ (ad libitum), and the usual strings. This orchestra fairly equals, if it does not outstrip the orchestras of Mahler and Richard Strauss. It reads like one of the imaginative orchestras described by Berlioz in his Treatise on Instrumentation, and how he could have written for it had he had it to write for. The very pretentiousness of the orchestration of this Symphony leads us to expect a corresponding grandeur and importance in ideas which this stupendous aggregation of instruments is to produce.

We naturally anticipate some overwhelming climax, some inspiring, thrilling moments, something grotesque or bizarre even, but always something sharply defined, distinctive. Alas, we are doomed to disappointment. Mr. Clapp [illegible] encumbered by the vast orchestral

Mr. C[illegible] con[illegible] Symph[illegible] to the [illegible] He state[illegible] "the S[illegible] free [illegible]m, and an a[illegible] analysis would be difficult [illegible] on without thematic excerpts pub[illegible] the text." Possibly such "thematic excerpts" would help in the comprehension of this Symphony, but after all music is written to be heard. Themes must be in sufficient relief to be easily recognizable without the aid of programme notes. Musical ideas, whether we find them beautiful or not, must at least be distinctly and clearly enunciated.

But the themes of Mr. Clapp's Symphony are so deeply hidden in the mass of sound that they are for most part undistinguishable. From such a mass of instruments one naturally expects a vast sonority. By unskillful writing, however, Mr. Clapp makes his orchestra with its array of brass sound less sonorous in proportion, than does Haydn with only two horns and two trumpets. Mr. Clapp's orchestration is thick and lacks variety of color; in his climaxes it becomes noisy, rather than brilliant, in short amateurish. In short, the Symphony fails to produce other than a depressing effect. Obscurity, wilful complexity, pretentiousness, superficiality, these never make for good in any form of art, least of all in music which should be above all transparent, and sincerely expressive.

Mr. Clapp conducted without distinction. Such a work is least of all unfitted for other than a conductor of long experience. The orchestra played remarkably. Such music is extraordinarily difficult of execution, and this difficulty is not often appreciated by audiences.

Bizet's L'Arlesienne is familiar, yet never has it sounded so refreshing as yesterday. Such clearness of expression and sincerity of sentiment can never be too much praised.

The performance of this Symphony by Mr. Clapp causes one to reflect on the present trend of American music. As a composition it is eminently typical of the tendencies of a certain school (if school it may be called) of young American composers, and clearly shows what results may be looked for if these tendencies are encouraged.

Within the last few years there has been a loud call for music distinctively American. Looking with pride at past rapid achievements in commercial pursuits, the attainment of distinction in the art of music would seem at first sight to be a problem easy of solution. Apparently, with characteristic American spirit and self assurance, so think many of our younger composers.

Scorning to begin simply and at the beginning as the composers of other nations have done, and little realizing that artistic progress, really worthy of the name, is the painful, careful work of years, these young American composers have attempted to take up the Art of Music at the point where the masters of the Modern School have left it. It is not apparent to them that a Debussy (for example) occupies his high place among the masters and is fitted to carry on the banners of progress, not altogether for the sake of his own genius alone, but also because of his long artistic descent; that he is what he is in French art primarily because of the long line of French composers dating from Rameau and Couperin, which has preceded him; and that without such an artistic ancestry he would be little short of an absurdity in the artistic world.

To create such an artistic ancestry for American composers will require patient plodding for many years to come. They must be content for a long time yet to sit at the feet of the masters of the great European schools, realizing, however, that the time is not yet come when they may follow them in their higher flights. Such attempts as Mr. Clapp's Symphony, for example, are foredoomed to failure and can do naught but prejudice the general musical public against the American composer. This musical public, if left to its own devices, will welcome, we feel sure, any composition which is sincere, unpretentious and well written, whether the author be American, German, Italian or French, and in this way American music will naturally take its proper place without artificial assistance or forcing of any sort.

The time is not yet come when the American composer can attempt the exploration of new paths in his art. He should be content to follow his leaders, choosing carefully that which is best in their work and avoiding the imitation of their exaggerations and eccentricities.

F. S. M.

BOSTON GLOBE—
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The account of Mr Clapp's scholastic attainments has been printed and it would be one to command respect and admiration in a man years his senior. His record at Harvard has been a brilliant one and holds much of promise. Had Mr Clapp's new symphony in E minor, played yesterday afternoon at the 21st rehearsal of the Boston Symphony Orchestra from manuscript and for the first time anywhere, proved a commendably thoughtful and spontaneous, if not a startling, world-shaking effort bristling with genius, a work holding modest but genuine promise of mature attainments, there would have been general and sincere although quiet rejoicing.

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Mr. C[illegible] con[illegible] [illegible]ysis of his Symph[illegible] to the programme book. He state[illegible] "the Symphony is very free in form, and an adequate technical analysis would be difficult of comprehension without thematic excerpts published in the text." Possibly such "thematic excerpts" would help in the comprehension of this Symphony, but after all music is written to be heard. Themes must be in sufficient relief to be easily recognizable without the aid of programme notes. Musical ideas, whether we find them beautiful or not, must at least be distinctly and clearly enunciated.

But the themes of Mr. Clapp's Symphony are so deeply hidden in the mass of sound that they are for most part undistinguishable. From such a mass of instruments one naturally expects a vast sonority. By unskillful writing, however, Mr. Clapp makes his orchestra with its array of brass sound less sonorous in proportion, than does Haydn with only two horns and two trumpets. Mr. Clapp's orchestration is thick and lacks variety of color; in his climaxes it becomes noisy, rather than brilliant, in short amateurish. In short, the Symphony fails to produce other than a depressing effect. Obscurity, wilful complexity, pretentiousness, superficiality, these never make for good in any form of art, least of all in music which should be above all transparent, and sincerely expressive.

Mr. Clapp conducted without distinction. Such a work is least of all unfitted for other than a conductor of long experience. The orchestra played remarkably. Such music is extraordinarily difficult of execution, and this difficulty is not often appreciated by audiences.

Bizet's L'Arlesienne is familiar, yet never has it sounded so refreshing as yesterday. Such clearness of expression and sincerity of sentiment can never be too much praised.

The performance of this Symphony by Mr. Clapp causes one to reflect on the present trend of American music. As a composition it is eminently typical of the tendencies of a certain school (if school it may be called) of young American composers, and clearly shows what results may be looked for if these tendencies are encouraged.

Within the last few years there has been a loud call for music distinctively American. Looking with pride at past rapid achievements in commercial pursuits, the attainment of distinction in the art of music would seem at first sight to be a problem easy of solution. Apparently, with characteristic American spirit and self assurance, so think many of our younger composers.

Scorning to begin simply and at the beginning as the composers of other nations have done, and little realizing that artistic progress, really worthy of the name, is the painful, careful work of years, these young American composers have attempted to take up the Art of Music at the point where the masters of the Modern School have left it. It is not apparent to them that a Debussy (for example) occupies his high place among the masters and is fitted to carry on the banners of progress, not altogether for the sake of his own genius alone, but also because of his long artistic descent; that he is what he is in French art primarily because of the long line of French composers dating from Rameau and Couperin, which has preceded him; and that without such an artistic ancestry he would be little short of an absurdity in the artistic world.

To create such an artistic ancestry for American composers will require patient plodding for many years to come. They must be content for a long time yet to sit at the feet of the masters of the great European schools, realizing, however, that the time is not yet come when they may follow them in their higher flights. Such attempts as Mr. Clapp's Symphony, for example, are foredoomed to failure and can do naught but prejudice the general musical public against the American composer. This musical public, if left to its own devices, will welcome, we feel sure, any composition which is sincere, unpretentious and well written, whether the author be American, German, Italian or French, and in this way American music will naturally take its proper place without artificial assistance or forcing of any sort.

The time is not yet come when the American composer can attempt the exploration of new paths in his art. He should be content to follow his leaders, choosing carefully that which is best in their work and avoiding the imitation of their exaggerations and eccentricities.

F. S. M.

From TIMES

HERALD. SATURDAY.

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Mr. Clapp, whose symphony was performed for the first time, has indisputable talent. One may applaud or deplore the use he has made of this talent; all will admit that he has not wrapped it in a napkin and buried it.

To some this symphony is wholly antipathetic. They honestly dislike it and are frank and strong in disapproval. There are others who are not so much disturbed by what he said as by "the nasty way he said it." There are a few, a very few, who, fearing lest a genius pass unrecognized, find everything in the music "wonderful, and most wonderful wonderful! and yet again wonderful, and after that out of all whooping."

The composer demands an unusually large orchestra, two English horns, four clarinets and, if possible, five, besides a bass clarinet; eight horns (four interchangeable with Bayreuth tubas), and everything in like proportion. We miss, however, the celesta, the sarrusophone and the tonitruant. A formidable orchestra is collected. The question is whether by these extra instruments the composer gains additional effects, whether true sonority is increased, whether the orchestration is not all the thicker in consequence.

The symphony is without a program. Mr. Clapp also says it is free in form and the chief theme dominates the whole work. It is surprising to some that a composer of old New England stock should be so ultra-modern in his ideas, but New Englanders of staid families have shown the spirit of revolt before Mr. Clapp began to take lessons in harmony. No sane hearer today demands that a composition be in the strict form dear to the Leipsic school or that the harmonic progressions and contrapuntal work be such as old Richter would have applauded.

There are some fine ideas in this symphony. The chief theme has decided character, a certain defiant pride. There is an imposing pedal in the first movement. The opening measures of the Adagio portray a mood and have a serene and thoughtful beauty. Here and there in the symphony are little bits of detail that fix the attention.

The salient faults of the work are the absence of flowing lines and of logical continuity; a perpetual restlessness that soon rasps the nerves; a writing for instruments without favor shown to their characteristic qualities; a lack of true dynamic and also emotional contrasts. There is too often a lack of style, taste, imagination.

Mr. Clapp no doubt thinks, or if you please, feels and hears his music this way. He has no desire to startle. He is inexorably grim in sincerity that does not court immediate applause. He might say that his idiom requires study on the part of the hearer. The hearer might reply that he does not find any idiom; that ideas, excellent in them-[illegible] are not broadly developed—I do not use "developed" in its strictly pedagogic sense; that after an inspiring thought there is undue attention paid [illegible]ential or extraneous and insignificant detail. He might also say that mannerisms are not ideas. He might wish the trick of starting phrases in the high positions of instruments and then leaping downwards were not so often repeated; that there were not so many pompously inconsequential sudden blasts and thumps of brass and pulsatile instruments.

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The chief points of excellence and of weakness in the new American symphony are easily noted by the most casual listener. They are those to be expected in the product of a country that is no more than half way on the road to a mastered expression of itself in music.

They are just the reverse of those to be expected of a nation that is only starting on the road to musical achievement. A people less advanced musically than Americans today, a people only beginning to see what the art of tone could do for it in stating its aspiration, would seize on interesting and appealing thoughts, but would be unable to develop them far. It would have some good things to say, but would have an imperfect way of saying them. It would be strong in idea and imperfect in technique. It would sing some songs of homely beauty. It would not, however, produce many compositions in abstruse form, or many that required an elaborate array of instruments to perform them. And what it did turn out would be graceless and ephemeral. On the one hand, it would make a perfect folk song, like "Swanee River." On the other hand, it would make some oratorios and symphonies that would be presented a few times and forgotten.

Such a people, conscious of its shortcomings, would soon look to the improvement of its technique. It would proceed to master form. It would compel tone resources into its possession. It would get hold of all the means of expression. In the process of getting them it might lose the knack of invention it had in the epoch of its first singing. It might exchange a little originality for a great deal of facility. And that seems to be about what the American people, if the Boston group of composers may be regarded as representing the American people, has done. The American composer, if Mr. Clapp can be taken to sum up national orchestral accomplishment, has at last learned his technique. He is no longer making an awkward struggle with symphonic and vocal forms. He can handle them as well as the Germans, Frenchmen and Italians to whom he has gone to school. In his E minor symphony Mr. Clapp is as much a master of the craft of scoring as Strauss, Debussy, Sibelius or any other composer of established acclaim. He is entitled to a chair in the assembly of the mastersingers. He is an orchestral mechanician of the first grade. He is doubtless, too, a master of formal design, even if he makes little application of his knowledge of it. He neglects symmetry, but probably from choice, not from lack of understanding of it. He may be accepted as an expert tonal architect, though one who works along no lines of defined style.

In other words, Mr. Clapp has all the means in the world with which to say interesting things, and yet he does not say them.

The fault is by no means his. For in a correct view it is not composers who bring music into existence. It is the people who listen. Where there is a desire for a picturing of the life of a country through symphonies, the symphonies come. Where there is a yearning for the expression of national sentiment through song, the songs come. Stephen Foster's plantation tunes have the merit of idea and originality because the American public of their epoch had ears for a message through the medium of the song form. Philip Greeley Clapp or some other composer in Boston or in some other city of the United States would write a symphony tomorrow possessing the merit of idea and of originality if the public of American listeners were desirous of hearing a declaration of their hopes and feelings in the symphonic form.

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The Paradoxical Contrast Between the Material of His New Symphony and His Treatment of It—Eloquent and Distinctive Themes from Which Only Dry, Calculated, Scholarly and Scientific Music Rises—Process Without Emotion or Expression — The Moral of Bizet's "L'Arlesienne"

As Mr. Clapp led the Symphony Orchestra through his new symphony yesterday afternoon, the man curiously suggested the music. With his right hand he beat the measure in unfailing clearness and unflagging precision. He might have been conducting for the thousandth instead of the twentieth time, so composed and exact was he and so firm was his grip upon himself, his men and his music. His face was changeless in its expression of cool and confident earnestness. His left hand and arm remained fixed at his side in a fashion that a Prussian sergeant might have envied. They never stirred to indicate advance or recession, climax or contrast, accent or shading. As it seemed the conductor-composer had thought out the whole "reading" of his symphony, enjoined it wisely upon the orchestra, left nothing to chance and next to nothing to the emotion of the transmitting moment. The symphony ran its course as clearly and certainly as the sun across a sky unclouded from dawn to dark. The applause of friendly regard or cool admiration rewarded Mr. Clapp at each pause and at the close of the whole symphony—applause that was a little awkward because of the abruptness of the endings. In as cool acknowledgment, the poised composer received it. Yet no doubt he had emotions within.

There is emotion of a sort in Mr. Clapp's symphony—cool, reasoned, confident emotion—that reveals itself chiefly where, in ultra-modern symphonies by young composers, the listener expects least to find it. Mood and feeling stir in them, for the most part, when they begin to manipulate their themes, to ripen them into melodies, to set them in conflict, to put them in march whither imagination and passion may lead them. Their themes in themselves are little more than material for these revealing, amplifying and glorifying processes. In contrast, Mr. Clapp's manipulation is materialistic; while in his themes themselves is individual quality and clear emotion. When he first states them, as at the beginning of the symphony with the theme that is to dominate it, or at the beginning of the slow movement with the theme from which it is to spring, they outstand from the background; arrest the ear and fix themselves clearly and firmly upon mind and imagination. Individuality is in them and inner voices in particular give them character. Emotion is in them, too, even though it is a thoughtful emotion of the mind rather than a spontaneous upspringing of the spirit. They are less sensuous than they are cerebral; yet to be such need not and does not deprive them of mood and feeling.

More than one, too, is of unusual amplitude, not merely a melodic fragment to be developed, but a melody clearly outlined and self-contained. The principal theme, as the introduction discloses it, as it runs its course through the symphony, is unmistakably eloquent. It has even its suggestion of power. The main theme of the slow movement is as unmistakably beautiful, with the contemplative beauty of introspective mood translating itself into instrumental song that would be lyrical were it a little less austere. Even the main theme of the scherzo, which is primarily serviceable, and the secondary themes of the first movement, some of which are like unto it, have individual character. Moreover, almost all these themes are not only expressive in themselves, but fertile of what the technicians call "subsidiaries" and "variants" rich in possibilities of development, ranging and imaginative voice. True, these themes are not spontaneous or inevitable; they are obviously born of long and may be a little calculating meditation. But they have individuality, eloquence, mood and feeling, and they are rich in possibilities. Such themes are rare in these days in a young composer's first symphony. In them is the distinction of Mr. Clapp's music.

The design and the accomplishment of the symphony are at curious variance with the themes from which it springs. In them, Mr. Clapp is direct and eloquent, imaginative, emotional and individual. On the other hand in the development and the interplay of his music, he is intricate and baffling, writing often, as it seems, rather for the eye that analyzes his processes from the engraved page rather than for the ear that hears, understands and feels from moment to moment in the concert-room. For his years Mr. Clapp is erudite in music; he has the analytical mind and the scholarly temperament. If the making of music is not an exact science he seems often, in spite of his just disdain of orthodox form and academic symmetries, to wish that it were so. From his themes, he proceeds to write his symphony as though he were fulfilling a long list of specifications, imagined for it in the secrecy of his own scholarship and resource. It is possible to write a symphony that shall be "programme-less" music but that shall sound from beginning to end like a cumulating drama in tones. It is possible to write a symphony that shall be eloquent revelation in tones of mood and passion, of stress and conflict, victory or defeat born in the composer's spirit and entering into the spirit of those that hear. It is possible yet again to write a symphony as innocent of a "programme" as though it were written in 1714 and yet make it the poignant voice of universal human passion and pain, longing and elation.

Mr. Clapp's symphony is admittedly "programmeless," as he had a right to make it. Yet it need not have lacked so completely as it seems to lack at a single hearing any large and perceptible imaginative and emotional design. To introduction and opening allegro succeed a scherzo and trio; then a slow movement; then a finale. The introduction is brooding of mood; the diversified allegro that follows is alternately turbulent and reflective, and abrupt in both; the scherzo is now boisterous, now songful, and again march-like; the slow movement is a succession of variations upon a theme that in itself does not lack mood or beauty; the finale recapitulates and fuses all thematic material that has gone before and swells it into a tamely "triumphant" close of scholarly and scientific musical accomplishment. Thanks to its songful theme, the slow movement does communicate mood and feeling. There are moments of beauty and emotion in it. In the other three movements the moods are too fitful and obscured, too much mental concepts—as the philosophers say—rather than emotion released, concentrated and distilled to impress themselves upon the hearer. As the embodiment and enactment of a drama in tones, as revelation of an individual spirit, as a proclamation of universal human emotion the design and the accomplishment of Mr. Clapp's symphony are null. Often it seems as detached from an emotional or imaginative experience as logarithms themselves.

On the other ha[illegible] the [illegible]ymphony abounds in scholarly [illegible] design, resource and accomplishment. From beginning to end it seems planned to fulfill those imagined specifications and to the last letter it accomplishes them. Mr. Clapp is dryly adroit in the anticipation of the themes his listeners are soon to hear. He works out, with a scientific and engineering imagination, as it were, "subsidiaries" and "variants" of them. They undergo thoughtful and intricate transformations at his hands; they pass from movement to movement, and so knit the symphony together and sustain it. He draws them out finer and finer, more and more numerously and elaborately, until when he finally reassembles them at the beginning of the finale the impression upon the ear is very like the impression upon the eye of the cables of a suspension bridge about to be bound into their fastenings. The rest of the movement is the binding, for the most part tight upon the theme of the slow movement. Now all this is an interesting process to observe in music-making as its analogue is in bridge-building. To accomplish it as resourcefully, surely and completely as Mr. Clapp has done is no light achievement for the music-maker. It even argues a kind of imagination and a sort of creative faculty in him. But it remains a scientific process more impressive on the engraved page than in the actual voice of the music. Now the distinctive attribute of music is to sound and to be apprehended through the ear by mind and imagination. Far too much for the good of his symphony Mr. Clapp seems to conceive music, not as an expressive art, but as an applied science.

The engraved page, moreover, unless the reader has a very "hearing" eye, hides many a shortcoming and idiosyncrasy that the actual sounding of the music unsparingly reveals. Mr. Clapp assembles a very large orchestra, abounding in extra instruments in the ind choir. Yet with it, he attains no mighty sonorities, no luminous or shadowed depths, no progressions that are like the singer of the advancing sea. Time and again his multiphicity of instruments only thickens and deadens sound and makes the music seem more opaque and calculated than it really is. Treating the instruments in groups or individually, he tries, as it often seems, to exhaust their possibilities. He runs up and down their range at any and all paces; or he dwells insistently upon the high "positions" of his strings or the high registers o fhis winds; or he sets the double-basses to feats of agility and the horns to miracles of speed; smitten themselves, his drums smite the tonal bars with their blows; or his picolo squeaks or his xylophone rattles out of some cranny in the tonal structure.

Yet with all this intricacy and elaboration and calculation, the music is thick and exact with timbres rather than elastic and glowing with them. So, also, with its harmonic coloring. Mr. Clapp's harmonic resource is precise and inexhaustible. It begins in the common heritage of music, it absorbs the patrimony of Wagner and Bruchmer and d'Indy; it drops at least into the legacy of Schönberg's "Haronmic lehre." It is a miracle of scholarship, most imitative, but individually applied. Yet the whole coloring of the music seems neutral and monotonous and very rarely does a harmonic stroke tingle upon ear and imagination. And so much of the music was designed seemingly to be strokes—strokes of timbres, strokes of harmonies, strokes of contrast, transition and unexpected juxtaposition. Almost always outside of the statement of his themes, Mr. Clapp is curiously abrupt; fertile as he is in figuration, it sounds always uneasy; plentiful and sure as he is in modulation, it has an irritating precision. It is resource applied, not imagination kindled. He cannot, or he will not make his symphony flow in long and plastic lines. He lays it strand beside strand, cable-wise, and then by sheer scholarly and scientific ingenuity binds them together by yet finer strands subtly woven. It is tabulated music, as it were—the music of applied science, with no more imagination and [illegible]

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The salient faults of the work are the absence of flowing lines and of logical continuity; a perpetual restlessness that soon rasps the nerves; a writing for instruments without favor shown to their characteristic qualities; a lack of true dynamic and also emotional contrasts. There is too often a lack of style, taste, imagination.

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The Paradoxical Contrast Between the Material of His New Symphony and His Treatment of It—Eloquent and Distinctive Themes from Which Only Dry, Calculated, Scholarly and Scientific Music Rises—Process Without Emotion or Expression — The Moral of Bizet's "L'Arlesienne"

As Mr. Clapp led the Symphony Orchestra through his new symphony yesterday afternoon, the man curiously suggested the music. With his right hand he beat the measure in unfailing clearness and unflagging precision. He might have been conducting for the thousandth instead of the twentieth time, so composed and exact was he and so firm was his grip upon himself, his men and his music. His face was changeless in its expression of cool and confident earnestness. His left hand and arm remained fixed at his side in a fashion that a Prussian sergeant might have envied. They never stirred to indicate advance or recession, climax or contrast, accent or shading. As it seemed the conductor-composer had thought out the whole "reading" of his symphony, enjoined it wisely upon the orchestra, left nothing to chance and next to nothing to the emotion of the transmitting moment. The symphony ran its course as clearly and certainly as the sun across a sky unclouded from dawn to dark. The applause of friendly regard or cool admiration rewarded Mr. Clapp at each pause and at the close of the whole symphony—applause that was a little awkward because of the abruptness of the endings. In as cool acknowledgment, the poised composer received it. Yet no doubt he had emotions within.

There is emotion of a sort in Mr. Clapp's symphony—cool, reasoned, confident emotion—that reveals itself chiefly where, in ultra-modern symphonies by young composers, the listener expects least to find it. Mood and feeling stir in them, for the most part, when they begin to manipulate their themes, to ripen them into melodies, to set them in conflict, to put them in march whither imagination and passion may lead them. Their themes in themselves are little more than material for these revealing, amplifying and glorifying processes. In contrast, Mr. Clapp's manipulation is materialistic; while in his themes themselves is individual quality and clear emotion. When he first states them, as at the beginning of the symphony with the theme that is to dominate it, or at the beginning of the slow movement with the theme from which it is to spring, they outstand from the background; arrest the ear and fix themselves clearly and firmly upon mind and imagination. Individuality is in them and inner voices in particular give them character. Emotion is in them, too, even though it is a thoughtful emotion of the mind rather than a spontaneous upspringing of the spirit. They are less sensuous than they are cerebral; yet to be such need not and does not deprive them of mood and feeling.

More than one, too, is of unusual amplitude, not merely a melodic fragment to be developed, but a melody clearly outlined and self-contained. The principal theme, as the introduction discloses it, as it runs its course through the symphony, is unmistakably eloquent. It has even its suggestion of power. The main theme of the slow movement is as unmistakably beautiful, with the contemplative beauty of introspective mood translating itself into instrumental song that would be lyrical were it a little less austere. Even the main theme of the scherzo, which is primarily serviceable, and the secondary themes of the first movement, some of which are like unto it, have individual character. Moreover, almost all these themes are not only expressive in themselves, but fertile of what the technicians call "subsidiaries" and "variants" rich in possibilities of development, ranging and imaginative voice. True, these themes are not spontaneous or inevitable; they are obviously born of long and may be a little calculating meditation. But they have individuality, eloquence, mood and feeling, and they are rich in possibilities. Such themes are rare in these days in a young composer's first symphony. In them is the distinction of Mr. Clapp's music.

The design and the accomplishment of the symphony are at curious variance with the themes from which it springs. In them, Mr. Clapp is direct and eloquent, imaginative, emotional and individual. On the other hand in the development and the interplay of his music, he is intricate and baffling, writing often, as it seems, rather for the eye that analyzes his processes from the engraved page rather than for the ear that hears, understands and feels from moment to moment in the concert-room. For his years Mr. Clapp is erudite in music; he has the analytical mind and the scholarly temperament. If the making of music is not an exact science he seems often, in spite of his just disdain of orthodox form and academic symmetries, to wish that it were so. From his themes, he proceeds to write his symphony as though he were fulfilling a long list of specifications, imagined for it in the secrecy of his own scholarship and resource. It is possible to write a symphony that shall be "programme-less" music but that shall sound from beginning to end like a cumulating drama in tones. It is possible to write a symphony that shall be eloquent revelation in tones of mood and passion, of stress and conflict, victory or defeat born in the composer's spirit and entering into the spirit of those that hear. It is possible yet again to write a symphony as innocent of a "programme" as though it were written in 1714 and yet make it the poignant voice of universal human passion and pain, longing and elation.

Mr. Clapp's symphony is admittedly "programmeless," as he had a right to make it. Yet it need not have lacked so completely as it seems to lack at a single hearing any large and perceptible imaginative and emotional design. To introduction and opening allegro succeed a scherzo and trio; then a slow movement; then a finale. The introduction is brooding of mood; the diversified allegro that follows is alternately turbulent and reflective, and abrupt in both; the scherzo is now boisterous, now songful, and again march-like; the slow movement is a succession of variations upon a theme that in itself does not lack mood or beauty; the finale recapitulates and fuses all thematic material that has gone before and swells it into a tamely "triumphant" close of scholarly and scientific musical accomplishment. Thanks to its songful theme, the slow movement does communicate mood and feeling. There are moments of beauty and emotion in it. In the other three movements the moods are too fitful and obscured, too much mental concepts—as the philosophers say—rather than emotion released, concentrated and distilled to impress themselves upon the hearer. As the embodiment and enactment of a drama in tones, as revelation of an individual spirit, as a proclamation of universal human emotion the design and the accomplishment of Mr. Clapp's symphony are null. Often it seems as detached from an emotional or imaginative experience as logarithms themselves.

On the other hand the symphony abounds in scholarly [illegible] design, resource and accomplishment. From beginning to end it seems planned to fulfill these imagined specifications and to the last letter it accomplishes them. Mr. Clapp is dryly adroit in the anticipation of the themes his listeners are soon to hear. He works out, with a scientific and engineering imagination, as it were, subsidiaries" and "variants" of them. They undergo thoughtful and intricate transformations at his hands; they pass from movement to movement, and so knit the symphony together and sustain it. He draws them out finer and finer, more and more numerously and elaborately, until when he finally reassembles them at the beginning of the finale the impression upon the ear is very like the impression upon the eye of the cables of a suspension bridge about to be bound into their fastenings. The rest of the movement is the binding, for the most part tight upon the theme of the slow movement. Now all this is an interesting process to observe in music-making as its analogue is in bridge-building. To accomplish it as resourcefully, surely and completely as Mr. Clapp has done is no light achievement for the music-maker. It even argues a kind of imagination and a sort of creative faculty in him. But it remains a scientific process more impressive on the engraved page than in the actual voice of the music. Now the distinctive attribute of music is to sound and to be apprehended through the ear by mind and imagination. Far too much for the good of his symphony Mr, Clapp seems to conceive music, not as an expressive art, but as an applied science.

The engraved page, moreover, unless the reader has a very "hearing" eye, hides many a shortcoming and idiosyncrasy that the actual sounding of the music unsparingly reveals. Mr. Clapp assembles a very large orchestra, abounding in extra instruments in the ind choir. Yet with it, he attains no mighty sonorities, no luminous or shadowed depths, no progressions that are like the singer of the advancing sea. Time and again his multiphicity of instruments only thickens and deadens sound and makes the music seem more opaque and calculated than it really is. Treating the instruments in groups or individually, he tries, as it often seems, to exhaust their possibilities. He runs up and down their range at any and all paces; or he dwells insistently upon the high "positions" of his strings or the high registers o fhis winds; or he sets the double-basses to feats of agility and the horns to miracles of speed; smitten themselves, his drums smite the tonal bars with their blows; or his picolo squeaks or his xylophone rattles out of some cranny in the tonal structure.

Yet with all this intricacy and elaboration and calculation, the music is thick and exact with timbres rather than elastic and glowing with them. So, also, with its harmonic coloring. Mr. Clapp's harmonic resource is precise and inexhaustible. It begins in the common heritage of music, it absorbs the patrimony of Wagner and Bruchmer and d'Indy; it drops at least into the legacy of Schönberg's "Haronmic lehre." It is a miracle of scholarship, most imitative, but individually applied. Yet the whole coloring of the music seems neutral and monotonous and very rarely does a harmonic stroke tingle upon ear and imagination. And so much of the music was designed seemingly to be strokes—strokes of timbres, strokes of harmonies, strokes of contrast, transition and unexpected juxtaposition. Almost always outside of the statement of his themes, Mr. Clapp is curiously abrupt; fertile as he is in figuration, it sounds always uneasy; plentiful and sure as he is in modulation, it has an irritating precision. It is resource applied, not imagination kindled. He cannot, or he will not make his symphony flow in long and plastic lines. He lays it strand beside strand, cable-wise, and then by sheer scholarly and scientific ingenuity binds them together by yet finer strands subtly woven. It is tabulated music, as it were—the music of applied science with[illegible] more ima[illegible]ation and [illegible] of crea[illegible] than such [illegible]

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H. T. P.

HERALD, SATURDAY.
APRIL 18, 1914.

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By PHILIP HALE.

The 22d Public Rehearsal of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. Mme. Louise Homer was the soloist. The program was as follows:

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Aria, "O Don Patale"	Verdi
Overture to "Leonora" No. 1	Beethoven

Goetz's symphony had not been played here since Dr. Muck's first sojourn in December, 1907. The music is agreeable, often pretty; music that does not tax the understanding and gives immediate pleasure by its melodiousness and cheerful spirit. And it seemed yesterday appropriate to the day and its suggestions of spring. Extraordinary things have been written about this symphony in times past. A London critic no longer ago than 1893—was it not Mr. Bernard Shaw?—did not hesitate to say that it was the only real symphony composed after the death of Beethoven. Mendelssohn, Schubert and Schumann were put below Goetz as symphonic writers. "Brahms, who alone touches him in mere brute musical faculty, is a dolt in comparison to him." Mr. Weingartner, less exuberant, has written warmly in praise of the symphony, and revived it in German concert halls, from which it had almost disappeared.

The Intermezzo, as of old, was especially enjoyed. No doubt the admirable performance alone would have brought hearty applause, but the blitheness of the movement and the gentle sentiment of a trio which approaches dangerously the sentimentalism of a German part song for male singers, also made their way. The first two movements wear the best. In the third movement the hearer found himself thinking of Mr. George Moore's "Vale" which has just been published, wondering how the Athletics were faring in New York, and other matters, impersonal and personal, proper and improper. All that Dr. Muck and his men could do was done for this Adagio and the Finale, and the hearer was conscious of pleasant sounds that soothed and left no definite impression. But the first two movements even in 1914—the Symphony is nearly 50 years old—are still fresh and spontaneous; the workmanship is singularly graceful.

The Symphony bears a motto taken from a poem by Schiller. It might better bear as a motto this sentence of Athenaeus: "Music softens moroseness of temper; for it dissipates sadness and produces affability and a sort of gentleman like joy."

Mr. Loeffler's symphonic poem had not been performed here for 10 years. This dramatically imaginative work should not thus have been neglected. We should like to hear again Mr. Loeffler's "Bonne Chanson" for orchestra. He is probably not satisfied with it, for it is not published, and he is not in the habit of composing with one eye on a publisher, however friendly disposed the man may be. Mr. Loeffler rewrote "The Death of Tintagiles" after it had been produced and applauded. It will be remembered that at first there were two violes d' amour. He took out the second and lessened the importance of the first, so that the poem had a more marked orchestral character. Mr. Loeffler is a master of instrumentation; yet it may be asked whether if he were to compose this symphonic poem afresh, he would use the viol d' amour at all. No doubt he found its peculiar timbre well suited to the musical characterization of the child expressing his timidity, his tears his plaintive little voice. But the instrument, whether it be in the hands of Mr. Loeffler or of Mr. Ferir, who played it yesterday, is necessarily limited in expressive force. The strings will not bear too much pressing by reason of the addition of the sympathetic companions of wire.

On the other hand, Mr. Loeffler might say that he did not wish in this instance a large range of expression; that Tintagiles, a child, in terror of in tears, was monochromatic, not to say monotonous in voicing his emotions; that the viol d'amour is the one fitting instrument. Be that as it may, the poem is superbly tragic. The action is continuous, from the reminder of the wild night without the castle to the feeble cry of the child and then—the ghastly silence. There is no diminution in the interest; no extravagance in fancy; no eccentricity in orchestration; no experimenting in the hope of a possible effect; there is always passion, at no time hysteria. The hearer recognizes the inevitableness of this music after the title is known. The musical contents and the orchestration show a master in his art, a master who, with the Belgian poet, saw the agony of the Sister in the sombre castle, heard the moaning of Tintagiles, felt the malevolence of the stealthy, noisome Queen.

Mr. Loeffler, the conductor, and the orchestra were loudly applauded. Mme. Homer was warmly greeted. Only once have we heard the air from Gluck's "Alceste" sung with tragic intensity in the grand manner, and that was not in the opera as performed at Munich, not in concerts in this country. The singer was Gabriele Krauss, who, no longer young, and in Paris, sang with such breadth and dignity of style, such classic feeling, that the hearers then accepted Gluck as lord of noble passion. The selection of Bach's air was not wholly advantageous to the singer, for the beauty of the violin solo played by Mr. Witek distracted attention from the less noteworthy melodic expression of the singer. Mme. Homer showed a greater fervor in the familiar air of Verdi. She sang freely, and the voice was richly sonorous, although occasionally, as in Bach's music, the upper tones were lacking in resonance.

The program of the concerts next week will include Mozart's symphony in D major (K. 504); Reznicek's "Schlemihl" (first time); Haydn's Symphony in B flat major, No. 12.

GLOBE—SATURDAY.
APRIL 18,

MR LOEFFLER'S TONE POEM FINELY PLAYED

Music of Excellent Ideas Brilliantly Treated.

Mme Homer Affords Enjoyment by Beauty of Her Voice.

The performance of Mr Loeffler's tone poem, "The Death of Tintagiles," at the 22d Symphony rehearsal yesterday afternoon, again called to mind the truth that one of the six, perhaps seven, greatest living composers of symphonic music makes his home in a suburb of this city and attends regularly the Friday afternoon rehearsals.

Mr Loeffler does not invite or encourage sensational publicity. To the average concertgoer he may appear only a composer of music that is heard rather infrequently in the concert rooms because it is written chiefly in the large forms. It may be surprising to those who take Mr Loeffler's uncommon talents as a more or less commonplace matter to observe what the verdict of later years may be upon his work as a musical creator. His fine imagination, his grasp and sense of proportion in translating poetic images into musical formulas, his virility of mind and mastery of orchestral technic; above and beneath all, his instinctive and unfailing sense of the true artist—these are not common characteristics to be found combined in the native and acquired abilities of one who chooses to compose.

It is not necessary that Mr Loeffler's music should be heard according to a strict "program," after Maeterlinck's drama of the ghastly and tragic death of the boy Tintagiles, nor that there be photographic reproduction of the aged, zealous and wicked queen, who holds all about her body and soul in the thrall of darkness.

Those who would interpret this particular drama find it filled with symbolism. This music has the inherent character of universal drama—stern and terrible conflict, culminating in catastrophe or tragedy. Mr Loeffler's ideas first of all have outline, individuality, an emotional force which carries and convinces. They do not merely suggest, as a lame apology, even as a caricature unbidden, an effect for which the composer has impotently striven. Whether these measures are dissected for their melodic, harmonic or particularly their rhythmic structure, they show invention of a high order, invention moreover born of spontaneity and not of much mongering of phrases.

It is unfortunate that the viole d'amour, played with such admirable art by Mr Ferir, has become obsolete, even as much of the exquisitely sculptured music of its epoch in Italy. The tone of the instrument, probably because of the overtones of the inner strings vibrating through sympathy, is warmer, more caressing and brighter than its more sombre and veiled modern sister, the viola. How effectively the older instrument might intervene between the violins and viola in the string quartet, or even take the place of the second violin.

Goetz, who brought Katharine and Petruchio into opera, wrote a symphony in his F-major of honest and ingratiating music. Profound or searching emotionally it is not, but there is pleasing melody. Its structure, while obvious and rarely leading the hearers into sudden surprises, rewards him at least by being clear. The scherzo is dull and the slow movement prosaic, but the last is jubilant and the first might serve as a good model for any young composer between 20 and 30 who is not yet a genius or a great light.

Mme Louise Homer, not heard with the orchestra since the Fall of 1909, sang these arias: "O Pardon Me," from Bach's St Matthew Passion; Divinites du Styx, from Gluck's "Alceste," and "O Don Fatale," from Verdi's "Don Carlos." The luscious quality of Mme Homer's voice is still unique among the voices of women. She sang Gluck's aria with becoming nobility and breadth of style. The Bach excerpt is out of place on such a program and Mme Homer was not sure of its difficult intonations. Mr Witek took the honors by his obbligato, played with a masterful sense of its school and style. Verdi's aria, an inflated and pompous relic of his early period, has high notes out of Mme Homer's range.

Beethoven's infrequently heard overture to Leonora, No. 1, closed the program, a work that has but little of the dramatic strength of the better known companion, No. 3. It remains but to express thanks for Dr Muck's superb reading of Mr Loeffler's tone poem, insistent with dramatic feeling and the virtuoso performance by the men. The composer was obliged to bow at least three times from his seat in the first balcony.

BOSTON JOURNAL—
APRIL 18, 1914.

This week's Symphony program is one of the most interesting of the season. Such programs have not been the rule of late.

Yesterday the audience was delighted to hear again the melodious symphony by Hermann Goetz, which was first performed in Boston in 1880, only a few years after the too early death of its talented young author. Dr. Muck first revived the sprightly work in the middle of the season of 1907-8.

Goetz's work has been enthusiastically praised by so discriminating a judge as Weingartner, who took pleasure in conducting the symphony himself, as did Nikisch. Few modern symphonies equal it in beauty and piquancy of theme and in richness of orchestration. It is a symphony with a soul. Goetz did not manufacture his music, as so many composers seem to do nowadays; he had a message to deliver, and he had the great old-timers' faith in the virtue of a tune. Here is a modern symphony that is not cryptic and utterly cerebral.

The audience yesterday applauded the performance until Dr. Muck, recalled for the third time, signaled the orchestra to stand up.

Another striking feature of the program is Charles Martin Loeffler's tone poem, "The Death of Tintagiles," which was suggested by Maeterlinck's little play of the same name. This, too, was stirringly played, and at the end there was an outburst of applause that did not cease until the composer had made his bow from the balcony, where he usually sits. Emile Ferir played the solo part written for the viole d'amour.

Mme. Louise Homer, the distinguished contralto, sang several solos and was heartily applauded for them. The concert, which will be repeated tonight, ended with a performance of Beethoven's first "Leonora" overture.

Next week's program will include a novelty, Reznicek's "Schlemihl." The other numbers will be the Mozart symphony in D major and the Haydn symphony in B-flat major.

BOSTON POST,
APRIL 18, 1914

LOEFFLER INSPIRES SYMPHONY

Fantastical Music After Maeterlinck Given Performance

BY OLIN DOWNES

The feature of the public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, was not the excellent singing of Mme. Louise Homer, nor the admirable orchestral performance of Goetz' F major symphony, which Dr. Muck kindled into life again, but Mr. Charles Loeffler's wild and beautiful music, inspired by "The Death of Tintagiles," the drama of Maurice Maeterlinck.

Of this remarkable music Dr. Muck gave an inspired performance, a performance which must surely have gladdened [illegible] who certainly, on this occasion, came into his own. For the audience sat spellbound, so absorbed that at the end of the piece there was a pause of absolute silence before the applause commenced.

MARVEL OF POETIC BEAUTY

Mr. Loeffler composed this music some 15 years ago. After public performances he materially revised the score, and this was in accordance with his habits as a composer, for he is not one to dash a symphonic poem on paper and hurry it into the concert hall. A musician of exceptional requirements, he is severely self-critical. When he has launched a composition on its career, it is likely to be cast in a form which will endure and stand examination after more than one decade. It is possible that today Mr. Loeffler finds his earlier tone-poem a little more conventional, a little less distinctively his own, than later pieces, such as the "Pagan Poem" for piano and orchestra. Be that as it may, "La Mort de Tintagiles," symphonic poem after Maeterlinck, which puzzled even intelligent audiences when it was first performed, was yesterday a marvel of beauty and logic and coherence, a score endlessly suggestive and poetic in its development, and a score to which any one of the more advanced composers of today might well be proud to sign his name.

In this romantic and thrilling music there are occasionally hints of the style of Chabrier or Debussy, but the matter is one of the letter rather than the spirit. Occasionally, as it were, the composer uses a modern idiom, fashioned by another, because he finds the idiom most suitable for his purpose. His composition is fascinating, not only by reason of its mood, its rich harmony and wealth of instrumental color but also on account of the extreme simplicity and logic of the musical structure, made with the utmost economy of materials as the endless and ingenious transformations of a motive stated in the first pages testify. Yes: For Mr. Loeffler there is no need to beg off on accusations of formlessness committed in the name of the symphonic poem. Symphonically this poem is grounded as firm as a rock upon essential principles of symphonic treatment, and standing the most critical examination upon these as well as upon more poetic grounds.

How imaginative and dramatic is this music! There is the suggestion, first of all, of the wild night, and the course of the mysterious and fateful drama of Maeterlinck is followed in its essential phases in a manner possible only to the musician—so that it might be said that this symphonic poem completes in the medium of a complementary art the intention of the author. There is the sinister thought of retreating footsteps, "the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door." And finally, there is the wonderful archaic voice of the solo viola d'amore (played with inimitable mastery by Mr. Ferir) lamenting in a strange and far-off manner over the tonal background supplied by the others instruments. This music seems to us the acme of tone-poetry. It is archaic and legendary; it is overwhelmingly dramatic; above and over all, it is transcendently beautiful and to attempt a further tribute to the composer is a vain thing, because words stop where music begins.

But another word should be said for Dr. Muck's performance, which for imaginative sweep and the most sensative realization of the composer's dream stands out among the greatest performances given by this orchestra in recent years, a performance which can never be forgotten by those who were fortunate enough to be present. Mr. Loeffler, in the audience, was called several times to his feet.

Mme. Homer sang music eminently suited to her noble voice, and the dignity and repose of her style. Her first air was "Pardon Me" from Bach's St. Matthew Passion. She sang the air with full appreciation of its devout and tragic character, and also with exceptional and adequate appreciation of the splendid long line of the musical phrases, and Mr. Witek's violin solo placed the musican by the side of the singer.

Though Mr. Clapp's symphony was only fifty minutes long, Dr. Muck believed it exacting enough upon both orchestra and audience to warrant only one more piece that made the concert the shortest of the year. He chose it contrastingly—the four fragments from the incidental music to the play, "The Woman of Arlis" that Bizet, after it failed, bound together in an orchestral suite, the prelude built upon its sturdy folk-tune, the groping and pitiful measures of the idiot boy and the flaming phrase of the youth's passion for the harlot ("Look and see whether men die of love"); the brightly rhythmed minuet; the murmorous and tender adagretto of the old people; and the glowing and chiming carillon of the fête. The melodies whence Bizet has imagined this music are simple and spontaneous yet altogether expressive of his purpose; he develops and enriches them as simply; they become both felicitous and poignant. The music is of a perfect and easy artistry that hides itself so that prelude and carillon, minuet and adagretto fall without verb or thought between upon ear and sensibility. They caress or stimulate the oric; they touch the other. Music could hardly be more transparent; more amplilily accomplish the ends of imagination and emotion or set in clearer light the beauties of tone and phrase and euphony and the power of rhythm of which the orchestra is capable. Maybe, it was an after-piece to Mr. Clapp's symphony. Possibly it was a moral to it. Dr. Muck has an ineradicable sense of irony.

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The Symphony bears a motto taken from a poem by Schiller. It might better bear as a motto this sentence of Athenaeus: "Music softens moroseness of temper; for it dissipates sadness and produces affability and a sort of gentleman like joy."

Mr. Loeffler's symphonic poem had not been performed here for 10 years. This dramatically imaginative work should not thus have been neglected. We should like to hear again Mr. Loeffler's "Bonne Chanson" for orchestra. He is probably not satisfied with it, for it is not published, and he is not in the habit of composing with one eye on a publisher, however friendly disposed the man may be. Mr. Loeffler rewrote "The Death of Tintagiles" after it had been produced and applauded. It will be remembered that at first there were two violes d' amour. He took out the second and lessened the importance of the first, so that the poem had a more marked orchestral character. Mr. Loeffler is a master of instrumentation; yet it may be asked whether if he were to compose this symphonic poem afresh, he would use the viol d' amour at all. No doubt he found its peculiar timbre well suited to the musical characterization of the child expressing his timidity, his tears, his plaintive little voice. But the instrument, whether it be in the hands of Mr. Loeffler or of Mr. Ferir, who played it yesterday, is necessarily limited in expressive force. The strings will not bear too much pressing by reason of the addition of the sympathetic companions of wire.

On the other hand, Mr. Loeffler might say that he did not wish in this instance a large range of expression; that Tintagiles, a child, in terror of in tears, was monochromatic, not to say monotonous in voicing his emotions; that the viol d'amour is the one fitting instrument. Be that as it may, the poem is superbly tragic. The action is continuous, from the reminder of the wild night without the castle to the feeble cry of the child and then—the ghastly silence. There is no diminution in the interest; no extravagance in fancy; no eccentricity in orchestration; no experimenting in the hope of a possible effect; there is always passion, at no time hysteria. The hearer recognizes the inevitableness of this music after the title is known. The musical contents and the orchestration show a master in his art, a master who, with the Belgian poet, saw the agony of the Sister in the sombre castle, heard the moaning of Tintagiles, felt the malevolence of the stealthy, noisome Queen.

Mr. Loeffler, the conductor, and the orchestra were loudly applauded. Mme. Homer was warmly greeted. Only once have we heard the air from Gluck's "Alceste" sung with tragic intensity in the grand manner, and that was not in the opera as performed at Munich, not in concerts in this country. The singer was Gabriele Krauss, who, no longer young, and in Paris, sang with such breadth and dignity of style, such classic feeling, that the hearers then accepted Gluck as lord of noble passion. The selection of Bach's air was not wholly advantageous to the singer, for the beauty of the violin solo played by Mr. Witek distracted attention from the less noteworthy melodic expression of the singer. Mme. Homer showed a greater fervor in the familiar air of Verdi. She sang freely, and the voice was richly sonorous, although occasionally, as in Bach's music, the upper tones were lacking in resonance.

The program of the concerts next week will include Mozart's symphony in D major (K. 504); Reznicek's "Schlemihl" (first time); Haydn's Symphony in B flat major, No. 12.

GLOBE—SATURDAY.
APRIL 18,

MR LOEFFLER'S TONE POEM FINELY PLAYED

Music of Excellent Ideas Brilliantly Treated.

Mme Homer Affords Enjoyment by Beauty of Her Voice.

The performance of Mr Loeffler's tone poem, "The Death of Tintagiles," at the 22d Symphony rehearsal yesterday afternoon, again called to mind the truth that one of the six, perhaps seven, greatest living composers of symphonic music makes his home in a suburb of this city and attends regularly the Friday afternoon rehearsals.

Mr Loeffler does not invite or encourage sensational publicity. To the average concertgoer he may appear only a composer of music that is heard rather infrequently in the concert rooms because it is written chiefly in the large forms. It may be surprising to those who take Mr Loeffler's uncommon talents as a more or less commonplace matter to observe what the verdict of later years may be upon his work as a musical creator. His fine imagination, his grasp and sense of proportion in translating poetic images into musical formulas, his virility of mind and mastery of orchestral technic; above and beneath all, his instinctive and unfailing sense of the true artist—these are not common characteristics to be found combined in the native and acquired abilities of one who chooses to compose.

It is not necessary that Mr Loeffler's music should be heard according to a strict "program," after Maeterlinck's drama of the ghastly and tragic death of the boy Tintagiles, nor that there be photographic reproduction of the aged, zealous and wicked queen, who holds all about her body and soul in the thrall of darkness.

Those who would interpret this particular drama find it filled with symbolism. This music has the inherent character of universal drama—stern and terrible conflict, culminating in catastrophe or tragedy. Mr Loeffler's ideas first of all have outline, individuality, an emotional force which carries and convinces. They do not merely suggest, as a lame apology, even as a caricature unbidden, an effect for which the composer has impotently striven. Whether these measures are dissected for their melodic, harmonic or particularly their rhythmic structure, they show invention of a high order, invention moreover born of spontaneity and not of much mongering of phrases.

It is unfortunate that the viole d'amour, played with such admirable art by Mr Ferir, has become obsolete, even as much of the exquisitely sculptured music of its epoch in Italy. The tone of the instrument, probably because of the overtones of the inner strings vibrating through sympathy, is warmer, more caressing and brighter than its more sombre and veiled modern sister, the viola. How effectively the older instrument might intervene between the violins and viola in the string quartet, or even take the place of the second violin.

Goetz, who brought Katharine and Petruchio into opera, wrote a symphony in his F-major of honest and ingratiating music. Profound or searching emotionally it is not, but there is pleasing melody. Its structure, while obvious and rarely leading the hearers into sudden surprises, rewards him at least by being clear. The scherzo is dull and the slow movement prosaic, but the last is jubilant and the first might serve as a good model for any young composer between 20 and 30 who is not yet a genius or a great light.

Mme Louise Homer, not heard with the orchestra since the Fall of 1909, sang these arias: "O Pardon Me," from Bach's St Matthew Passion; Divinites du Styx, from Gluck's "Alceste," and "O Don Fatale," from Verdi's "Don Carlos." The luscious quality of Mme Homer's voice is still unique among the voices of women. She sang Gluck's aria with becoming nobility and breadth of style. The Bach excerpt is out of place on such a program and Mme Homer was not sure of its difficult intonations. Mr Witek took the honors by his obbligato, played with a masterful sense of its school and style. Verdi's aria, an inflated and pompous relic of his early period, has high notes out of Mme Homer's range.

Beethoven's infrequently heard overture to Leonora, No. 1, closed the program, a work that has but little of the dramatic strength of the better known companion, No. 3. It remains but to express thanks for Dr Muck's superb reading of Mr Loeffler's tone poem, insistent with dramatic feeling and the virtuoso performance by the men. The composer was obliged to bow at least three times from his seat in the first balcony.

BOSTON JOURNAL—
APRIL 18, 1914.

This week's Symphony program is one of the most interesting of the season. Such programs have not been the rule of late.

Yesterday the audience was delighted to hear again the melodious symphony by Hermann Goetz, which was first performed in Boston in 1880, only a few years after the too early death of its talented young author. Dr. Muck first revived the sprightly work in the middle of the season of 1907-8.

Goetz's work has been enthusiastically praised by so discriminating a judge as Weingartner, who took pleasure in conducting the symphony himself, as did Nikisch. Few modern symphonies equal it in beauty and piquancy of theme and in richness of orchestration. It is a symphony with a soul. Goetz did not manufacture his music, as so many composers seem to do nowadays; he had a message to deliver, and he had the great old-timers' faith in the virtue of a tune. Here is a modern symphony that is not crypic and utterly cerebral.

The audience yesterday applauded the performance until Dr. Muck, recalled for the third time, signaled the orchestra to stand up.

Another striking feature of the program is Charles Martin Loeffler's tone poem, "The Death of Tintagiles," which was suggested by Maeterlinck's little play of the same name. This, too, was stirringly played, and at the end there was an outburst of applause that did not cease until the composer had made his bow from the balcony, where he usually sits. Emile Ferir played the solo part written for the viole d'amour.

Mme. Louise Homer, the distinguished contralto, sang several solos and was heartily applauded for them. The concert, which will be repeated tonight, ended with a performance of Beethoven's first "Leonora" overture.

Next week's program will include a novelty, Reznicek's "Schlemihl." The other numbers will be the Mozart symphony in D major and the Haydn symphony in B-flat major.

BOSTON POST,
APRIL 18, 1914

LOEFFLER INSPIRES SYMPHONY

Fantastical Music After Maeterlinck Given Performance

BY OLIN DOWNES

The feature of the public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, was not the excellent singing of Mme. Louise Homer, nor the admirable orchestral performance of Goetz' F major symphony, which Dr. Muck kindled into life again, but Mr. Charles Loeffler's wild and beautiful music, inspired by "The Death of Tintagiles," the drama of Maurice Maeterlinck.

Of this remarkable music Dr. Muck gave an inspired performance, a performance which must surely have gladdened the heart of the composer, who certainly, on this occasion, came into his own. For the audience sat spellbound, so absorbed that at the end of the piece there was a pause of absolute silence before the applause commenced.

MARVEL OF POETIC BEAUTY

Mr. Loeffler composed this music some 15 years ago. After public performances he materially revised the score, and this was in accordance with his habits as a composer, for he is not one to dash a symphonic poem on paper and hurry it into the concert hall. A musician of exceptional requirements, he is severely self-critical. When he has launched a composition on its career, it is likely to be cast in a form which will endure and stand examination after more than one decade. It is possible that today Mr. Loeffler finds his earlier tone-poem a little more conventional, a little less distinctively his own, than later pieces, such as the "Pagan Poem" for piano and orchestra. Be that as it may, "La Mort de Tintagiles," symphonic poem after Maeterlinck, which puzzled even intelligent audiences when it was first performed, was yesterday a marvel of beauty and logic and coherence, a score endlessly suggestive and poetic in its development, and a score to which any one of the more advanced composers of today might well be proud to sign his name.

In this romantic and thrilling music there are occasionally hints of the style of Chabrier or Debussy, but the matter is one of the letter rather than the spirit. Occasionally, as it were, the composer uses a modern idiom, fashioned by another, because he finds the idiom most suitable for his purpose. His composition is fascinating, not only by reason of its mood, its rich harmony and wealth of instrumental color but also on account of the extreme simplicity and logic of the musical structure, made with the utmost economy of materials as the endless and ingenious transformations of a motive stated in the first pages testify. Yes: For Mr. Loeffler there is no need to beg off on accusations of formlessness committed in the name of the symphonic poem. Symphonically this poem is grounded as firm as a rock upon essential principles of symphonic treatment, and standing the most critical examination upon these as well as upon more poetic grounds.

How imaginative and dramatic is this music! There is the suggestion, first of all, of the wild night, and the course of the mysterious and fateful drama of Maeterlinck is followed in its essential phases in a manner possible only to the musician—so that it might be said that this symphonic poem completes in the medium of a complementary art the intention of the author. There is the sinister thought of retreating footsteps, "the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door." And finally, there is the wonderful archaic voice of the solo viola d'amore (played with inimitable mastery by Mr. Ferir) lamenting in a strange and far-off manner over the tonal background supplied by the others instruments. This music seems to us the acme of tone-poetry. It is archaic and legendary; it is overwhelmingly dramatic; above and over all, it is transcendently beautiful and to attempt a further tribute to the composer is a vain thing, because words stop where music begins.

But another word should be said for Dr. Muck's performance, which for imaginative sweep and the most sensative realization of the composer's dream stands out among the greatest performances given by this orchestra in recent years, a performance which can never be forgotten by those who were fortunate enough to be present. Mr. Loeffler, in the audience, was called several times to his feet.

Mme. Homer sang music eminently suited to her noble voice, and the dignity and repose of her style. Her first air was "Pardon Me" from Bach's St. Matthew Passion. She sang the air with full appreciation of its devout and tragic character, and also with exceptional and adequate appreciation of the splendid long line of the musical phrases, and Mr. Witek's violin solo placed the musican by the side of the singer.

ADVERTISER,
APRIL 18, 19

SYMPHONY CONCERT FULL OF INTEREST

BRILLIANT PROGRAMME BRILLIANTLY GIVEN

Mme. Homer and Mr. Loeffler Share the Honors—Goetz's Symphony in F Also Played.

By Louis C. Elson.

PROGRAMME.

Goetz..........................Symphony in F major
Bach..................................."Oh Pardon Me"
Gluck................................"Divinites du Styx"
Soloist, Mme. Louise Homer.
Loeffler
"La Mort de Tintagiles." Symphonic Poem
Viol d'Amore, Mr. Emil Ferir.
Verdi........"O Don Fatale" from "Don Carlos"
Mme. Homer.
Beethoven..................."Leonora No. 1," Overture

The concert in Symphony Hall yesterday afternoon presented a well-assorte programme not too extreme in any of i numbers, since even Loeffler's romant and modern production is masterl tangible, and clear. Goetz's single symphony is seldom heard. It is somewhat c the school of Volkmann's symphonie concise, regular in form, melodic, an leaning towards the strict classic rather than the free modern style. It the irony of musical history that you comfortably situated modern compose with college education, pleasant soci position, and large clientele, writes th most bitter and ascetic music, while t poor struggler, such as Goetz, forced earn his daily bread even while almo helpless with consumption, will compo beautiful melody and generally attracti music.

Yet the modestly-scored and gentle symphony has lost some of its charm. Our viands have been so highly spiced that the simpler food becomes flavorless. That Goetz was very sincere in his music cannot be doubted, and that he found consolation in tones is shown by the motto which he attached to the symphony,—

> "Within thy bosom's silent chambers
> Seek refuge from the storms of Life."

This is but another form of the words (by Von Schober) which Schubert set to music, which ran thus:—

> "Thou Holy Art, how oft in sad grey hours,
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The sufferers seem to have found beauty and consolation in Music, while the prosperous moderns find chiefly new progressions, novel combinations of instruments and rhythmic cross-purposes in it.

The scoring is of the simplest, the regular classical forces, plus trombones. But Goetz handles these better than Schumann, and as well as Mendelssohn. There is a little departure from strict form in the first movement, since the subordinate theme and the closing theme are really spun out of the chief theme. The development which follows is masterly, always ingenious, never ugly. There is some affection displayed for the flute in this and in other parts of the symphony, and our excellent flautists deserve honorable mention. The horns and trumpets also were of excellent quality in their copious work.

The first movement is the least interesting of the symphony, in spite of its ingenuity. The second and third movements are veritable gems, containing enough beautiful musical ideas to set up a dozen modern music jugglers, and these were most spontaneously applauded. The dialogue between the horns and trumpets in the Intermezzo was nobly played, and the fluent harmonies of the Adagio were most pleasant to hear.

The Finale was a brilliant movement brilliantly played, but scarcely seemed such a masterpiece as the two movements which preceded it. The work was vociferously applauded and Dr. Muck recalled three times. It is pathetic to remember that the composer was denied the joy of hearing this work when it was given in Vienna, because he had not money enough to pay his railroad fare from Zurich.

It is always a delight to listen to Mme. Louise Homer, and we were glad to notice that, even at the end of an arduous season, the rich quality of her tones was unimpaired. Her numbers were in fine contrast with each other. The Bach air was expressive and pleading, the Gluck number broadly majestic, and the Verdi aria dramatic and sufficiently melodious to appeal to even the least educated auditor. Whether the last of these was quite in place in a symphonic concert may be questioned, but, since Mme. Homer's excellent singing gave such evident pleasure we need not be hyper-critical as to the fitness of the number. In "Oh Pardon Me!" the violin obbligato by Mr. Witek was very effective and the ensemble was excellent.

"Divinites du Styx" does not refer to female golf-champions but is one of Gluck's grandest airs, and its breadth was fairly thrilling.

Of course, however, the Italian operatic selection, less deep, less noble, but more directly melodic, aroused the chief enthusiasm of the concert. Even without being led by the applause of the multitude, we can heartily praise the way in which it was sung. Mme. Homer was certainly in her best vein in this concert.

But every number gave pleasure yesterday and we have seldom heard a symphony concert where the applausive evidence of public appreciation was so continuous.

We are not in sympathy with all of Mr. Loeffler's music and we are against the morbidness of Maeterlinck, but we find much that is beautiful and a great deal that is graphic in the Death of Tintagiles, even if like Tristan and Charles II. he is a long time in dying. The interest is sus- hearing the unusual instrument, the Viol D'Amore. This is an instrument like a viola, but with 14 strings, seven of which are under the finger-board and are not played on at all, merely resounding sympathetically to the notes played on the seven strings above the finger-board. The result is a very tender and expressive tone. The harmonics on this instrument are ineffably sweet. Why has it gone out of use? Because it is very difficult to play and requires much tuning. They used to say of the lute-player, that if he lived to be 80 he had probably spent 60 years tuning his instrument, and much the same might be told of the artist upon the Viol d'Amore. But Mr. Ferir played the difficult instrument with much charm and conquered the trying passages easily. No instrument could so fittingly picture Tintagiles as this one, and Mr. Loeffler showed his artistic sense in choosing it.

In fact the composer's orchestral skill is evident in every part of this work. Mr. Loeffler is certainly one of the world's great masters of tone-coloring. He was obliged to bow his acknowledgments several times from his seat in the gallery, to very long-continued applause.

Beethoven's "Leonora No. 1" is not as good as No. 2, or No. 3, but it is just as well to keep it from growing dusty upon the shelf. It is about of the rank of the "Dedication of the House," or of the "Fidelio" overture, which would not be often heard if "Beethoven" had not been the composer's name. However it is just as well not to let the rising generation forget it and its good performance made a dignified end to a concert that had many more pleasing features than some that we

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From JOURNAL
Address: Providence, R. I.
Date APR 12 19
Established:

THERE will be a revival of music in the coming week, and in the last of the Symphony Concerts, a list of several notable programmes will be inaugurated, lasting well into May. Of these there will be a sufficient variety t attract considerable attention for so lat a season, including in instrumental work beside the Boston Symphony Concer those of the Providence Symphony Orchestra next week and the Strube Ensemble, later.

A concert by Clara Butt and Kenner Rumford, the English singers, under t managament of Dr. Jordan, will affo another opportunity to hear these not vocalists, and the last concert i Steinert series next week will offer b instrumental and vocal attractions Longy Wind Choir, and Miss Lucy Mar soprano.

Then there will be the ever popular glee club concerts, Harvard with its glee and musical clubs coming to the front on April 29, and on May 1 our own University Glee Club will give its second concert of the season.

From a musical point of view the winter has offered a wide range of entertainment, and in spite of the discontinuance of some activities which had done much for the musical life of the city, there can be no cause to complain that it has been a dull season.

* * *

The sixth and last concert of the season by the Boston Symphony Orchestra will take place in Infantry Hall on Tuesday evening, when the programme will be given in the following order: Symphony in E-flat major, Mozart; air from "Julius Caesar," Handel; "Caprice on Spanish Themes," Rimsky-Korsakoff; air from "Louise," Charpentier; symphonic poem, "Les Preludes," Liszt.

The soloist will be Miss Florence Hinkle, who has made long progress in the last few years in the favor of the public of this country, until she has come to be recognized as one of the foremost sopranos among concert singers of today. She has already created an agreeable impression on previous appearances in this city, and in Tuesday's programme will sing twice, her first number being the recitative, "E pur cosi," and air, "Piangero la sorte mia," from Handel's opera, "Julius Caesar," and her second number, the famous air, "Depuis le jour," from Charpentier's opera, "Louise."

Mozart's symphony in E-flat is one of the three great masterpieces written by him in 1788, which alone would have been sufficient to have brought immortality to their composer had he written nothing else. The symphony in E-flat was dated June 26, that in G-minor on July 25 and the "Jupiter" symphony in C-major on Aug. 10.

Rimsky-Korsakoff's "Caprice on Spanish Themes" is in five movements which, however, are to be played without pause. This extraordinary Russian has taken typical Spanish dance tunes and treated them with remarkable skill, and althoug he is a Russian has kept the Spanis flavor to a marked degree. The work wa dedicated to the artists of the orchestr of the Imperial Russian Opera House i St. Petersburg, and as such is decidedly virtuoso piece, displaying at their bes all the various soloists of an orchestra.

Liszt's "Symphonie Poem," which familiar to most audiences, is the bes unquesionably, of those he wrote, and i its influence on the music that followe is one of the most important works o its period.

* * *

Now that the Boston Symphony seaso is about to come to an end, a backwa glance shows much of especial intere in the programmes that have been presented in Providence. Two soprano Mme. Gadski and Miss Hinkle; one violinist, Fritz Kreisler, and three pianist Ruth Deyo, Mme. Theresa Carreno a Paderewski, have been the soloists, a in the programmes which have foun general favor the symphonies have be Beethoven's Seventh, Franck's in minor, Glazounoff's in B-flat major, Mozart's in E-flat, Schubert's "Unfinishe and Tschaikowsky's Fourth.

The other composers represented Bizet, Brahms, Charpentier, Dvor Grieg, Handel, Lalo, Liszt, Mozart, Paderewski, Rimsky-Korsakoff, Smeta Wagner and Weber. It would proba be difficult to find a list more inclus of the great masters of music or a of works more inclusive of the gr masterpieces of music in a series of programmes.

* * *

The third concert

Miss Florence Hinkle
Soloist with Boston Symphony Orchestra
This Week.

Newspaper Cutting Bureau in
From COURANT
Address HARTFORD, CONN.
Date APR 8 1914
Est
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NO SOLOIST WITH BOSTON ORCHESTRA

Audience Considers Dr. Muck's Musicians Sufficient.

SPLENDID CONCERT MUCH ENJOYED

Program for Final Appearance of Season Was Varied.

The Boston Symphony Orchestra never played better in Hartford than it did last evening; that seemed to be the general opinion of the music-lovers making up the very large audience that filled the Parsons Theater and applauded every number to the echo. Dr. Muck and his men were in particularly fine form, and the brilliant program offered was very brilliantly played. There was no soloist—but a soloist was highly unnecessary; the orchestra was enough.

Tschaikowsky's wonderfully gladsome, brilliant and effective Symphony No. 4 was given a magnificent rendition. The whole performance was so finely rounded, so satisfying, so filled with the spirit of the joy of living that to pick out any certain parts of the work for commendation seems almost trivial—but not to mention the delight of the wood-wind tones in the valse measures of the andante; the splendid sonorous strings in their song in the second movement; the brilliant, strange and captivating scherzo in the principal part of which not a bow touched a string—lightning pizzicato playing being the rule; and the wonderful tones in the finale; not to speak of all these would be a great pity indeed.

Each movement of the symphony was rapturously applauded and when Dr. Muck was called back to the stage for the second time after the symphony was over he, in turn, called on his players to rise and share the applause with him.

The Rimsky-Korsakoff Caprice on Spanish Themes brings the charming music of Spain before the audience in many moods. Most melodic is the whole work, and in all the melodies there runs the strain of plaintiveness that seems to characteristic of Spanish music. The serenade and the gypsy song were odd and charming, the fandango strange and brilliant. The playing was full of fire and the seeming spontaneity that means, in an orchestra, only long and arduous work.

Bizet's "L'Arlesienne" Suite from its first big unison melody to the last of the rustic measures that come in the "Carillon" was delightful. The "Minuetto" was particularly charming and the melodies of the succeeding movement were brilliantly played. And last of all came the Liszt "Preludes"—not the Wagner numbers that many of the orchestra's admirers had rather hoped for in this concert but a bril-

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We are not in sympathy with all of Mr. Loeffler's music and we are against the morbidness of Maeterlinck, but we find much that is beautiful and a great deal that is graphic in the Death of Tintagiles, even if like Tristan and Charles II. he is a long time in dying. The interest is sus- [illegible] hearing the unusual instrument, the Viol D'Amore. This is an instrument like a viola, but with 14 strings, seven of which are under the finger-board and are not played on at all, merely resounding sympathetically to the notes played on the seven strings above the finger-board. The result is a very tender and expressive tone. The harmonics on this instrument are ineffably sweet. Why has it gone out of use? Because it is very difficult to play and requires much tuning. They used to say of the lute-player, that if he lived to be 80 he had probably spent 60 years tuning his instrument, and much the same might be told of the artist upon the Viol d'Amore. But Mr. Ferir played the difficult instrument with much charm and conquered the trying passages easily. No instrument could so fittingly picture Tintagiles as this one, and Mr. Loeffler showed his artistic sense in choosing it.

In fact the composer's orchestral skill is evident in every part of this work. Mr. Loeffler is certainly one of the world's great masters of tone-coloring. He was obliged to bow his acknowledgments several times from his seat in the gallery, to very long-continued applause.

Beethoven's “Leonora No. 1” is not as good as No. 2, or No. 3, but it is just as well to keep it from growing dusty upon the shelf. It is about of the rank of the “Dedication of the House,” or of the “Fidelio” overture, which would not be often heard if “Beethoven” had not been the composer's name. However it is just as well not to let the rising generation forget it and its good performance made a dignified end to a concert that had many more pleasing features than some that we can recall.

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RNAL
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From a musical point of view the winter has offered a wide range of entertainment, and in spite of the discontinuance of some activities which had done much for the musical life of the city, there can be no cause to complain that it has been a dull season.

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The soloist will be Miss Florence Hinkle, who has made long progress in the last few years in the favor of the public of this country, until she has come to be recognized as one of the foremost sopranos among concert singers of today. She has already created an agreeable impression on previous appearances in this city, and in Tuesday's programme will sing twice, her first number being the recitative, “E pur cosi,” and air, “Piangero la sorte mia,” from Handel's opera, “Julius Caesar,” and her second number, the famous air, “Depuis le jour,” from Charpentier's opera, “Louise.”

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The other composers represented are Bizet, Brahms, Charpentier, Dvorak, Grieg, Handel, Lalo, Liszt, Mozart, Paderewski, Rimsky-Korsakoff, Smetana, Wagner and Weber. It would probably be difficult to find a list more inclusive of the great masters of music or a list of works more inclusive of the great masterpieces of music in a series of six programmes.

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The third concert [illegible]

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aper Cutting Bureau in
COURANT
HARTFORD, CONN.
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SOLOIST WITH BOSTON ORCHESTRA

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The Boston Symphony Orchestra never played better in Hartford than it did last evening; that seemed to be the general opinion of the music-lovers making up the very large audience that filled the Parsons Theater and applauded every number to the echo. Dr. Muck and his men were in particularly fine form, and the brilliant program offered was very brilliantly played. There was no soloist—but a soloist was highly unnecessary; the orchestra was enough.

Tschaikowsky's wonderfully gladsome, brilliant and effective Symphony No. 4 was given a magnificent rendition. The whole performance was so finely rounded, so satisfying, so filled with the spirit of the joy of living that to pick out any certain parts of the work for commendation seems almost trivial—but not to mention the ght of the wood-wind tones in the e measures of the andante; the endid sonorous strings in their song e second movement; the brilliant, nge and captivating scherzo in the incipal part of which not a bow uched a string—lightning pizzicato ying being the rule; and the won- rful tones in the finale; not to speak all these would be a great pity in- ed.

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[159]

ADVERTISER,

APRIL 18, 19

SYMPHONY CONCERT FULL OF INTEREST

BRILLIANT PROGRAMME BRILLIANTLY GIVEN

Mme. Homer and Mr. Loeffler Share the Honors—Goetz's Symphony in F Also Played.

By Louis C. Elson.

PROGRAMME.

Goetz........................Symphony in F major
Bach..............................."Oh Pardon Me"
Gluck.........................."Divinites du Styx"
Soloist, Mme. Louise Homer.
Loeffler
"La Mort de Tintagiles." Symphonic Poem
Viol d'Amore, Mr. Emil Ferir.
Verdi........"O Don Fatale" from "Don Carlos"
Mme. Homer.
Beethoven................"Leonora No. 1," Overture

The concert in Symphony Hall yesterday afternoon presented a well-assorted programme not too extreme in any of its numbers, since even Loeffler's romantic and modern production is masterly, tangible, and clear. Goetz's single symphony is seldom heard. It is somewhat of the school of Volkmann's symphonies, concise, regular in form, melodic, and leaning towards the strict classical rather than the free modern style. It is the irony of musical history that your comfortably situated modern composer, with college education, pleasant social position, and large clientele, writes the most bitter and ascetic music, while the poor struggler, such as Goetz, forced to earn his daily bread even while almost helpless with consumption, will compose beautiful melody and generally attractive music.

Yet the modestly-scored and gentle symphony has lost some of its charm. Our viands have been so highly spiced that the simpler food becomes flavorless. That Goetz was very sincere in his music cannot be doubted, and that he found consolation in tones is shown by the motto which he attached to the symphony,—

"Within thy bosom's silent chambers
Seek refuge from the storms of Life."

This is but another form of the words (by Von Schober) which Schubert set to music, which ran thus:—

"Thou Holy Art, how oft in sad grey hours,
When Life's horizon seemed all dark to be,
Hast thou upheld me with thy mighty powers
And oped a purer, better world to me."

The sufferers seem to have found beauty and consolation in Music, while the prosperous moderns find chiefly new progressions, novel combinations of instruments and rhythmic cross-purposes in it.

The scoring is of the simplest, the regular classical forces, plus trombones. But Goetz handles these better than Schumann, and as well as Mendelssohn. There is a little departure from strict form in the first movement, since the subordinate theme and the closing theme are really spun out of the chief theme. The development which follows is masterly, always ingenious, never ugly. There is some affection displayed for the flute in this and in other parts of the symphony, and our excellent flautists deserve honorable mention. The horns and trumpets also were of excellent quality in their copious work.

The first movement is the least interesting of the symphony, in spite of its ingenuity. The second and third movements are veritable gems, containing enough beautiful musical ideas to set up a dozen modern music jugglers, and these were most spontaneously applauded. The dialogue between the horns and trumpets in the Intermezzo was nobly played, and the fluent harmonies of the Adagio were most pleasant to hear.

The Finale was a brilliant movement brilliantly played, but scarcely seemed such a masterpiece as the two movements which preceded it. The work was vociferously applauded and Dr. Muck recalled three times. It is pathetic to remember that the composer was denied the joy of hearing this work when it was given in Vienna, because he had not money enough to pay his railroad fare from Zurich.

It is always a delight to listen to Mme. Louise Homer, and we were glad to notice that, even at the end of an arduous season, the rich quality of her tones was unimpaired. Her numbers were in fine contrast with each other. The Bach air was expressive and pleading, the Gluck number broadly majestic, and the Verdi aria dramatic and sufficiently melodious to appeal to even the least educated auditor. Whether the last of these was quite in place in a symphonic concert may be questioned, but, since Mme. Homer's excellent singing gave such evident pleasure we need not be hyper-critical as to the fitness of the number. In "Oh Pardon Me!" the violin obbligato by Mr. Witek was very effective and the ensemble was excellent.

"Divinites du Styx" does not refer to female golf-champions but is one of Gluck's grandest airs, and its breadth was fairly thrilling.

Of course, however, the Italian operatic selection, less deep, less noble, but more directly melodic, aroused the chief enthusiasm of the concert. Even without being led by the applause of the multitude, we can heartily praise the way in which it was sung. Mme. Homer was certainly in her best vein in this concert.

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aper Cutting Bureau

COURANT

HARTFORD, CONN.

APR 8 1914

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Newspaper

From EVENING NEWS
Address: Baltimore, Md.
Date APR 9 1914
Established:

STANDARD AT PEABODY IS PHENOMENALLY HIGH

The most striking feature of the musical season this year has undoubtedly been the phenomenally high standard of the Peabody series of concerts and the sustained enthusiasm and unprecedentedly large size of the audiences attending them.

In speaking of the arrangement of the series as a whole, a subject for remark is the almost excessive preponderance of piano recitals, no less than 8 out of the 20 having been devoted to this instrument, though it is impossible for any unprejudiced musician to deny that several of these recitals were, in their different ways, absolute revelations of pianistic perfection. It is deplorable, however, to notice the decline in the number of concerts devoted to chamber music, especially as this is due entirely to the lack of appreciation which these have received in the past, and in no way represents the attitude of those in charge of the series.

Chamber music has always been recognized among true musicians as the supreme test of genuine musical taste, but Baltimore, alas! has, in this respect, failed altogether to rise to the occasion and show itself the cultivated and aesthetic center we would all have it to be. In a word, this city is, like so many other less cultured communities, still under the spell of the "star" ideal.

It is good news that there are already something like 100 new subscribers for next season's concerts by the Philharmonic Society of New York, and it is sincerely to be hoped that the number will be considerably augmented before the list closes, as for a city of this size even the eight concerts given by this orchestra and that of the Boston Symphony combined are all too few.

Somehow or other, in spite of the influential names in the list of the Philharmonic's patrons Baltimore, as a whole, still refuses to consider these concerts as of equal social importance with those of the Boston Symphony Orcehstra. We say "social" because we cannot help feeling that this and not the inferiority of Stransky or his orchestra is really accountable for the difference in the size of the audiences.

Dr. Carl Muck this year, though he has certainly seemed more in touch with his audience here in the matter of program-making than has hitherto been the case, has certainly not added one whit to his great reputation—indeed, one was compelled this season for the first time to realize that he has distinct limitations as a conductor. Allusion has already been made in these columns to the utterly unsympathetic, objective and bold interpretation of Beethoven's great tone poem, the C minor Symphony, which suggested more than anything we have yet heard the orchestral counterpart to a pianola. It seems inexplicable that the same conductor was able to reveals, as no other of the present day can, all the subtlety and inwardness of the equally classical but more remote Fourth Symphony of Brahms. Here, however, is food for reflection. There has been a strong tendency of late years not only among orchestral conductors, but also among pianists and even violinists, to play Beethoven less romantically than of yore, and with as much restraint and as little rubato as possible, and, on the other hand, to give a much freer rein, in these respects, to their interpretations of Bach. This, however, is perhaps a natural reaction from the over-sentimental playing of Beethoven in the past. Most interesting to note is the contrast here between Dr. Muck and his immediate predecessors, Max Fiedler, who gave us an almost ideal interpretation both of the Symphony just referred to and of its still greater successor, the Choral Symphony, but who lamentably failed in his readings of the works of Brahms.

Of the opera season it may be fairly said that the subscribers got their money's worth. While the quality of the casts and the character of the performances generally varied considerably throughout the season, the standard, as a whole, was undoubtedly high. Moreover, Baltimore was introduced for the first time to two very remarkable operatic stars, Titto Ruffo and Martinelli, both of whom surpassed even the very sanguine expectations of an audience prepared in advance to expect great things from them.

On the other hand, much difference of opinion prevailed as to the actual selection of the operas given during the season.

Puccini certainly came in for the lion's share, represented, as he was, by his three most celebrated works, while Verdi was heard only in his Rigoletto, a really immature work not in the least displaying his full powers. Mozart and Weber were not represented at all and Wagner only in "Die Walkure," and this opera, with a singular lack of judgment, was immediately followed by as trifling a piece of music as "The Tales of Hoffmann." One of the sensations of the season was the production of Wolf-Ferrari's "Jewels of the Madonna," the music of which is sometimes absolutely trivial, sometimes even vicious, but again at times powerful, dramatic and full of color—in a word, a very uneven composition. The defense put forward by some critics that even the weakest moments of the opera are fully justified by the truthfulness which seeks to portray exactly the situation is no defense at all. Mozart's "Don Juan" is practically the setting to music of the various incidents in the life of an unprincipled libertine, and yet, in doing this, Mozart, without sacrificing, for an instant, the truthfulness of the dramatic situation, has given the world perhaps the purest and most intrinsically valuable music in the whole realm of operatic literature. The truth, of course, is that the mission of music is to idealize and not, as is the case with most modern composers, to be so realistic as to sacrifice actual beauty for the sake of exact imitation.

H. D. P.

SCIENCE MONITOR,

APRIL 18, 1914

Visiting Artist Presenting Contralto Arias of Bach, Gluck and Verdi Wins Enthusiastic Acclaim at Symphony Rehearsal

GOETZ PIECE PLAYED

Singing arias that demanded great resource of tone and large technical equipment, Mme. Louise Homer, contralto, appeared as soloist at the twenty-second public rehearsal of the Boston Symphony Orchestra on Friday afternoon and won a reward of applause that but few American artists attain. The leading orchestral number on the program was a symphony by one of the minor German music makers, a work of surpassing beauty in melodic line and of remarkable grace in structure. It was a day when artistic comeliness prevailed; it was also a day when the American ideal in music had its opportunity. For down from the orchestra library shelf with the beautiful symphony Dr. Muck brought a tone poem of Loeffler that for charm of instrumental color and persuasiveness of message is not to be easily matched. To complete things, the music director added one of the small works of Beethoven to his program, which in detail read as follows: Hermann Goetz, symphony in F major, op. 9; Bach, aria (in English) from "St. Matthew," Gluck, aria (in Italian) from "Alceste"; C. M. Loeffler, dramatic poem, "Tintagiles"; Verdi, aria from fourth act of "Don Carlos"; Beethoven, overture to "Leonora," No. 1, op. 138.

Success comes to a conductor in a composition like the Goetz symphony if he fully relishes its value as one of the secondary products of the orchestral imagination. A man who tried to interpret this work as one of the sublime achievements of German musical art would make a sad thing of it indeed. The Goetz symphony is a masterpiece of craftmanship only, but when it is presented by a conductor who appreciates it as much, its effect is just as satisfying as if it were the culminating word of German aspiration.

Mme. Homer, singer whose voice has never wholly lost its native American quality from its training in the studios of Europe, sang the old-school arias of Bach and Gluck with dignity of style and impeccable command of phrasing. She sang them in a way to impress her listeners with the power of the music to stand in the company of modern vocal writing. She read them in the feeling of her own time rather than in the time of the early oratorio composer or in that of the early opera composer. She did not infuse them with historic mood. She did not make them documents of early and late eighteenth-century musical Europe. But an artist in her position as opera and concert contralto probably has very little to say about such things. They are no doubt largely determined by the studio drillmasters. And it is a question whether the documentary method of interpretation is the better one anyway. For it often becomes mere musical dressing up that has nothing but illustrative value.

Brilliantly the orchestra presented Mr. Loeffler's music of "Tintagiles." The work is a masterful exploit in descriptive writing, masterful because it gives the mood and emotion of the scenes on which it is based rather than actual pictures. The poem is constructed on the best theory of representative music and it shows an American composer keeping the art of his country on the highest plane.

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RANSCRIPT.

BOSTON EVEN

THE SYMPHONY CONCERT

GOETZ FOR PLEASURE AND LOEFFLER FOR POWER

A Programme of Contrasts—The Charm of a Little Lyric Symphony That Re[illegible]ed Schubert—The Graphic Imagina[illegible] the Delineative Mastery and the [illegible]ic Force of "The Death of Tintagiles"—[illegible] Interludes by Mme. Homer and Beethove[illegible]

WITH the [illegible] spring hats and the spring [illegible] frocks to Symphony Hall, yesterday afternoon, [illegible]'s little lyric symphony came Götz[illegible] [illegible]her conductor Dr. Muck cherishes it and [illegible] hear it gladly even though the reviewe[illegible] "nice" little phony. Like many anot[illegible] experience has taught them that audience[illegible]rs dismiss it briefly as a "pretty" or a [illegible] not comthing. After all, why should [illegible]ies and [illegible]posers write little lyric symph[illegible]em at [illegible] why should not orchestras play [illegible]sthet[illegible] becoming intervals? Nobody except [illegible]ic hypocrites and sublimated intellige[illegible] not to be endured in the ordinary co[illegible]merce of concerts, cares for a steady die[illegible] of mighty masterpieces. With symphonies in particular, we that listen are far too much obsessed with the notion that they must be of imposing dimensions and content, form and voice. Brooding or ardent passion must have stirred in the composer and given birth to deeply reflective or flamingly emotional musical thoughts. He must be eloquent with "great ideas" as "greatly" expressed. He must search his own mind and spirit and the cosmos besides. He must grapple with the deep and hidden things of life and fate. He must outpour his passion, his thought, and his communicating eloquence upon us, and if he has written in these exacting days of ours, he must use a huge orchestra with a manifold command of all its voices. By unconscious habit, we almost expect a masterpiece in every symphony. At the very least in our wonted expectation, it must be "something big."

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Newspap

From EVENG NEWS
Address: Btimore, Md.
Date APR 9 1914
Established:

STANDARD AT PEABODY IS PHENOMENALLY HIGH

The most striking feature of the musical season this year has undoubtedly been the phenomenally high standard of the Peabody series of concerts and the sustained enthusiasm and unprecedentedly large size of the audiences attending them.

In speaking of the arrangement of the series as a whole, a subject for remark is the almost excessive preponderance of piano recitals, no less than 8 out of the 20 having been devoted to this instrument, though it is impossible for any unprejudiced musician to deny that several of these recitals were, in their different ways, absolute revelations of pianistic perfection. It is deplorable, however, to notice the decline in the number of concerts devoted to chamber music, especially as this is due entirely to the lack of appreciation which these have received in the past, and in no way represents the attitude of those in charge of the series.

Chamber music has always been recognized among true musicians as the supreme test of genuine musical taste, but Baltimore, alas! has, in this respect, failed altogether to rise to the occasion and show itself the cultivated and aesthetic center we would all have it to be. In a word, this city is, like so many other less cultured communities, still under the spell of the "star" ideal.

It is good news that there are already something like 100 new subscribers for next season's concerts by the Philharmonic Society of New York, and it is sincerely to be hoped that the number will be considerably augmented before the list closes, as for a city of this size even the eight concerts given by this orchestra and that of the Boston Symphony combined are all too few.

Somehow or other, in spite of the influential names in the list of the Philharmonic's patrons Baltimore, as a whole, still refuses to consider these concerts as of equal social importance with those of the Boston Symphony Orcehstra. We say "social" because we cannot help feeling that this and not the inferiority of Stransky or his orchestra is really accountable for the difference in the size of the audiences.

Dr. Carl Muck this year, though he has certainly seemed more in touch with his audience here in the matter of program-making than has hitherto been the case, has certainly not added one whit to his great reputation—indeed, one was compelled this season for the first time to realize that he has distinct limitations as a conductor. Allusion has already been made in these columns to the utterly unsympathetic, objective and bold interpretation of Beethoven's great tone poem, the C minor Symphony, which suggested more than anything we have yet heard the orchestral counterpart to a pianola. It seems inexplicable that the same conductor was able to reveals, as no other of the present day can, all the subtlety and inwardness of the equally classical but more remote Fourth Symphony of Brahms. Here, however, is food for reflection. There has been a strong tendency of late years not only among orchestral conductors, but also among pianists and even violinists, to play Beethoven less romantically than of yore, and with as much restraint and as little rubato as possible, and, on the other hand, to give a much freer rein, in these respects, to their interpretations of Bach. This, however, is perhaps a natural reaction from the over-sentimental playing of Beethoven in the past. Most interesting to note is the contrast here between Dr. Muck and his immediate predecessors, Max Fiedler, who gave us an almost ideal interpretation both of the Symphony just referred to and of its still greater successor, the Choral Symphony, but who lamentably failed in his readings of the works of Brahms.

Of the opera season it may be fairly said that the subscribers got their money's worth. While the quality of the casts and the character of the performances generally varied considerably throughout the season, the standard, as a whole, was undoubtedly high. Moreover, Baltimore was introduced for the first time to two very remarkable operatic stars, Titto Ruffo and Martinelli, both of whom surpassed even the very sanguine expectations of an audience prepared in advance to expect great things from them.

On the other hand, much difference of opinion prevailed as to the actual selection of the operas given during the season.

Puccini certainly came in for the lion's share, represented, as he was, by his three most celebrated works, while Verdi was heard only in his Rigoletto, a really immature work not in the least displaying his full powers. Mozart and Weber were not represented at all and Wagner only in "Die Walkure," and this opera, with a singular lack of judgment, was immediately followed by as trifling a piece of music as "The Tales of Hoffmann." One of the sensations of the season was the production of Wolf-Ferrari's "Jewels of the Madonna," the music of which is sometimes absolutely trivial, sometimes even vicious, but again at times powerful, dramatic and full of color—in a word, a very uneven composition. The defense put forward by some critics that even the weakest moments of the opera are fully justified by the truthfulness which seeks to portray exactly the situation is no defense at all. Mozart's "Don Juan" is practically the setting to music of the various incidents in the life of an unprincipled libertine, and yet, in doing this, Mozart, without sacrificing, for an instant, the truthfulness of the dramatic situation, has given the world perhaps the purest and most intrinsically valuable music in the whole realm of operatic literature. The truth, of course, is that the mission of music is to idealize and not, as is the case with most modern composers, to be so realistic as to sacrifice actual beauty for the sake of exact imitation.

H. D. P.

SCIENCE MONITOR,
APRIL 18, 1914

Visiting Artist Presenting Contralto Arias of Bach, Gluck and Verdi Wins Enthusiastic Acclaim at Symphony Rehearsal

GOETZ PIECE PLAYED

Singing arias that demanded great resource of tone and large technical equipment. Mme. Louise Homer, contralto, appeared as soloist at the twenty-second public rehearsal of the Boston Symphony Orchestra on Friday afternoon and won a reward of applause that but few American artists attain. The leading orchestral number on the program was a symphony by one of the minor German music makers, a work of surpassing beauty in melodic line and of remarkable grace in structure. It was a day when artistic comeliness prevailed; it was also a day when the American ideal in music had its opportunity. For down from the orchestra library shelf with the beautiful symphony Dr. Muck brought a tone poem of Loeffler that for charm of instrumental color and persuasiveness of message is not to be easily matched. To complete things, the music director added one of the small works of Beethoven to his program, which in detail read as follows: Hermann Goetz, symphony in F major, op. 9; Bach, aria (in English) from "St. Matthew," Gluck, aria (in Italian) from "Alceste"; C. M. Loeffler, dramatic poem, "Tintagiles"; Verdi, aria from fourth act of "Don Carlos"; Beethoven, overture to "Leonora," No. 1, op. 138.

Success comes to a conductor in a composition like the Goetz symphony if he fully relishes its value as one of the secondary products of the orchestral imagination. A man who tried to interpret this work as one of the sublime achievements of German musical art would make a sad thing of it indeed. The Goetz symphony is a masterpiece of craftmanship only, but when it is presented by a conductor who appreciates it as much, its effect is just as satisfying as if it were the culminating word of German aspiration.

Mme. Homer, singer whose voice has never wholly lost its native American quality from its training in the studios of Europe, sang the old-school arias of Bach and Gluck with dignity of style and impeccable command of phrasing. She sang them in a way to impress her listeners with the power of the music to stand in the company of modern vocal writing. She read them in the feeling of her own time rather than in the time of the early oratorio composer or in that of the early opera composer. She did not infuse them with historic mood. She did not make them documents of early and late eighteenth-century musical Europe. But an artist in her position as opera and concert contralto probably has very little to say about such things. They are no doubt largely determined by the studio drillmasters. And it is a question whether the documentary method of interpretation is the better one anyway. For it often becomes mere musical dressing up that has nothing but illustrative value.

Brilliantly the orchestra presented Mr. Loeffler's music of "Tintagiles." The work is a masterful exploit in descriptive writing, masterful because it gives the mood and emotion of the scenes on which it is based rather than actual pictures. The poem is constructed on the best theory of representative music and it shows an American composer keeping the art of his country on the highest plane.

* * *

RANSCRIPT,
BOSTON EVENI

THE SYMPHONY CONCERT

GOETZ FOR PLEASURE AND LOEFFLER FOR POWER

A Programme of Contrasts—The Charm of a Little Lyric Symphony That Re- lled Schubert—The Graphic Imagina- cal the Delineative Mastery and the tion, ic Force of "The Death of Tin- Dramat Interludes by Mme. Homer tagiles" — n and Beethove

WITH the spring hats and the frocks to Symphony yesterday afternoon, spring 's little lyric sym- Hall, her conductor Dr. came Götz phony. Like many anot experience has Muck cherishes it and s hear it glad- taught them that audience rs dismiss it ly even though the reviewe "nice" little briefly as a "pretty" or a not com- thing. After all, why should lies and posers write little lyric sympho hem at why should not orchestras play sthet- becoming intervals? Nobody except es, ic hypocrites and sublimated intellige not to be endured in the ordinary commerce of concerts, cares for a steady diet of mighty masterpieces. With symphonies in particular, we that listen are far too much obsessed with the notion that they must be of imposing dimensions and content, form and voice. Brooding or ardent passion must have stirred in the composer and given birth to deeply reflective or flamingly emotional musical thoughts. He must be eloquent with "great ideas" as "greatly" expressed. He must search his own mind and spirit and the cosmos besides. He must grapple with the deep and hidden things of life and fate. He must outpour his passion, his thought, and his communicating eloquence upon us, and if he has written in these exacting days of ours, he must use a huge orchestra with a manifold command of all its voices. By unconscious habit, we almost expect a masterpiece in every symphony. At the very least in our wonted expectation, it must be "something big."

Yet symphonies were once as much in the day's work for composers and their hearers as plays are now for practised playwrights and their public. Mozart and Haydn—to say nothing of countless forgotten composers of the eighteenth century—wrote them by tens and not a few were little lyric symphonies, "pretty" and "nice" as the Viennese reviewers of the day no doubt labelled them. Two of them in fact—one from either composer—impend at the next Symphony Concerts. Even Beethoven, assumed in the common imagination to be always mighty and magniloquent, wrote a "little symphony," the eighth, and himself called it so. From Schubert nowadays we hear only the lengthy ninth and the fragments of "The Unfinished," but more than one of the other eight that gather dust on publishers' and librarians' shelves are little lyric symphonies. And of Schubert, the oftener the symphony of yesterday is played, does Götz seem the heir. Throughout it is lyric music, songful and spontaneous, seeming to upspring from the composer's singing heart. It has the melting Schubertian euphonies and transitions that caress the ear; the harmonic and the instrumental coloring is as soft, transparent and haunting. It escapes the Schubertian prolixity and it has rather more than the Schubertian dexterity. Like Schubert's music, it is the immediate, direct and intimate expression of individual moods and musings with the cosmos far away. Götz and Schubert moulded the symphonic form to instrumental song—and the minor and the later composer with the eagerness that they say tuberculosis kindles in sensitive and imaginative youth that it dooms as it doomed Götz.

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suffusing pleasure as does this piece of Götz. Like the spring air and the spring lights, it left the audience pleasantly aglow.

The foil and the advance from small things to great and from lyric song to tonal tragedy was Mr. Loeffler's "dramatic poem" (as he now calls it), "The Death of Tintagiles," strangely overlooked these ten years by the conductors of the Symphony Concerts, though, with "A Pagan Poem," it is the most distinguished work of the most distinguished, thus far, of American composers. In both, Mr. Loeffler's music in itself speaks for the superlatives that no more than do it justice. "After Maeterlinck's play of like title" runs the flyleaf. It is a little play for marionettes. One may see it so every summer in Munich and no doubt elsewhere. An invisible voice reads Maeterlinck's bare and piercing prose wherein words become as the stripped nerves of speed and emotion. On the little stage, little figures make the gesture and the movements that seem the reactions to those poignant words. It all seems an old and piteous tale of the powers of darkness wreaking themselves upon innocent and helpless childhood, while foreboding and devoted love may not save. It is gently pitiful; it is very remote; there is not much human quality in it.

The play deeply stirred Mr. Loeffler's imagination; but when he came to translate it into his own medium of music, he virtually recreated it for himself and for his hearers. The little, eerie, remote and piteous drama for marionettes becomes a grim and racking tragedy in tones, filled with portentous, agonizing, foredoomed beings. It evokes pity still—the infinite pity of fated suffering—but it also evokes its tragic awe. The whole scale is ampler; the picture more graphic, the emotional reaction more deep, searching and human. What was curious and touching tale becomes universal tragedy, hardly to be endured, exhausting those that hear and feel. No wonder, perhaps, that the conductors play Mr. Loeffler's music so seldom. A Greek tragedy does not leave its audience more emotionally spent. A modern masterpiece does not more rack its nerves.

In Mr. Loeffler's music the tempest smites the old castle in the deep valley. It is at the end of the world where storms gather their strength to wreak upon men. It is huge and phantasmagoric. In it dwell the powers of darkness—the old queen and her women of Maeterlinck's play. In the music they squat menacing, feeding and devouring themselves with their own baleful broodings. They rustle; they stride; they draw nearer; they work their baleful and implacable will upon the child and upon the sister that would stay them. The furies in Æschylus are not more vivid in word and image than are these beings of Mr. Loeffler's tones. The suggestive and the communicating power of music could hardly be more penetrating and graphic. Over against them, as incarnate to the imagination, as visible almost through the ear, stand the sister and the old man, foreboding, agonizing, helpless, devoted, weary with the great weariness of a fate that creeps upon them and that they cannot withstand. Their music creates itself out of itself, yet in it is the tremulous agony of their souls. And athwart this blackness of coming evil and this pallor of helpless devotion is the fine gleam of the voice of the doomed and piteous child. With divination, Mr. Loeffler gives it to the thin and poignant, the sweet and sexless viola d'amore. Out of a timbre almost, he summons a personage.

Of such is Mr. Loeffler's thematic delineation, and there is little in contemporary music to match it. The tone-poem runs its symphonic course, rising and expanding out of itself as music is bound to do. The severest purist could not reproach it. Yet in that symphonic course moves also the drama, more vivid, more inexorable, more tragic and racking than any players or any scene might make it. The powers of darkness creep upon the shuddering Ygraine and the doomed Tintagiles; apprehension writhes into agony. The child is plucked away; behind the wall of stone and the door of iron the little voice whispers and dies. The sister cries vainly; the inexorable silence seems to choke her wailing. The storm stills itself into the mute blackness of doom fulfilled. Musical development has become the dramatic and the graphic march, the voice and the action, the bearing and the imparting voice of an implacable tragedy of pity and awe, of fate and fear. About this development, harmonic and instrumental coloring, often exceeding subtle but also exceeding vivid, are weaving their tonal atmosphere, and lo! it is the atmosphere of the tragedy. In its kind, "The Death of Tintagiles" is a masterpiece of music. It stands beside, it excels "A Pagan Poem." Who hearing one or both can rightly say that American music is still barren in any high sense of production and distinction, or that it has not in Mr. Loeffler, scanty as his work is in mere quantity, a composer to rank with the illustrious of our fortunate musical time? His music judges and proclaims him—and the more when conductor and orchestra are, as they were yesterday, the inspired actors of its tonal drama.

Between the pleasure of the symphony poem," the rest of the concert seemed only incidents by the way. Mme. Homer sang an air of Bach's "Matthew Passion Music" and Alcestis's invocation to the deities of Hades out of Gluck's opera in tones that for the time had lost much of their wonted resonance, richness and warmth and that at moments were distinctly metallic. She sang both pieces also cautiously and circumspectly as one who was testing her voice and feeling her way along the melodies, thoughtfully shaping her phrases. When, after Mr. Loeffler's tone-poem, she [illegible] to the Italian music of Verdi's "Don [illegible] bad rendering something

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close and many another Bethovenish stroke in chords and progressions. And he lingers over the music that suggests the devoted Leonora even as he does over that of his other heroic figur of woman—the Volumnia to "Coriolan." H. T. P.

From BULLETIN
Address Providence, R. I.
Date APR 15 1914

BOSTON SYMPHONY PRESENTS LAST OF SEASON'S CONCERTS

Large Audience Listens to Interesting Musical Programme at Infantry Hall.—Miss Florence Hinkle, Soloist, Wins Generous Applause.—Dr. Muck Conducts.

The sixth and last concert by the Boston Symphony Orchestra with Miss Florence Hinkle, soloist, was given in Infantry Hall last evening. Mozart's Symphony in E-flat, Rimsky-Korsakoff's Caprice on Spanish Themes, and Liszt's Symphonic Poem, "The Preludes," which constituted the orchestral fare, were given a brilliant performance by Dr. Muck's band of virtuosi. These numbers were finely contrasted, the Mozart Symphony with its more simple but beautiful orchestration being followed by the striking and almost barbaric tone coloring of the Russian "Caprice," the somewhat Wagnerian Symphonic Poem of Liszt providing a brilliant closing number.

Miss Hinkle sang a Recitative and Air from Handel's "Guilio Cesare," in which Cleopatra, captive, laments her condition, and for her second number the Aria "Depuis le jour" from Charpentier's "Louise," a song of love and happiness by Louise to her lover, Julian. The order of the programme was as follows:

Symphony, E-flat major (K. 543) .... Mozart
 I. Adagio; Allegro.
 II. Andante.
 III. Menuetto; Trio.
 IV. Finale: Allegro.
Recitative, "E Pur Cosi," and air, "Piangero la Sorte Mia" .... Handel
Caprice on Spanish Themes, op. 34 .... Rimsky-Korsakoff
 I. Alborada.
 II. Variations.
 III. Alborada.
 IV. Scene and Gypsy Song.
 V. Fandango of the Asturias.
Air, "Depuis le Jour," from "Louise" .... Charpentier
Symphonic Poem, No. 3, "The Preludes" (after Lamartine) .... Liszt

Of the 41 symphonies by Mozart, the three written in the year 1788 are his greatest, all of which were finished within the short period of a little over six weeks. The first of these, the one in E-flat, was performed last evening. This work, a masterpiece of pure music, shows Mozart's characteristic freedom and clearness of instrumentation. The splendid "Introduction" and spirited "Allegro" are followed by an "Andante" of serenity and great beauty, and the stately "minuet" by the joyous vigor of the "Finale."

In the days of Mozart, when the symphony was scored for fewer instruments, the effect was necessarily less massive than in the orchestral works of to-day, in which are employed instruments unknown in those earlier days.

In spite of the fact, however, that the beautiful and melodious symphonies of Haydn and Mozart are far more simple than the gigantic polyphonic writings of the moderns, they nevertheless are calculated to severely test the abilities of orchestral players. Passages of great delicacy for wood wind instruments, for example, unless played with perfect intonation, may ruin a whole movement. The truth of this was shown on more than one occasion in the Mozart symphony last evening.

The "Caprice on Spanish Themes," by Rimsky-Korsakoff, is one of the most popular orchestral works by the famous Russian and is a good answer to the notion that sombreness is inseparable from Russian music. In this tremendously brilliant and very original composition so full of strange rythm and odd effects the orchestra played with the utmost fire and precision.

The orchestral works of Rimsky-Korsakoff, in which national sentiment is so deeply rooted, are for the most part breezy and gay rather than touched with the melancholy which is characteristic of the works of his fellow countryman Tschaikowsky.

Miss Hinkle's two appearances were in arias in which the sentiment was as widely separated as the poles. In the Handel recitative and aria she was less successful in portraying the wretchedness of the fallen Cleopatra than in giving expression to the ecstacy which filled the breast of Louise in the Charpentier aria. Her voice, a lyric soprano, is pure in quality and is of considerable power. Her intonation was very correct with the exception of a few high notes which were sung a trifle sharp. Her performance of the two difficult arias was, on the whole, exceedingly good and merited the generous applause bestowed

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From TRIBUNE
Address: Providence, R. I.
Date
Established.

Embarrasment of Riches for Music Lovers

The Fourth Concert of the Steinert Series Will be Given on Tuesday Evening, April 21, While on Next Tuesday Evening Will be Given the Final Concert of the Boston Symphony Orchestra. Miss Bertha Boyce of Edgewood Won Prize for Best Easter Carol.

MISS FLORENCE HINKLE.
Soprano Soloist with the Boston Symphony Orchestra at Infantry Hall, Tuesday Evening.

LOVERS of music may revel in an embarrassment of musical riches this morning and to-night, for Easter Day is with us in all its beauty and significance and Easter music fills the air. The programme of Easter music at the various churches will be found in another column.

The fourth concert of the Steinert series will be given on Tuesday evening, April 21, 1914, when the famous Longy wind choir, Messrs. A. Brooke and A. Battles, flutes; Messrs. G. Longy and C. Lenom, oboes; Messrs. G. Grisez and P. Mimart, clarinets; Messrs. F. Hain and H. Lorbeer, horns, and Messrs. P. Sadony and J. Mosbach, bassoons, will appear in concert. Miss Lucy Marsh, soprano, of this city, will be the soloist in the following programme: Petite Symphony in B-flat, Gounod, Longy wind choir; aria, "Thou Brilliant Bird," from "La Perle du Bresil," with flute obligato, F. David, Miss Lucy Marsh; "Feuillet d'Album," Saint-Saens; "Aubade and Ronde de nuit," Gouvy, Longy wind choir; "Le Baiser," Goring Thomas; "Le Printemps," Leo Stern, Miss Lucy Marsh; "Divertissement," op. 36, Bernard, Longy wind choir.

Among the musical organizations in this country the Longy Club, a wood-wind choir devoted to the interpretation of chamber music written for the flute, oboe, clarinet, horn and bassoon, is unique.

It was not until 1899, when Georges Longy, the French oboe-player, who had been brought to this country by the management of the Boston Symphony Orchestra, associated himself with several other virtuosi in that superb band and founded the Longy Club, that America could boast such an organization and inquisitive music-lovers could hear performances of compositions that previously had been a sealed book to them. The value of such a club to the musical public as a means of enlarging its knowledge of comparatively unknown works cannot be overestimated or prized too highly.

Composed as it is of members of the Boston Symphony, its virtuousity in ensemble playing ranks with the famous Kneisel Quartet. It is more interesting than any of the many fine chamber music organizations now assisting in spreading the gospel of art and melody throughout the country.

Monsieur George Longy (leader and founder of the Longy Club), was born in Abbeville, France, in 1868. In 1886 he won first prize for the oboe at the Conservatoire National de Musique at Paris, and the same year he was engaged at the famous Lemoureux Concerts. In 1887 he became a member of the Opera Comique Orchestra. In 1885 he re-established "La Societe de Marque de Chambre pour Instruments a vent."

M. Longy became a member of the Boston Symphony Orchestra in 1898. In 1888 he became director and conductor of the Boston Orchestral Club, and one year later he founded the Longy Club, so famous to-day.

Honored by the French Government, Monsieur Georges Longy has been an Officier'd Academie since 1895 and Officier d'Instruction Publique since 1911.

Next Tuesday evening brings practically to an end the musical season of 1913-14 with the final concert by the Boston Symphony Orchestra, which will be given in Infantry Hall at 8:15. The soloist will be the much-admired American soprano, Miss Florence Hinkle. Miss Hinkle has made great progress in her art the last few years and now is regarded as the first soprano among the concert singers of this country. She has sung several times with much success with the orchestra.

Dr. Muck has maintained to the end the remarkably high standard of attractive programmes that he has given to Providence during the past season. The concert begins with Mozart's Symphony in E-flat major, one of the three great masterpieces in symphonic form which he wrote in the summer of 1788. The best known of these three is the Symphony in C-major called "Jupiter," but the Symphony in E-flat has come to be generally regarded as the greatest of the group. This will make the first part of the programme. After the intermission Miss Hinkle will sing twice and the orchestra will play twice. Miss Hinkle will sing as her first number the recitative "E pur cosi" and air, "Piangero la sorte mie," from Handel's opera, "Julius Caesar." The general public thinks of Handel merely as the composer of "The Messiah" and other oratorios. As a matter of fact, long before he began to write oratorios he wrote operas in the prevailing Italian style, and much of his oratoria material he took from his early operas. In these works, as in the oratorios, his music is distinguished by its stately flow of melody.

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In Mr. Loeffler's music the tempest smites the old castle in the deep valley. It is at the end of the world where storms gather their strength to wreak upon men. It is huge and phantasmagoric. In it dwell the powers of darkness—the old queen and her women of Maeterlinck's play. In the music they squat menacing, feeding and devouring themselves with their own baleful broodings. They rustle; they stride; they draw nearer; they work their baleful and implacable will upon the child and upon the sister that would stay them. The furies in Æschylus are not more vivid in word and image than are these beings of Mr. Loeffler's tones. The suggestive and the communicating power of music could hardly be more penetrating and graphic. Over against them, as incarnate to the imagination, as visible almost through the ear, stand the sister and the old man, foreboding, agonizing, helpless, devoted, weary with the great weariness of a fate that creeps upon them and that they cannot withstand. Their music creates itself out of itself, yet in it is the tremulous agony of their souls. And athwart this blackness of coming evil and this pallor of helpless devotion is the fine gleam of the voice of the doomed and piteous child. With divination, Mr. Loeffler gives it to the thin and poignant, the sweet and sexless viola d'amore. Out of a timbre almost, he summons a personage.

Of such is Mr. Loeffler's thematic delineation, and there is little in contemporary music to match it. The tone-poem runs its symphonic course, rising and expanding out of itself as music is bound to do. The severest purist could not reproach it. Yet in that symphonic course moves also the drama, more vivid, more inexorable, more tragic and racking than any players or any scene might make it. The powers of darkness creep upon the shuddering Ygraine and the doomed Tintagiles; apprehension writhes into agony. The child is plucked away; behind the wall of stone and the door of iron the little voice whispers and dies. The sister cries vainly; the inexorable silence seems to choke her wailing. The storm stills itself into the mute blackness of doom fulfilled. Musical development has become the dramatic and the graphic march, the voice and the action, the bearing and the imparting voice of an implacable tragedy of pity and awe, of fate and fear. About this development, harmonic and instrumental coloring, often exceeding subtle but also exceeding vivid, are weaving their tonal atmosphere, and lo! it is the atmosphere of the tragedy. In its kind, "The Death of Tintagiles" is a masterpiece of music. It stands beside, it excels "A Pagan Poem." Who hearing one or both can rightly say that American music is still barren in any high sense of production and distinction, or that it has not in Mr. Loeffler, scanty as his work is in mere quantity, a composer to rank with the illustrious of our fortunate musical time? His music judges and proclaims him—and the more when conductor and orchestra are, as they were yesterday, the inspired actors of its tonal drama.

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From BULLETIN
Address Providence, R. I.
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From TRIBUNE
Address: Providence, R. I.
Date
Established.

Embarrasment of Riches for Music Lovers

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MISS FLORENCE HINKLE,
oprano Soloist with the Boston Symphony Orchestra at Infantry Hall, Tuesday Evening.

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Monsieur George Longy (leader and founder of the Longy Club), was born in Abbeville, France, in 1886. In 1886 he won first prize for the oboe at the Conservatoire National de Musique at Paris, and the same year he was engaged at the famous Lemoureux Concerts. In 1887 he became a member of the Opera Comique Orchestra. In 1885 he re-established "La Societe de Marque de Chambre pour Instruments a vent."

M. Longy became a member of the Boston Symphony Orchestra in 1898. In 1888 he became director and conductor of the Boston Orchestral Club, and one year later he founded the Longy Club, so famous to-day.

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M. Longy became a member of the Boston Symphony Orchestra in 1898. In 1888 he became director and conductor of the Boston Orchestral Club, and one year later he founded the Longy Club, so famous to-day.

Honored by the French Government, Monsieur Georges Longy has been an Officier'd Academie since 1895 and Officier d'Instruction Publique since 1911.

Next Tuesday evening brings practically to an end the musical season of 1913-14 with the final concert by the Boston Symphony Orchestra, which will be given in Infantry Hall at 8:15. The soloist will be the much-admired American soprano, Miss Florence Hinkle. Miss Hinkle has made great progress in her art the last few years and now is regarded as the first soprano among the concert singers of this country. She has sung several times with much success with the orchestra.

Dr. Muck has maintained to the end the remarkably high standard of attractive programmes that he has given to Providence during the past season. The concert begins with Mozart's Symphony in E-flat major, one of the three great masterpieces in symphonic form which he wrote in the summer of 1788. The best known of these three is the Symphony in C-major called "Jupiter," but the Symphony in E-flat has come to be generally regarded as the greatest of the group. This will make the first part of the programme. After the intermission Miss Hinkle will sing twice and the orchestra will play twice. Miss Hinkle will sing as her first number the recitative "E pur cosi" and air, "Piangero la sorte mie," from Handel's opera, "Julius Caesar." The general public thinks of Handel merely as the composer of "The Messiah" and other oratorios. As a matter of fact, long before he began to write oratorios he wrote operas in the prevailing Italian style, and much of his oratoria material he took from his early operas. In these works, as in the oratorios, his music is distinguished by its stately flow of melody.

Miss Hinkle's second number will be the charming air, "Depuis le jour," from Charpentier's opera, "Louise." The orchestral numbers in the second part will be Rimsky-Korsakoff's Caprice on Spanish Themes and Liszt's Symphonic Poem, "Les Preludes." Rimsky-Korsakoff from a typical point of view has long been proclaimed as the greatest Russian composer, and in nothing does his genius for instrumentation shine more brightly than in his extraordinary treatmene of popular Spanish tunes which he has written for an orchestra. It is in five parts, but they are played without pause.

Liszt's Symphonic Poem, "The Preludes," is familiar to the concert-giong public. It is the greatest and best of Liszt's works of this form and has long been poular on the concert stage. The programme in its proper form is as follows: Symphony in E-flat major, Mozart; air from "Julius Caesar," Handel; Caprice on Spanish Themes, Rimsky-Korsakoff; air from "Louise," Carpentier; Symphonic Peom, "Les Preludes," Liszt.

From JOURNAL
Address: Providence, R.
Date Apr 1
Est

BOSTON SYMPHONY GIVE LAST CONCERT OF

Large Audience Listens [illegible] gramme at Infantry H[illegible]

The sixth and last concer[illegible] Boston Symphony Orchestra [illegible] Florence Hinkle, soloist, was given in Infantry Hall last evening. Mozart's Symphony in E-flat, Rimsky-Korsakoff's Caprice on Spanish Themes, and Liszt's Symphonic Poem, "The Preludes," which constituted the orchestral fare, were given a brilliant performance by Dr. Muck's band of virtuosi. These numbers were finely contrasted, the Mozart Symphony with its more simple but beautiful orchestration being followed by the striking and almost barbaric tone coloring of the Russian "Caprice," the somewhat Wagnerian Symphonic Poem of Liszt providing a brilliant closing number.

Miss Hinkle sang a Recitative and Air from Handel's "Guilio Cesare," in which Cleopatra, captive, laments her condition, and for her second number, the Aria "Depuis le jour" from Charpentier's "Louise," a song of love and happiness by Louise to her lover, Julian. The order of the programme was as follows:

Symphony, E-flat major (K. 543) ....Mozart
- I. Adagio; Allegro.
- II. Andante.
- III. Menuetto; Trio.
- IV. Finale: Allegro.

Recitative, "E Pur Cosi," and air, "Piangero la Sorte Mia" .... Handel
Caprice on Spanish Themes, op. 34.................. Rimsky-Korsakoff
- I. Alborada.
- II. Variations.
- III. Alborada.
- IV. Scene and Gypsy Song.
- V. Fandango of the Asturias.

Air, "Depuis le Jour," from "Louise"........................ Charpentier
Symphonic Poem, No. 3, "The Preludes" (after Lamartine) .... Liszt

Of the 41 symphonies by Mozart, the three written in the year 1788 are his greatest, all of which were finished within the short period of a little over six weeks. The first of these, the one in E-flat, was performed last evening. This work, a masterpiece of pure music, shows Mozart's characteristic freedom and clearness of instrumentation. The splendid "Introduction" and spirited "Allegro" are followed by an "Andante" of serenity and great beauty, and the stately "minuet" by the joyous vigor of the "Finale."

In the days of Mozart, when the symphony was scored for fewer instruments, the effect was necessarily less massive than in the orchestral works of to-day, in which are employed instruments unknown in those earlier days.

In spite of the fact, however, that the beautiful and melodious symphonies of Haydn and Mozart are far more simple than the gigantic polyphonic writings of the moderns, they nevertheless are calculated to severely test the abilities of orchestral players. Passages of great delicacy for wood wind instruments, for example, unless played with perfect intonation, may ruin a whole movement. The truth of this was shown on more than one occasion in the Mozart symphony last evening.

The "Caprice on Spanish Themes," by Rimsky-Korsakoff, is one of the most popular orchestral works by the famous Russian and is a good answer to the notion that sombreness is inseparable from Russian music. In this tremendously brilliant and very original composition so full of strange rythm and odd effects the orchestra played with the utmost fire and precision.

The orchestral works of Rimsky-Korsakoff, in which national sentiment is so deeply rooted, are for the most part breezy and gay rather than touched with the melancholy which is characteristic of the works of his fellow countryman Tschaikowsky.

Miss Hinkle's two appearances were in arias in which the sentiment was as widely separated as the poles. In the Handel recitative and aria she was less successful in portraying the wretchedness of the fallen Cleopatra than in giving expression to the ecstacy which filled the breast of Louise in the Charpentier aria. Her voice, a lyric soprano, is pure in quality and is of considerable power. Her intonation was very correct with the exception of a few high notes which were sung a trifle sharp. Her performance of the two difficult arias was, on the whole, exceedingly good and merited the generous applause bestowed after each appearance.

The symphonic poem, "The Preludes," which closed the programme, is numbered three among the twelve similar descriptive pieces which Liszt wrote. In this, as in all of his works of this kind, Liszt shows remakable ability in his handling of the orchestra.

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Thoroughly Enjoyable Programme Fittingly Closed a Very Successful Series.

The sixth and last concert of the Boston Symphony Orchestra to be given in Providence this year was heard in Infantry Hall last evening by a fair-sized audience. A thoroughly enjoyable programme was presented, which formed a fitting conclusion to an exceptionally successful season. The programme in detail was as follows:

Mozart, Symphony, E-flat major (K.543)
- I. Adagio;
- II. Andante;
- III. Menuetto, trio;
- IV. Finale, allegro;

Handel, recitative, "E pur cosi" and Aria, "Piangero la sorte mia," from "Giulio Cesare"
Rimskey-Korsakoff, Caprice on Spanish Themes, Op. 34
- I. Alborada;
- II. Variations;
- III. Alborada;
- IV. Scene and Gypsy song;
- V. Fandango of the Asturias;

Charpentier, Aria, "Depuis le jour," from "Louise"
Liszt, Symphonic Poem, No. 3, "Les Preludes" (after Lamartine)

The Mozart symphony was delightfully refreshing and especially so in contrast with the Rimsky-Korsakoff number. It is one of Mozart's very best, and while perhaps not quite as fine a piece of workmanship as the magnificent G-minor symphony, or even the C-major heard here last year, it is wholly pleasing. It is full of melodies, clear, light, fresh, brilliant, yet simple and simply developed. The last movement with its mocking joviality and startling harmonic and rhythmic surprises is somewhat in the style of Haydn.

The insertion of the Rimsky-Korsakoff Spanish Caprice into the midst of the programme was not wholly satisfactory. It it far from being a great piece of musical writing. The Spanish dance rhythms are exalted above all else and they are the only thing that marks it as Spanish. Otherwise the atmosphere was that which we have come to recognize as Russian. While the interminable meanderings of much of this Russian composer's work were not so apparent here, it plainly disclosed his lack of constructive power. A bit of melody—sometimes beautiful, usually wild and savage—is repeated again and again, but there seems to be no growth or true development. The orchestration is odd, and a tendency is shown to treat the strings and wind instruments as two separate bands, rather than giving to each instrument its individual part.

The Liszt "Preludes," although becoming somewhat hackneyed, was worth hearing. On the whole it is the best of Liszt's symphonic poems, although "Die Ideale" has superior form. It is one of the most successful examples of programme-music, because the motto is less narrative than changes in atmosphere which music is better able to express. Liszt gets atmosphere from the very first announcement of mysterious chords, following the ascending figure in the strings. Gradually he achieves his climax, unloosing all his orchestral technique, and piling climax upon climax. The storm and pastoral passages are rather conventional, but much is made of the martial passage at the end.

The soloist of the evening was Miss Florence Hinckle. She sang her two arias with remarkable purity of tone, especially in the familiar "Depuis le jour" from "Louise." Her high notes were clear and strong, and in the Charpentier aria her judgment of the old and difficult intervals was flawless. Her principal fault seems to be undue restraint giving an impression of labored precision which is lacking in spontaneity and ease, although on occasion she has exhibited these qualities.

Six concerts are announced again for next year—the 34th season. Mme. Schumann-Heinck and Mr. Harold Bauer are to be two of the soloists, the others to be announced later.

TRANSCRIPT.
APRIL 27, 1914

MUSIC AND MUSICIANS

REZNICEK'S "NOVELTY" OF THE YEAR

"Schlemihl" Again Stirs Orchestra and Hearers—A Change of Schedule for the Symphony Concerts Next Year and a Visit from the Mendelssohn Choir—Drawing Boston Into Popular "Century" Opera—Plans for the New Season at the Metropolitan—Novel Singers and Operas—The Peaceful End of the Old—Minor Items

By the signs of two engrossed, excited and applauding audiences, warmly laudatory reviews and a conductor and an orchestra enkindled with the piece, Reznicek's "Symphonic Biography—or "Autobiography," as he might more truthfully have called it for those who knew his life—is the best-liked novelty of the year at the Symphony Concerts. Even Ravel's suite, "Mother Goose" at the other pole of contemporary music, was no more eagerly received. As it was soon repeated by general request, so, also, is Reznicek's tone-poem likely to be in one of the earlier concerts of next season. Indeed, the good fortunes of "Schlemihl" on the platform and in the auditorium, and on Saturday no less than on Friday, may bring the companion-piece to it into the repertory for the new season—a "satirical" symphony, "Der Sieger" or "The Victor," [illegible] Reznicek portrays in tones the opposite type of man, the unconquerable soul who reaches his determined goal. Yet there Fate overtakes him; he loses wealth and health and fair fortune abandons him into the hands of Death. If in large and diversified power of imagination and expression, "Der Sieger" matches "Schlemihl," it would be interesting to hear. Once more, after some falterings in the course of the present season, the Symphony Orchestra is in its just place and doing its just work in the production of striking new music.

Of all the pieces, written in the image of Strauss's larger tone-poems, none that we have hitherto heard in America has equalled "Schlemihl." It is easy to make a smart saying and to call the "Symphonic Biography" the best pseudo-Strauss that has yet come over-sea. But Reznicek's music is much more than pseudo-Straussian. From Strauss, as from one of the established standards in the music of the time, he has borrowed no more than the general outline of his musical and delineative design and the numbers and diversity of his orchestral apparatus. The working-out, in mass and in detail of his musico-poetic scheme is his own; his vivid and significant themes spring from his own invention; his harmonic and instrumental invention has its own individuality; and he makes in his own way and kind strokes that are worthy of the higher-placed composer—the mighty and magnificent up-surging of the theme of The Man upon all the voices of the orchestra, when for the last time he fronts Destiny; the superb vigor of the music when that theme goes forth from tense and intimate happiness to fight in living and great and wave-like din of the battle of existence. Then, the listener heard no mere tumult of timbres and polyphony; not one but tens of thousands of voices all men and all women indeed are fighting this battle of the strong. It is massive, universal, surgent music such as few composers except Strauss and Mahler have written in our time. To such power Reznicek adds the beauty of his music of happiness and the wild and biting imagination of his sardonic fantasy of neurotic debauchery. Imagination wings his invention of projecting themes and at both concerts Dr. Muck and the orchestra heightened them and every other element and quality in the music. Exactly on edge for masterful and thrilling performance. Dr. Muck once more brought his men out of long and toilsome rehearsal.

H. T. P.

NEWS OF MUSIC

From Symphony Hall

Next year, the Symphony Concerts will run a week later than ever before. They will begin well into October, on Friday the sixteenth, and Saturday the seventeenth, and continue for thirty weeks, with the usual six interruptions. Thus they will not end until Friday, May 7, and Saturday, May 8. The cause of this lengthening of the season is a journey of the orchestra to cities like Chicago and Kansas City, that lie farther West than those it annually visits and in which it has not appeared for years. It will make the expedition in the first week in October. Dr. Muck will return a week earlier than usual to make his preparations for it and the orchestra will begin its rehearsals on Sept. 28. He is to conduct through the whole series of concerts in the West.

Transcript
Apr 28/14

MUSIC AND MUSICIANS

~~THE PARIS PROSPECTUS OF~~ THE BOSTON OPERA

A Revised Repertory and a Changed List of Singers—Other Details—The Cambridge Concerts of the Symphony Orchestra—Mme. Sundelius's Excellent Singing at the Last of the Current Series—Mr. Fox's Concert—Items and Opinions

At last, from Paris has come the prospectus distributed there for Mr. Russell's season of opera at the Théatre des Champs-Elysées. It is a four-page leaflet neatly printed in black ink and red upon excellent paper. The first page announces: "The Anglo-American Season of Opera, organized by the Boston Opera Company and the Royal Opera of Covent Garden in London," dates it from April 25 to June 30; names Mr. Russell as the Director-General and lists the following advisory committee: Baron Frédéric d'Erlanger, Mr. Gatti-Casazza; Lord Grimthorpe; Mr. V. Higgins, chairman and managing director of Covent Garden, Mr. E. D. Jordan, Mr. Otto Kahn, Mr. Clarence Mackay and the Marquess of Ripon.

The second leaf enumerates the repertory, which differs from that announced here in the inclusion of "Parsifal" and the dropping of "Der Rosenkavalier," in the omission of "La Gioconda" and the substitution of "Pagliacci," "Il Barbiere" "Un Ballo in Maschera" and de Lara's French opera, already heard in Paris, "Les Trois Masques." As the repertory now stands it is:

L'Amore dei Tre Re (new)	Montemezzi
Un Ballo in Maschera	Verdi
Il Barbiere di Siviglia	Rossini
Don Giovanni	Mozart
Francesca da Rimini (new)	Zandonai
Manon Lescaut	Puccini
Die Meistersinger	Wagner
Le Nozze di Figaro	Mozart
Otello	Verdi
Pagliacci	Leoncavallo
Parsifal	Wagner
Tristan und Isolde	Wagner
Les Trois Masques	de Lara

Then follows a list of the singers, conductors and other forces. It differs from the roster published here in the inclusion of the German contingent that presumably will appear in "Parsifal," with Mme. van der Osten of Dresden at its head; of Mme. Kousnezoff, the Franco-Russian soprano, [illegible] likely to visit America next year.

Sopranos and Mezzo-Sopranos—[illegible] oni, Bender-Schaefer, Destinn, Dux, [illegible] Garden, Hempel, Kousnezoff, Leveroni, Matzenauer, Melba, Muzio, Nielsen, Raisa, Teyte and van der Osten.

Tenors—Messrs. Cornelius, Crimi, Ferrari-Fontana, McCormack, Martinelli, Paltrinieri, Sembach and Tanlongo.

Baritones and Basses—Messrs. Amato, Aquistapace, Bender, Cigada, Finss, Kiess, Knüpfer, Ludikar, Malatesta, Marcoux, Scotti, de Segurola, Tavecchia, van Hulst and Wronsky.

Conductors—Messrs. Coates (of Covent Garden), Moranzoni, Monteux, Panizza (of Covent Garden), and Weingartner.

Stage director, Josef Urban of Boston; chorus master, Oreste Sbavaglia of Boston; the chorus of the Boston Opera, and Mr. Monteux's orchestra.

On the third page the leaflet tabulates the prices of seats which range from $8, $6 and $5 for the most [illegible] or the most conspicuous places to eighty, sixty and forty cents for th[illegible] chairs remotest from the stage. It [illegible] also two subscriptions for [illegible] of ten performances. On the last [illegible] is a plan of the theatre and a no[illegible] about various minor changes in th[illegible] arrangements.

The Cambridge "Symphonies"

The annual series of concerts by the Symphony Orchestra in Cambridge ended last evening, less heeded than, perhaps, they deserve to be outside the public that is devotedly loyal to them. Eight times in a season it fills Sanders Theatre almost to the last seat. It comes from the officers of the university, from the students—though by no means in so large measure as it might—and from the men and women of "old Cambridge" generally. It receives its concerts for a lower price than any other audiences of the Symphony Orchestra enjoy; for Mr. Higginson, justly estimating the means and the tastes of university people, insists that they shall be kept below the scale that prevails elsewhere. It also hears the orchestra under exceptional advantage. Its full forces cannot be crowded upon the relatively small stage of Sanders Theatre. No more than sixty men go ordinarily to Cambridge and the performance of sundry ultra-modern pieces that exact a huge orchestra is impossible there, no matter how adroitly the various choirs are scaled to the room for them and the exigencies of the score.

On the other hand the flower of the orchestra plays in these Cambridge concerts and within wooden walls. The contemplation of the lines and the colors of Sanders Theatre does not rejoice the eye; but its acoustics are flawless and sensitive. Surrounded by resonant wood, and in a semi-circular auditorium the tone of the orchestra has a vitality, a brightness and richness that its full forces may not always gain in the long rectangle and the duller surfaces of Symphony Hall. Details tell in Cambridge as they do not in Boston, and the several choirs and the instruments that compose them have a more vivid individuality of their own. In Symphony Hall the listener almost always feels a little remote from the orchestra. He is a listener and no more. In Sanders Theatre the more brilliant and responsive acoustics and the close knitting of auditorium to the stage catch him into the orchestra, as it were, and into the very current of the music that it is playing. True, Dr. Muck makes his programme from pieces that he has lately played in Boston or from "standard" items in the repertory; but they "sound" in Sanders Theatre as they never quite "sound" in Symphony Hall, and for the connoisseurs with the orchestra the new sensation is worth the seeking. It compensates and more, as the Cambridge public of the concerts must suspect, for the occasional thrusting upon them of "assisting artists" whom for some reason or other the management engages, but whom it does not bid to the concerts of Boston or New York, or even of Providence and Worcester.

And Mme. Sundelius

Last evening, however, there was no cause for Bostonian grumbling on that score—and the regular Cambridge audience is always content and applausive—for the singer was Mme. Sundelius, deservedly called to a concert of the Symphony Orchestra. It is altogether wise and just that it should summon to its concerts in Boston and New York only singers, pianists and violinists whose rank in their profession corresponds to its rank among orchestras. To do so is incumbent upon it, and usually management and conductor keep faith with themselves, their standards and their audiences. They yield only when pressure, "pull," or superior authority can no longer be withstood, and in those instances, which it is needless to recall, the quality of the "assisting artist" has transparently proved what propulsive forces brought her—it is always she—to the stage of Symphony Hall. On the other hand, it is as incumbent upon the orchestra by engagements for its concerts elsewhere, to give opportunity and prestige to the few young singers, pianists and violinists, who are rising toward its standards, and who may some day earn and deserve its fullest reward. It has so cultivated Miss Hinkle, who in the quality of her voice, her skill in song, her vocal artistry and her interpreting imagination is now the foremost American soprano of the concert room and who is nearly ripe for translation into Symphony Hall. And it has so begun to cultivate Mme Sundelius.

The young singer deserves her good fortune. She is comely to see; she is poised in her "stage manner," over-conscious neither of her audience nor of herself, while she has the nervous force that communicates to her hearers her personality, her tones and her feeling for her music. She sang yesterday the Countess's recitative, awaiting the lingering Susanna, and her wistful air, "Dove Sono?" from Mozart's "Figaro" and Michaela's sentimental air from the scene in the mountains in "Carmen." Mme. Sundelius's voice is an exquisitely clear and transparent soprano; it deserves the word crystalline; it recalls the timbre of Mme. Eames's in her young years. There is not a trace of hardness in it; throughout its range it is very even and very pliant.

In a sense the voice is cool and a little neutral, but there is always a shimmer of color in the tones and a suggestion of feeling so chaste and poised that it over-shuns any excess or feigning. The light of a clear autumn day, with the sun shining brightly, implies be[illegible] the individu[illegible]

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- IV. Finale; Allegro.

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APRIL 27, 1914

MUSIC AND MUSICIANS

REZNICEK'S "NOVELTY" OF THE YEAR

"Schlemihl" Again Stirs Orchestra and Hearers—A Change of Schedule for the Symphony Concerts Next Year and a Visit from the Mendelssohn Choir—Drawing Boston Into Popular "Century" Opera—Plans for the New Season at the Metropolitan—Novel Singers and Operas—The Peaceful End of the Old—Minor Items

BY the signs of two engrossed, excited and applauding audiences, warmly laudatory reviews and a conductor and an orchestra enkindled with the piece, Reznicek's "Symphonic Biography—or "Autobiography," as he might more truthfully have called it for those who knew his life—is the best-liked novelty of the year at the Symphony Concerts. Even Ravel's suite, "Mother Goose" at the other pole of contemporary music, was no more eagerly received. As it was soon repeated by general request, so, also, is Reznicek's tone-poem likely to be in one of the earlier concerts of next season. Indeed, the good fortunes of "Schlemihl" on the platform and in the auditorium, and on Saturday no less than on Friday, may bring the companion-piece to it into the repertory for the new season—a "satirical" symphony, "Der Sieger," or "The Victor" [illegible] Reznicek portrays in tones the opposite type of man, the unconquerable soul who reaches his determined goal. Yet there Fate overtakes him; he loses wealth and health and fair fortune abandons him into the hands of Death. If in large and diversified power of imagination and expression, "Der Sieger" matches "Schlemihl," it would be interesting to hear. Once more, after some falterings in the course of the present season, the Symphony Orchestra is in its just place and doing its just work in the production of striking new music.

Of all the pieces, written in the image of Strauss's larger tone-poems, none that we have hitherto heard in America has equalled "Schlemihl." It is easy to make a smart saying and to call the "Symphonic Biography" the best pseudo-Strauss that has yet come over-sea. But Reznicek's music is much more than pseudo-Straussian. From Strauss, as from one of the established standards in the music of the time, he has borrowed no more than the general outline of his musical and delineative design and the numbers and diversity of his orchestral apparatus. The working-out, in mass and in detail of his musico-poetic scheme is his own; his vivid and significant themes spring from his own invention; his harmonic and instrumental invention has its own individuality; and he makes in his own way and kind strokes that are worthy of the higher-placed composer—the mighty and magnificent up-surging of the theme of The Man upon all the voices of the orchestra, when for the last time he fronts Destiny; the superb vigor of the music when that theme goes forth from tense and intimate happiness to fight in living and great and wave-like din of the battle of existence. Then, the listener heard no mere tumult of timbres and polyphony; not one but tens of thousands of voices all men and all women indeed are fighting this battle of the strong. It is massive, universal, surgent music such as few composers except Strauss and Mahler have written in our time. To such power Reznicek adds the beauty of his music of happiness and the wild and biting imagination of his sardonic fantasy of neurotic debauchery. Imagination wings his invention of projecting themes and at both concerts Dr. Muck and the orchestra heightened them and every other element and quality in the music. Exactly on edge for masterful and thrilling performance. Dr. Muck once more brought his men out of long and toilsome rehearsal.

H. T. P.

NEWS OF MUSIC

From Symphony Hall

NEXT year, the Symphony Concerts will run a week later than ever before. They will begin well into October, on Friday the sixteenth, and Saturday the seventeenth, and continue for thirty weeks, with the usual six interruptions. Thus they will not end until Friday, May 7, and Saturday, May 8. The cause of this lengthening of the season is a journey of the orchestra to cities like Chicago and Kansas City, that lie farther West than those it annually visits and in which it has not appeared for years. It will make the expedition in the first week in October. Dr. Muck will return a week earlier than usual to make his preparations for it and the orchestra will begin its rehearsals on Sept. 28. He is to conduct through the whole series of concerts in the West.

28/14

MUSIC AND MUSICIANS

~~THE PARIS~~ PROSPECTUS OF THE BOSTON OPERA

A Revised Repertory and a Changed List of Singers—Other Details—The Cambridge Concerts of the Symphony Orchestra—Mme. Sundelius's Excellent Singing at the Last of the Current Series—Mr. Fox's Concert—Items and Opinions

AT last, from Paris has come the prospectus distributed there for Mr. Russell's season of opera at the Theatre des Champs-Elysées. It is a four-page leaflet neatly printed in black ink and red upon excellent paper. The first page announces: "The Anglo-American Season of Opera, organized by the Boston Opera Company and the Royal Opera of Covent Garden in London," dates it from April 25 to June 30; names Mr. Russell as the Director-General and lists the following advisory committee: Baron Frédéric d'Erlanger, Mr. Gatti-Casazza; Lord Grimthorpe; M. V. Higgins, chairman and managing director of Covent Garden, Mr. E. D. Jordan, Mr. Otto Kahn, Mr. Clarence Mackay and the Marquess of Ripon.

The second leaf enumerates the repertory, which differs from that announced here in the inclusion of "Parsifal" and the dropping of "Der Rosenkavalier," in the omission of "La Gioconda" and the substitution of "Pagliacci," "Il Barbiere" "Un Ballo in Maschera" and de Lara's French opera, already heard in Paris, "Les Trois Masques." As the repertory now stands it is:

L'Amore dei Tre Re (new)	Montemezzi
Un Ballo in Maschera	Verdi
Il Barbiere di Siviglia	Rossini
Don Giovanni	Mozart
Francesca da Rimini (new)	Zandonai
Manon Lescaut	Puccini
Die Meistersinger	Wagner
Le Nozze di Figaro	Mozart
Otello	Verdi
Pagliacci	Leoncavallo
Parsifal	Wagner
Tristan und Isolde	Wagner
Les Trois Masques	de Lara

Then follows a list of the singers, conductors and other forces. It differs from the roster published here in the inclusion of the German contingent that presumably will appear in "Parsifal," with Mme. van der Osten of Dresden at its head; of Mme. Kousnesoff, the Franco-Russian soprano, [illegible] likely to visit America next year

Sopranos and Mezzo-sopranos—Mmes. Bellincioni, Bender-Schaefer, Destinn, Dux, Edvina, Garden, Hempel, Kousnezoff, Leveroni, Matzenauer, Melba, Muzio, Nielsen, Raisa, Teyte and van der Osten.

Tenors—Messrs. Cornelius, Crimi, Ferrari-Fontana, McCormack, Martinelli, Paltrinieri, Sembach and Tanlongo.

Baritones and Basses—Messrs. Amato, Aquistapace, Bender, Cigada, Fonss, Kiess, Knüpfer, Ludikar, Malatesta, Marcoux, Scotti, de Segurola, Tavecchia, van Hulst and Wronsky.

Conductors—Messrs. Coates (of Covent Garden), Moranzoni, Monteux, Panizza (of Covent Garden), and Weingartner.

Stage director, Josef Urban of Boston; chorus master, Oreste Sbavaglia of Boston; the chorus of the Boston Opera, and Mr. Monteux's orchestra.

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The Cambridge "Symphonies"

The annual series of concerts by the Symphony Orchestra in Cambridge ended last evening, less heeded than, perhaps, they deserve to be outside the public that is devotedly loyal to them. Eight times in a season it fills Sanders Theatre almost to the last seat. It comes from the officers of the university, from the students—though by no means in so large measure as it might—and from the men and women of "old Cambridge" generally. It receives its concerts for a lower price than any other audiences of the Symphony Orchestra enjoy; for Mr. Higginson, justly estimating the means and the tastes of university people, insists that they shall be kept below the scale that prevails elsewhere. It also hears the orchestra under exceptional advantage. Its full forces cannot be crowded upon the relatively small stage of Sanders Theatre. No more than sixty men go ordinarily to Cambridge and the performance of sundry ultra-modern pieces that exact a huge orchestra is impossible there, no matter how adroitly the various choirs are scaled to the room for them and the exigencies of the score.

On the other hand the flower of the orchestra plays in these Cambridge concerts and within wooden walls. The contemplation of the lines and the colors of Sanders Theatre does not rejoice the eye; but its acoustics are flawless and sensitive. Surrounded by resonant wood, and in a semi-circular auditorium the tone of the orchestra has a vitality, a brightness and richness that its full forces may not always gain in the long rectangle and the duller surfaces of Symphony Hall. Details tell in Cambridge as they do not in Boston, and the several choirs and the instruments that compose them have a more vivid individuality of their own. In Symphony Hall the listener almost always feels a little remote from the orchestra. He is a listener and no more. In Sanders Theatre the more brilliant and responsive acoustics and the close knitting of auditorium to the stage catch him into the orchestra, as it were, and into the very current of the music that it is playing. True, Dr. Muck makes his programme from pieces that he has lately played in Boston or from "standard" items in the repertory; but they "sound" in Sanders Theatre as they never quite "sound" in Symphony Hall, and for the connoisseurs with the orchestra the new sensation is worth the seeking. It compensates and more, as the Cambridge public of the concerts must suspect, for the occasional thrusting upon them of "assisting artists" whom for some reason or other the management engages, but whom it does not bid to the concerts of Boston or New York, or even of Providence and Worcester.

And Mme. Sundelius

Last evening, however, there was no cause for Bostonian grumbling on that score—and the regular Cambridge audience is always content and applausive—for the singer was Mme. Sundelius, deservedly called to a concert of the Symphony Orchestra. It is altogether wise and just that it should summon to its concerts in Boston and New York only singers, pianists and violinists whose rank in their profession corresponds to its rank among orchestras. To do so is incumbent upon it, and usually management and conductor keep faith with themselves, their standards and their audiences. They yield only when pressure, "pull," or superior authority can no longer be withstood, and in those instances, which it is needless to recall, the quality of the "assisting artist" has transparently proved what propulsive forces brought her—it is always she—to the stage of Symphony Hall. On the other hand, it is as incumbent upon the orchestra by engagements for its concerts elsewhere, to give opportunity and prestige to the few young singers, pianists and violinists, who are rising toward its standards, and who may some day earn and deserve its fullest reward. It has so cultivated Miss Hinkle, who in the quality of her voice, her skill in song, her vocal artistry and her interpreting imagination is now the foremost American soprano of the concert room and who is nearly ripe for translation into Symphony Hall. And it has so begun to cultivate Mme Sundelius.

The young singer deserves her good fortune. She is comely to see; she is poised in her "stage manner," over-conscious neither of her audience nor of herself, while she has the nervous force that communicates to her hearers her personality, her tones and her feeling for her music. She sang yesterday the Countess's recitative, awaiting the lingering Susanna, and her wistful air, "Dove Sono?" from Mozart's "Figaro" and Michaela's sentimental air from the scene in the mountains in "Carmen." Mme. Sundelius's voice is an exquisitely clear and transparent soprano; it deserves the word crystalline; it recalls the timbre of Mme. Eames's in her young years. There is not a trace of hardness in it; throughout its range it is very even and very pliant.

In a sense the voice is cool and a little neutral, but there is always a shimmer of color in the tones and a suggestion of feeling so chaste and poised that it over-shuns any excess or feigning. The light of a clear autumn day, with the sun shining brightly, implies be the individual

From JOURNAL
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Date [illegible] 1914
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BOSTON SYMPHONY GIVES LAST CONCERT OF SEASON

Large Audience Listens to Programme at Infantry Hall.

The sixth and last concert by the Boston Symphony Orchestra with Miss Florence Hinkle, soloist, was given in Infantry Hall last evening. Mozart's Symphony in E-flat, Rimsky-Korsakoff's Caprice on Spanish Themes, and Liszt's Symphonic Poem, "The Preludes," which constituted the orchestral fare, were given a brilliant performance by Dr. Muck's band of virtuosi. These numbers were finely contrasted, the Mozart Symphony with its more simple but beautiful orchestration being followed by the striking and almost barbaric tone coloring of the Russian "Caprice," the somewhat Wagnerian Symphonic Poem of Liszt providing a brilliant closing number.

Miss Hinkle sang a Recitative and Air from Handel's "Guilio Cesare," in which Cleopatra, captive, laments her condition, and for her second number, the Aria "Depuis le jour" from Charpentier's "Louise," a song of love and happiness by Louise to her lover, Julian. The order of the programme was as follows:

Symphony, E-flat major (K. 543)........Mozart
- I. Adagio; Allegro.
- II. Andante.
- III. Menuetto: Trio.
- IV. Finale: Allegro.

Recitative, "E Pur Cosi," and air, "Piangero la Sorte Mia"........Handel
Caprice on Spanish Themes, op. 34........Rimsky-Korsakoff
- I. Alborada.
- II. Variations.
- III. Alborada.
- IV. Scene and Gypsy Song.
- V. Fandango of the Asturias.

Air, "Depuis le Jour," from "Louise"........Charpentier
Symphonic Poem, No. 3, "The Preludes" (after Lamartine)........Liszt

Of the 41 symphonies by Mozart, the three written in the year 1788 are his greatest, all of which were finished within the short period of a little over six weeks. The first of these, the one in E-flat, was performed last evening. This work, a masterpiece of pure music, shows Mozart's characteristic freedom and clearness of instrumentation. The splendid "Introduction" and spirited "Allegro" are followed by an "Andante" of serenity and great beauty, and the stately "minuet" by the joyous vigor of the "Finale."

In the days of Mozart, when the symphony was scored for fewer instruments, the effect was necessarily less massive than in the orchestral works of to-day, in which are employed instruments unknown in those earlier days.

In spite of the fact, however, that the beautiful and melodious symphonies of Haydn and Mozart are far more simple than the gigantic polyphonic writings of the moderns, they nevertheless are calculated to severely test the abilities of orchestral players. Passages of great delicacy for wood wind instruments, for example, unless played with perfect intonation, may ruin a whole movement. The truth of this was shown on more than one occasion in the Mozart symphony last evening.

The "Caprice on Spanish Themes," by Rimsky-Korsakoff, is one of the most popular orchestral works by the famous Russian and is a good answer to the notion that sombreness is inseparable from Russian music. In this tremendously brilliant and very original composition so full of strange rythm and odd effects the orchestra played with the utmost fire and precision.

The orchestral works of Rimsky-Korsakoff, in which national sentiment is so deeply rooted, are for the most part breezy and gay rather than touched with the melancholy which is characteristic of the works of his fellow countryman Tschaikowsky.

Miss Hinkle's two appearances were in arias in which the sentiment was as widely separated as the poles. In the Handel recitative and aria she was less successful in portraying the wretchedness of the fallen Cleopatra than in giving expression to the ecstacy which filled the breast of Louise in the Charpentier aria. Her voice, a lyric soprano, is pure in quality and is of considerable power. Her intonation was very correct with the exception of a few high notes which were sung a trifle sharp. Her performance of the two difficult arias was, on the whole, exceedingly good and merited the generous applause bestowed after each appearance.

The symphonic poem, "The Preludes," which closed the programme, is numbered three among the twelve similar descriptive pieces which Liszt wrote. In this, as in all of his works of this kind, Liszt shows remarkable ability in his handling of the orchestra.

Dr. Muck gave a fine reading and the number made a brilliant and effective ending to a very interesting programme.

NCERT OF ONY SEASON

hly Enjoyable Progra Fittingly Closed a Very Successful Series.

The sixth and last concert of the Boston Symphony Orchestra to be given in Providence this year was heard in Infantry Hall last evening by a fair-sized audience. A thoroughly enjoyable programme was presented, which formed a fitting conclusion to an exceptionally successful season. The programme in detail was as follows:

Mozart, Symphony, E-flat major (K.543)
- I. Adagio;
- II. Andante;
- III. Menuetto, trio;
- IV. Finale, allegro;

Handel, recitative, "E pur cosi" and Aria, "Piangero la sorte mia," from "Giulio Cesare"
Rimskey-Korsakoff, Caprice on Spanish Themes, Op. 34
- I. Alborada;
- II. Variations;
- III. Alborada;
- IV. Scene and Gypsy song;
- V. Fandango of the Asturias;

Charpentier, Aria, "Depuis le jour," from "Louise"
Liszt, Symphonic Poem, No. 3, "Les Preludes" (after Lamartine)

The Mozart symphony was delightfully refreshing and especially so in contrast with the Rimsky-Korsakoff number. It is one of Mozart's very best, and while perhaps not quite as fine a piece of workmanship as the magnificent G-minor symphony, or even the C-major heard here last year, it is wholly pleasing. It is full of melodies, clear, light, fresh, brilliant, yet simple and simply developed. The last movement with its mocking joviality and startling harmonic and rhythmic surprises is somewhat in the style of Haydn.

The insertion of the Rimsky-Korsakoff Spanish Caprice into the midst of the programme was not wholly satisfactory. It it far from being a great piece of musical writing. The Spanish dance rhythms are exalted above all else and they are the only thing that marks it as Spanish. Otherwise the atmosphere was that which we have come to recognize as Russian. While the interminable meanderings of much of this Russian composer's work were not so apparent here, it plainly disclosed his lack of constructive power. A bit of melody—sometimes beautiful, usually wild and savage—is repeated again and again, but there seems to be no growth or true development. The orchestration is odd, and a tendency is shown to treat the strings and wind instruments as two separate bands, rather than giving to each instrument its individual part.

The Liszt "Preludes," although becoming somewhat hackneyed, was worth hearing. On the whole it is the best of Liszt's symphonic poems, although "Die Ideale" has superior form. It is one of the most successful examples of programme-music, because the motto is less narrative than changes in atmosphere which music is better able to express. Liszt gets atmosphere from the very first announcement of mysterious chords, following the ascending figure in the strings. Gradually he achieves his climax, unloosing all his orchestral technique, and piling climax upon climax. The storm and pastoral passages are rather conventional, but much is made of the martial passage at the end.

The soloist of the evening was Miss Florence Hinckle. She sang her two arias with remarkable purity of tone, especially in the familiar "Depuis le jour" from "Louise." Her high notes were clear and strong, and in the Charpentier aria her judgment of the old and difficult intervals was flawless. Her principal fault seems to be undue restraint giving an impression of labored precision which is lacking in spontaneity and ease, although on occasion she has exhibited these qualities.

Six concerts are announced again for next year—the 34th season. Mme. Schumann-Heinck and Mr. Harold Bauer are to be two of the soloists, the others to be announced later.

TRANSCRIPT,
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And Mme. Sundelius

Last evening, however, there was no cause for Bostonian grumbling on that score—and the regular Cambridge audience is always content and applausive—for the singer was Mme. Sundelius, deservedly called to a concert of the Symphony Orchestra. It is altogether wise and just that it should summon to its concerts in Boston and New York only singers, pianists and violinists whose rank in their profession corresponds to its rank among orchestras. To do so is incumbent upon it, and usually management and conductor keep faith with themselves, their standards and their audiences. They yield only when pressure, "pull," or superior authority can no longer be withstood, and in those instances, which it is needless to recall, the quality of the "assisting artist" has transparently proved what propulsive forces brought her—it is always she—to the stage of Symphony Hall. On the other hand, it is as incumbent upon the orchestra by engagements for its concerts elsewhere, to give opportunity and prestige to the few young singers, pianists and violinists, who are rising toward its standards, and who may some day earn and deserve its fullest reward. It has so cultivated Miss Hinkle, who in the quality of her voice, her skill in song, her vocal artistry and her interpreting imagination is now the foremost American soprano of the concert room and who is nearly ripe for translation into Symphony Hall. And it has so begun to cultivate Mme Sundelius.

The young singer deserves her good fortune. She is comely to see; she is poised in her "stage manner," over-conscious neither of her audience nor of herself, while she has the nervous force that communicates to her hearers her personality, her tones and her feeling for her music. She sang yesterday the Countess's recitative, awaiting the lingering Susanna, and her wistful air, "Dove Sono?" from Mozart's "Figaro" and Michaela's sentimental air from the scene in the mountains in "Carmen." Mme. Sundelius's voice is an exquisitely clear and transparent soprano; it deserves the word crystalline; it recalls the timbre of Mme. Eames's in her young years. There is not a trace of hardness in it; throughout its range it is very even and very pliant.

In a sense the voice is cool and a little neutral, but there is always a shimmer of color in the tones and a suggestion of feeling so chaste and poised that it over-shuns any excess or feigning. The light of a clear autumn day, with the sun shining brightly, implies best the [illegible]

[illegible] sings with secure and expert intelligence and resources that flower into artistry. Her declamation of the Countess's recitative was good to hear as sustained, pointed and cumulating speech of song. She sang the air with as fine a sense of the long Mozartean line, the linked and flowing phrases, the felicities of vocal accent and transition, the mood of wistful melancholy. Here were purity and poise, because summoning them and ordering them was sense of vocal style. The same feeling for sustained song, for rounded phrase, for vocal proportion and flowing design, and the same ability to evoke the mood and the individual quality of the music distinguished Mme. Sundelius's singing of Michaela's air. Music by Bizet, sentimental and direct, do not sound to her and to her hearers, like the crystalline measures and the subtle and spontaneous shadings of Mozart.

Reznicek's Remarkable Music

His New Tone-Poem at the Symphony Concerts Between Mozart and Haydn

By H. T. P.

EXTREMES met in the Symphony concert yesterday afternoon when it began with Mozart's little symphony in D major, dated 1786, and proceeded with Reznicek's "Symphonic Biography: Schlemihl," dated—emphatically 1912. In matter and in manner Mozart's symphony is altogether of its time. Three movements suffice for it—a slow Introduction leading into a spirited Allegro; a songful Andante, and the nievitable sparkling Rondo for the Finale. If at that time Mozart had begun to write slow introductions by way of new departure in his symphonies, as yet he seldom included minuets as quasi-scherzos in them. Similarly the symphony is altogether of Mozart writing at his ease in the relatively happy years at Prague. The Introduction, with its stout unisons and vigorous chords, with little figures and turns racing upward between them, begins in proper semblance of the dignified accomplishment of a serious task before a gravely attentive audience in powdered periwigs and its brocaded skirts. The music almost summons the yellow candle-light in which they sat listening. According to the chronicles of the time, they found the transition into the Allegro "surprising" and counted the music generally "swift and fiery."

In this 1914, nobody is "surprised" at the transition, artfully as Dr. Muck devised it; everybody will agree that the symphony is "swift," especially under the conductor's light and elastic pace and accent; while some of us will like to fancy that even now there are darts of Mozart's white fire in it—shadowed in the Introduction, bright and clear in the Allegro, flashing, like dancing sunlight, in the Finale. Light as they are in this symphony, Mozart's musical thoughts seem to spring into life out of chords and unisons that are a kind of heralding for them; quickly out of the attendant figures, they are expanding into melody that in the Allegro beats to a glad rhythm and in the Finale to one that tingles gaily. Fancy begins to weave arabesques around them and they run their course of transparent development in diaphanous tones. Mozart's harmonies and timbres are not recondite even for these days, rather they are as spontaneous as his melodies; but, unlike not a few of our latter-day strivings with both, each stroke counts. The ear hears it in the music; the eye does not merely note it on the engraved page. The whole symphony is glad music and in the Andante, it is artful music, too, in the delicate suspensions, the melting phrases, the sunny little arabesques, the upwelling song, as though Mozart loved it for its own releasing sake. From the heart he wrote, though in the day's work he may not have thought twice whence the impulse came.

Pure Mozart, if ever he wrote such music, is this symphony, and through most of its course yesterday it sounded like pure Mozart even though a big orchestra was playing it. The euphonies, the suavities, the floritura of the wind choir in the Andante and the glint of the strings in the Finale might have rejoiced Mozart's ear. In the one the music kept its soft texture and its luminous transparency; in the other it lost not a sparkle of its clear brightness. Possibly, however, though it is perilous to speculate about hearing in the Elysian Fields, he might have listened less gladly to the chords and other more heavily accented passages in the symphony. Try as conductor and men may—and Dr. Muck is not as sensitive in this respect as he might be—the sheer tonal mass of the string makes the emphasis and the contrast too weighty and so upsets the proportion of the music and halts its winged pace. Mozart heard no such volume of emphatic tone as he wrote; there ought to be some way for a large orchestra in a big hall to avoid this innocent violence to the airiest and most diaphanous music that man has yet written.

It is the intrinsic quality of Mozart's music and not the relative size of his orchestra and ours that makes this mass and this emphasis perilous to it. Haydn used an orchestra relatively little larger than Mozart's; but the playing of his symphony in B-flat at the end of the concert brought no thought of disproportionate power and stress in the string choirs. Haydn's music is stouter-fibred; the ornament is less delicate; the melodic curve less sensitively plastic; the texture is not so diaphanous; the rhythm and movement less light-footed; the expressive quality more direct. Sentiment in the eighteenth1century sense of the word smiled or mused out of Mozart's symphony; homelier feeling sang out of Haydn's. Where Mozart is graceful, as in his allegro, Haydn with his is lively. Where Mozart is gay, as in his rondo, Haydn in his Finale of contra-dances is exuberant. Mozart's song in his slow movement rambles where fancy leads it; Haydn's expands with the waxing of honest feeling. The stouter music of the lesser man so bears the weight of tone and the energy of accent that string-choirs nowadays and conductors too instinctively and innocently give to it. The proportions and the intrinsic quality of Haydn's music seldom seem to suffer under performance in a big hall by a big orchestra, when the conductor brings such understanding and expertness to it as Dr. Muck and the men did yesterday. To some of us, in the heavier or the staccato passages, Mozart's music under similar conditions does not quite sound like [illegible]

over

Reznicek's tone-poem, played between the two symphonies and separated from each by an isolating pause, is no masterpiece, but it is well designed, well accomplished, stoutly imagined, highly interesting and once and again largely impressive music. The model in more respects than one is easy to discover—the larger tone-poems of Strauss from "Ein Heldenleben," through the "Sinfonia Domestica." Reznicek's "Symphonic Biography" has in its degree not a few of the virtues of its prototypes and it has also an individuality of its own. Reznicek is no second Strauss, since he lacks the wondrous projecting powers and the irresistible force of the greater composer whereby his music lays hold upon the minds and seizes the imaginations of those that hear. Therein lies Strauss's genius and Reznicek is no more than a composer of ripe talent feeling the musical impulses and walking in the musical ways of his German time and catching not a little of its sentimentalizings and philosophizings as he pursues his course.

Reznicek follows many of the Straussian procedures and uses a very large and diversified orchestra Straussian wise. He utilizes the procedure and he employs the orchestra with ability and to result. He is not filling out forms because they are the regular thing in the regular way—a process quite as possible in an "advanced" tone-poem as in an academic symphony. He does not merely contemplate the magnitude of means with internal satisfactions and little else after the manner of many a young composer of this day. He works his forms as he uses his orchestra, with imaginative design, imaginative invention, plentiful ability and plentiful outcome. He has set himself a job in composition of a certain sort and manfully, ably and impressively he has accomplished it. But it is har to believe this "Symphonic Biography" th spontaneous and irrepressible expression o Reznicek's mind and spirit; when as wit Strauss's tone-poems, early and late, an with his music-drama, the listener realize that they are inevitable to the compose that he could think and feel in no othe way and express himself in no other, dow to the least of his harmonies and timbres or up to the most intricate of his polyphony. Strauss, at his best, is little short of genius; Reznicek at his fullest is only plentiful and excited talent.

Following aptly the Straussian model, which is now the model of most German composers of middle age, the musical and the emotional, pictorial and quasi-philosophic doings of the "Symphonic Biography," mate well. Like "Ein Heldeneben,"l Reznicek veils an intrinsically symphonic form behind the glamoring veils of the freedom of a tone-poem. There is a clear first movement in which the proclamation, the ripening and the play of his tonal images follows freely but perceptibly the orthodox outline. Without break and skilful transition, the music becomes a scherzo, in the contemporary sense of mood and form; an unmistakable slow movement follows and culminates; and there is long and vivid transition into a finale that might be the end of a symphony in the free delineative sense. Reznicek often disdains the orthodox symmetries and interrelations, as every composer, with imagination, individuality and vital purpose does nowadays; but he has keen sense of form; he makes his music rise steadily out of itself; and he is astute in the correlating repetition of his tonal images in the themes of The Man and the voice of the Destiny, which are the creature and the contending forces of tone-poem.

For the poetic design, as the convenient words go, of this "Symphonic Biography" is the picturing of the life of a Man harmed and ultimately conquered by Fate. The Man is only "Schlemikl," a vague and generic term for a restless human spirit, it was with itself and existence, rising to ideal heights, sinking to vile depths and tortured always by implacable Fate. The first movement flings out the tonal image of The Man and it does strike the imagination. Reznicek has imagined and proclaimed it well. It runs its course in the music as with youthful energy and confidence. The sombre and hollow voice of Fate—another well-imagined and well-projected tonal imagination warms and menaces it. The music shrills into the higher registers of the instruments, cracks into dissonances, falls into gasping progressions, turns restless and black. The spirit of The Man is beginning to sink and shatter.

In the scherzo that ensues it has sunk into debauches of the imagination and the flesh. The "orgy," as Reznicek's notes eo the score call it, is not an honest "orgy" in the old-fashioned sense in which Berlioz and Tschaikowsky wrote such music. Rather it is a neurotic orgy, in which The Man sees sinister, mocking, distorted images, companions with them, receives uncanny sensations and vile pleasures from them. His body is in some haunt of the vulgarly dissolute—hear rhythms like to those of Charpentier's Montmartre in "Julien"—but his mind is filled with the images of debauched sensibility and debased imagination. The figures out of Beardsley "Comedy-Ballet of Marionettes," forgotten these ten years in England and America, but still vivid in Germany, torture him like the imps of dreams—the hump-backed flute player, the insinuating and evil singing woman, the perverted dancer. Gross images cross his brain—harridans riding sows like a new and abased sort of witches. He hears vaguely a debauched dance tune. So through the scherzo, the music whistles with sharp-set timbres, screams with dissonance, titillates with vulgar progressions, lays blurred and changeful tonal outlines upon the ear, transmogrifying itself as by neurotic or drugging impulse. Yet with all this effort it is the least vivid music in the whole tone-poem. These is atmosphere of its kind in plenty; but there is no means all the fantastic suggestion that Reznicek seeks. He specifies too many images for music to carry.

Again the Voice of Destiny warns and menaces through the shrillness; tumult and titillation still and the music advances into the Adagio of conjugal happiness. The Man Lover: The Woman, a tonal image worthy of Strauss in its ingratiating, insinuating and rexed quality, returns his love. The child's voice pipes affectionately to them. The music swells into delicate and intimate glorification of their devotion and happiness. The themes expand into melodies, in intertwine glamorously and touchingly and there are moments of beautiful music seductive in their suggestion of inner and tense feeling. Now shall he go forth conquering to conquer. Once more one of Reznicek's striking themes proclaims him. Then, the inevitable polyphonic battles and harmonic and instrumental agonies. The combat waxes, wisps of themes, like the ghost of the Huns before Rome, battle in the air; Reznicek harries his orchestra; it in turn harries his tonal images; the man remembers old happinesses and old prides and the agony of rememberance is sharper than the agony of defeat. The Voice of Fate, dooming nof, sounds across the stress of this living; the tumult in exhaustion. It has been thrilling in the rush, the power, the ordered wildness of its tonal kind. The music falls as into a black pit of silence broken only by the echoing voice of fate, ominous, awaiting, implacable.

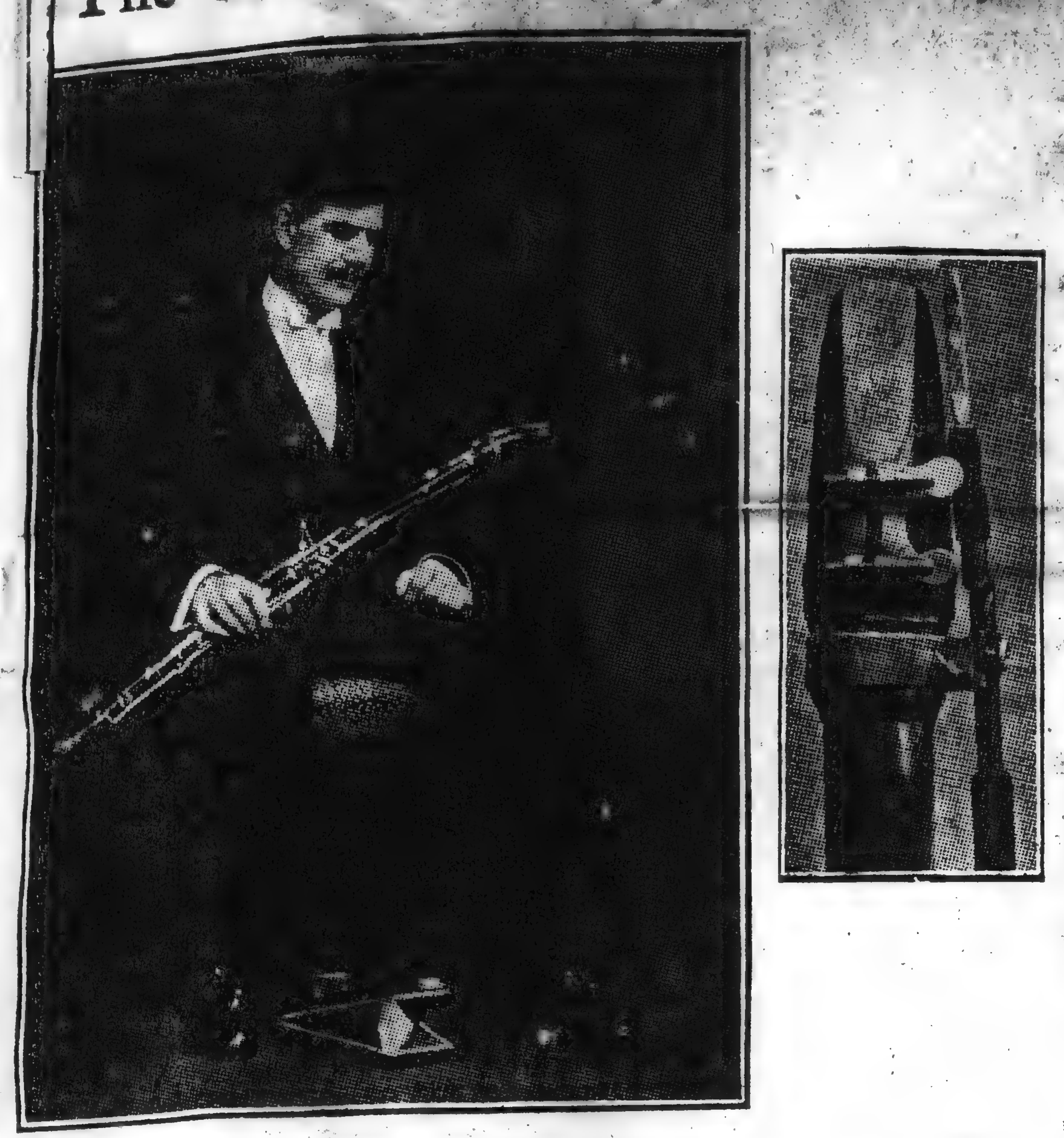
Then out of the depths in spent strength and weary agony, The Man cries for mercy. Reznicek—mistakely perhaps—gives his prayer a tenor voice—Mr. Shirley's yesterday—above a hushed orchestra, gave an artificial contrast and not a climax, and unimpressive music. Destiny answers not. The theme of The Man—a great theme now—singes up through the whole orchestra to front Fate for the last time; its voice is like the hymn of the thousands so striving and smitten. Then, of a sudden, Reznicek transmogrifies his theme, it shivers and falls away before our ears and the fragments are wafted away on music that parts and vanishes into wisps into the air. "Vanity of vanities," saith the Preacher, all is vanity—except the power, the pleasure and the excitement of recording

H. T. P.

Symphony Hall—Symphony Concerts

NEXT Friday afternoon and Saturday evening, at the twenty-fourth and last pair of Symphony Concerts for the musical year, Dr. Muck will fulfill a long-standing purpose—the revival of Saint-Saëns's symphony in C minor with organ. It has not been played here since the composer conducted in it himself at a concert in his honor at Symphony Hall, six or seven years ago. Dr. Muck intended to revive it last season; illness then defeated him; and other obstacles have since stood in the way, until he set to the making of his final programme for the spring. In design and in substance the symphony is by far the best work in the kind that Saint-Saëns has done. The organ part is considerable, conspicuous and significant, written by a composer who is both a master-organist and an expert symphonist. Mr. Marshall, the regular organist of the orchestra, who has been little heard this year, will play it. For the second half of the programme, Dr. Muck has joined three classics of music from the beginning of the eighteenth well through the nineteenth century; one of Bach's "Brandenburg" concertos for strings; Beethoven's overture to the tragedy, "Corilanus" and Wagner's prelude to his operatic comedy, "Die Meistersinger." An exultant close of a season in which conductor and orchestra have surpassed themselves.

The Revolutionary Aerophor

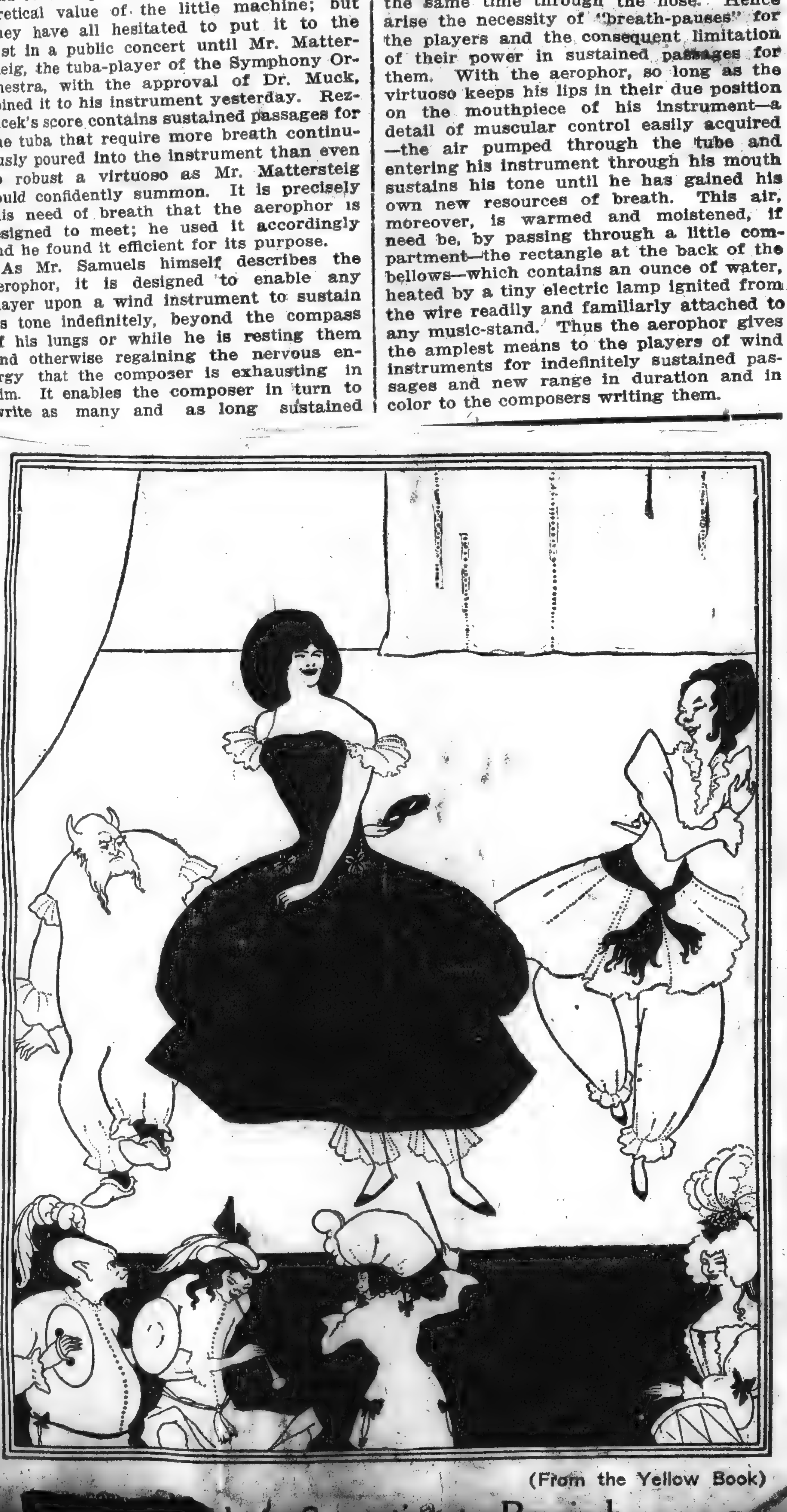


An Invention Giving New Powers to Wind Instruments Tested at the Symphony Concert

IN the performance of Reznicek's "Symphonic Biography: Schlemihl" at Symphony Hall yesterday afternoon, the newly invented aerophor was used for the first time, probably, in a public concert in this country and certainly for the first time in a concert of the Symphony Orchestra. The invention itself is of barely a year's standing and hitherto it has been tested in Europe *only in* a few performances of Strauss's "Festival Prelude" in which the composer himself suggested the use of it by the tuba-players in the sustaining of the long phrases he had written for them. A few weeks ago, the inventor, Bernard Samuels, a Dutch flutist, brought the aerophor to America, showed it to Dr. Muck, Mr. Toscanini, Mr. Hertz and the wind-choirs of the Boston and the Metropolitan orchestra and gave private demonstrations of its utility. The conductors, the virtuosi and other expert judges perceived the theoretical value of the little machine; but they have all hesitated to put it to the test in a public concert until Mr. Mattersteig, the tuba-player of the Symphony Orchestra, with the approval of Dr. Muck, joined it to his instrument yesterday. Reznicek's score contains sustained passages for the tuba that require more breath continuously poured into the instrument than even so robust a virtuoso as Mr. Mattersteig could confidently summon. It is precisely this need of breath that the aerophor is designed to meet; he used it accordingly and he found it efficient for its purpose.

As Mr. Samuels himself describes the aerophor, it is designed to enable any player upon a wind instrument to sustain its tone indefinitely, beyond the compass of his lungs or while he is resting them and otherwise regaining the nervous energy that the composer is exhausting in him. It enables the composer in turn to write as many and as long sustained passages for his wind choir as he chooses, to be generally more exacting with them and to attain new ranges of tonal tints. As the illustrations above show, the mechanism consists of a small bellows, placed on the floor beside the player's chair and pressed and released by his foot. A flexible rubber tube connects the bellows with the instrument and ends in a metal reed fastened near the mouthpiece of clarinet or tuba. The player takes both the mouthpiece of the tube and the mouthpiece of his instrument between his lips. Through the tube, by the pressure of his foot upon the bellows, air is slowly pumped into his mouth, while he is breathing for himself through his nose.

Now, without the aerophor the player must breathe through his mouth, as he has done since the earliest days of wind instruments in orchestras, because it is a physical impossibility to emit air from the mouth into an instrument and receive it at the same time through the nose. Hence arise the necessity of "breath-pauses" for the players and the consequent limitation of their power in sustained passages for them. With the aerophor, so long as the virtuoso keeps his lips in their due position on the mouthpiece of his instrument—a detail of muscular control easily acquired—the air pumped through the tube and entering his instrument through his mouth sustains his tone until he has gained his own new resources of breath. This air, moreover, is warmed and moistened, if need be, by passing through a little compartment—the rectangle at the back of the bellows—which contains an ounce of water, heated by a tiny electric lamp ignited from the wire readily and familiarly attached to any music-stand. Thus the aerophor gives the amplest means to the players of wind instruments for indefinitely sustained passages and new range in duration and in color to the composers writing them.



(From the Yellow Book)

[illegible] Suggestion to Reznicek

POST, SATURDAY,

MAY 2, 1914

SYMPHONY GIVES LAST REHEARSAL

Saint-Saens' 'Modern' Classic Is Performed

BY OLIN DOWNES

The last public rehearsal of the 33d season of the Boston Symphony Orchestra, Dr. Karl Muck conductor, took place yesterday afternoon in Symphony Hall. The programme consisted of the C minor symphony of Saint-Saens, with organ and piano as well as a considerable equipment of orchestral instruments; the third Brandenburg concerto of J. S. Bach for three violins, three violas, three 'cellos and bass, and with a part for harpsichord represented yesterday afternoon by Mr. de Voto at the piano; Beethoven's overture to "Coriolanus" and Wagner's Prelude to "Die Meistersinger."

DEADLY CLASSICAL

The symphony of Saint-Saens was written by the composer with a certain deliberate intention of showing the world that Saint-Saens, too, could instrumentate in the modern manner. Perhaps the composer was stirred to this step by the younger set in Paris who were already beginning to make fun of him for his conservatism in 1886. At any rate he made what amounted to a formal statement of his decision "that the time has come for the symphony to benefit by the progress of modern instrumentation," and he used three flutes, a bass clarinet, a double bassoon, an organ and a pianoforte for two or four hands—an array of instruments which, added to the usual quota employed, would seem modest, perhaps, to a Strauss or Mahler, but which constitute an ensemble which Saint-Saens employs with exceptional clearness and mastery of style. But alas for the dreams of the composer! This is no modern symphony. It is as deadly classical in its essential character as anything that the fluent Mr. Saint-Saens ever composed.

Undoubtedly the performance of this symphony and of later works on the programme were brilliant, although Dr. Muck's very rapid tempi for the Meistersinger prelude are certainly open to discussion, and the performance of this prelude, as a whole, was less euphonious, less continuous and more episodic in its character, than other performances we have heard of the work and performances under the same leader.

15 Novelties Heard

A word about the programmes. Fifteen novelties have been heard during the season past. Of these Ravel's "La Mere L'Oye," Debussy's "Printemps"—a youthful and charming composition—Florent Schmidtt's "La Tragedie de Salome," and the "Fourth Symphony" of Sibelius, were undoubtedly worthy of the pains extended upon their production. Many thought the same of Reznicek's "symphonic biography," "Schlemihl." It is hard to see why, even though a composer can write in two keys at once, employ the instruments and the cheaper mannerisms of a Strauss and incorporate "Ach du Lieber Augustine" in his work. The symphonies by Clapp and Urack were emphatically not worth while, even though it were a kind deed on the part of Dr. Muck to give these young men a chance. The less chances of this kind taken, the better, we think, for the symphony programmes.

The programmes have been as a whole better balanced and more inclusive than those of the preceding year. Yet it may be said that symphony audiences have a right to expect more Strauss, for instance, then Dr. Muck has given. Strauss has composed much more than his early "Death and Transfiguration." The "Zarathustra," the "Don Quixote," the "Heldenleben," even the "MacBeth" and "Don Juan," and the Domestic Symphony are now standard works, for which there is a large and enthusiastic public.

Recognition of Sibelius

Sibelius, who is also coming rapidly into his own, could well have been more fully represented. His second symphony, his "Saga," his "Varsang," and a work not yet heard here, the "Nightride and Sunrise" are among pieces which should be made familiar. D'Indy's symphony "A Day on a Mountain," was given. We can hope for more of D'Indy next winter.

The B-flat symphony, the "Istar" variations, the symphony on a "Mountain Air," are among his works, and other composers of the modern French school might well be given more frequent hearing. Chausson has written a great symphony. Ravel, Dukas, Chabrier and others have produced compositions of interest and merit. Henry F. Gilbert is a composer of singular talent and individuality. And there are Russian composers whom we are curious to know, such as Stravinsky, Liadoff, Scriabine, Gliere, Ippolitoff-Ivanov. Certainly it is difficult to satisfy the tastes of every member of a symphony audience in an American city, but we believe that the programmes given here could have been more inclusive and more cognizant of the achievements of present day composers.

At the close of the concert there was enthusiastic applause of the conductor, who has led so many great performances in the course of the season, performances which have added to the fame of this orchestra.

berg, of Scriabin and of Stravin-

ADVERTISER,

MAY 2, 1914

SYMPHONY SEASON COMES TO A CLOSE

FINAL PROGRAMME OF GREAT ORCHESTRAL MUSIC

Audience Applauds Both Orchestra and Director After "Meistersinger" Prelude Ends Concert.

By Louis C. Elson.

PROGRAMME.

St. Saens	Third Symphony. C minor
Bach	Brandenburg Concerto
Beethoven	"Coriolanus" overture
Wagner	Prelude to "The Meistersinger"

A great and purely orchestral programme, with not a trace of the musical Cubist school, the modern figure- juggling, in it from first to last. It began grandly with the great symphony which St. Saens dedicated to the memory of Franz Liszt. This work is practically new to Boston. It was heard once, during the visit of the composer to Boston, but not in the regular symphonic series. Mr. Gericke intended to bring out the work, in the old Music Hall days, but found the little organ, which was there, inadequate.

In this work both piano and organ are introduced as tone-colors, and the scoring is vast although not so novel as one finds in Reznicek, or Lendvai, or Strauss. The symphony shows St. Saens at his best, a leader in the true classical school. Yet he has modernized the symphonic form and does not slavishly or pedantically follow the strict shape. He unites his first two and last two movements, so that the work is in two sections only; he does not make the regular recapitulation of themes, in the first movement, although he obtains the spirit of the sonata-allegro by causing reminiscences of the themes to appear and these form an impressive transition to the Adagio, in which the organ plays a prominent part, giving a sacred character and a celestial ending which suit admirably to the "In Memoriam" character of the composition. This is especially noticeable in the Finale.

Although St. Saens in his figure-treatment does not squeeze the very last drop out of his lemon before he leave his topic, yet he is a fine master of true development, and the figure-treatment of the first movement is both ingenious and impressive. That is the Beethoven idea of development. That master once said that development was not to be mere skill of treatment of a figure, but was to reveal its true meaning, its soul. The figures are foreshadowed even in the introduction, and the figure of the chief theme is overlapped into the subordinate theme, somewhat in the manner that Beethoven overlaps his two subjects in the first movement of his fifth symphony.

In the next movement the piano enters. It is possible that the composer wished to emphasize his tribute to Liszt by using his especial instrument in the work. But the piano is not very prominent, not nearly so much so as the organ. It is employed as an absolute tone-color, and not as a solo or even an obbligato instrument. At one point, for example, it is joined to certain scales upon the piccolo, and the usual combination is very striking and effective. We know of no symphonic work where so good an orchestral tone-color is obtained from the instrument. It was very discreetly and effectively played by Mr. Alfred De Voto.

In the second section also there is much figure treatment. One figure of tonic and dominant is tossed from violins and violas (unison) to the kettledrums in a very quaint manner. The violin-viola theme is subsequently developed at somewhat too great a length, yet there is sustained interest in the constantly changing rhythms, 6-8, 9-8, then suddenly appearing as a march (2-2) and finally a triple rhythm (3-1), for one can follow it in all its metamorphoses; it is never ugly and never too complicated. The clashes of cymbals serve to accent some of the changes of the figure and relieve it of too much complexity.

In the finale the organ again blends with the orchestra in a most noble climax, a triumph and apotheosis, and there is also some classical fugal work. Here is a symphony that is quite as developed as the ultra-modern school, a work which is almost as heavily scored as the symphony of Mr. Clapp, yet is beautiful, lofty and inspiring. It was played in a superb manner, Dr. Muck reading it in a style that was most commendable. Mr. Marshall's organ playing was very effective. The applause at the end was most

A walk in the corridor and then a decided contrast. From one of the mighty modern scores we were led back to a primitive Bach score in chamber-music style. And it proved that one school of music does not abolish another, any more than Swinburne abolished Wordsworth. The Bach concerto was, to be sure, somewhat magnified. The orchestra was increased from a chamber-music band to a magnificent modern organization of strings; and the periwigged clavecinist with the clavi-cembalo was increased to Mr. De Voto at a grand piano; but the glorious counterpoint remained the same, and if the work might have seemed too forcible to an 18th century auditor, it was not at all so to 19th century ears.

Then came a lesson (in the "Coriolanus" overture) as to how dramatic one can be even with conservative forces. Strauss's "Heldenleben" with all its orchestral forces is not so heroic as this picture of the mythical Roman general. The noble contrast of the chief theme, the warrior, with the tender subordinate theme (the wife and mother), the stern figure which portrays Fate, the gradual augmentation of the warrior figure, its hesitant weakness, the suggestion of the death of Coriolanus, all make a picture that is equal to anything that the later strivers can accomplish with their entire tonal armies. The music is not inspired by Shakespeare's "Coriolanus," but by the less-known play by Collin, and it pictures the tragedy with great fidelity.

Of course the great "Meistersinger" Prelude made a grandiose ending to the concert and the season, and equally, of course, the public thanked Dr. Muck and the orchestra for what they had done in these last six months, with the most earnest and long-continued applause. There is more real musical enjoyment in a fine symphony concert than in an opera, and Boston evidently appreciates what treasures it owns in such an orchestra and such a director, the final plaudits being palpably directed at each of these.

BOSTON JOURNAL

MAY 2, 1914

FINAL SYMPHONY MATINEE EXCITING

Two Ovations and Numerous "Votes for Women" Buttons Noted.

Two ovations, one after the first number and the other at the close of the concert, marked the final Symphony matinee yesterday. The occasion was also remarkable for the large number of "Votes for Women" buttons worn by many of the women present, especially the younger ones.

The program presented by Dr. Muck was one of the most attractive of the season; the performance throughout was of the virtuoso caliber that always distinguishes the Symphony Orchestra when conductor and players are in their best form; and before the first number, the Saint-Saens symphony in C minor, was half over, the audience began to show evidences of an enthusiastic mood.

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A review of the season, which might be expected here, will be found in another section of today's Herald. It is enough to say that the season has been a brilliant one by reason of the great technical proficiency of the orchestra and the rare qualities of Dr. Muck as disciplinarian and interpreter. We are now so acquainted with remarkable performances at these concerts that perhaps we take too much for granted, yet Dr. Muck should know that he is thoroughly appreciated and held in high honor in this city.

It is now almost impossible to think of this orchestra without him as the vivifying and ruling spirit. May his summer be a pleasant one! We do not say restful, for his nature rebels against inaction. A change of scene, with a change in work is to him true rest.

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Yet Saint-Saens was for many years accused of being "too German" and looked upon as an innovator worshipping strange gods. Call him an eclectic if you will, say that he has no physiognomy of his own—for this is said, although it is not true; the fact remains that, by his attention to orchestral and chamber music when these branches of art were neglected in France, except by Lalo and a few of his friends, he paved the way for Cesar Franck, D'Indy, Debussy and others of the more modern school.

Unfortunately for his reputation as a critic, Saint-Saens has written ironically concerning achievements and tendencies of this school. He has a pretty wit which often bites. Take, for example, his article on musical anarchy in "Ecole Buissonniere," published last year. He quotes from some writer who asserts that there should be unlimited freedom in music: that there are no perfect chords, no dissonant chords, no false chords; that every aggregation of notes is legitimate; that this is the development of musical sensitiveness.

Now hear Saint-Saens: "Thus he whose sensitiveness is developed, is not he who, tasting wine, can tell you the vineyard and the year; it is he that swallows indifferently a well-bodied wine, swipes, cognac or whiskey, and prefers that which scratches deepest his gullet. It is not be that puts delicate strokes on the canvas, whose tones have a reciprocal value, but he that brutally puts vermilion and Veronese green side by side, as may be seen at the Salon d' Automne. It is not he that knows, in passing ingeniously from one tonality to another, to give them new and unexpected aspects, as the great Richard has been able to do in the whole score of 'The Mastersingers'; it is he that, avoiding any tonality, huddling together without intermission dissonances never prepared, never resolved, snorts his way through music like a wild boar in a garden blooming with flowers."

But when Saint-Saens composed the symphony in C minor he sought to shun "interminable repetitions," and thought, to use his own words, that the time had come for the symphony to benefit by the progress of modern instrumentation. He therefore introduced the English horn, the bass clarinet, the tuba, an organ, piano, bass drum, cymbals. Schumann had used the triangle before him. We do not go back to Beethoven's Ninth; there was an outcry against Franck in Paris for admitting an English horn in the orchestra for his symphony.

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Young composers can learn from this work the value of simplicity and economy in the use of orchestral resources. Far better for them to study this score and the scores of Saint-Saens's symphonic poems than to spend laborious nights over the later works of Richard Strauss. Strauss began by studying diligently the classics. The young now begin with the "Domestic" symphony or "Salome."

A walk in the corridor and then a decided contrast. From one of the mighty modern scores we were led back to a primitive Bach score in chamber-music style. And it proved that one school of music does not abolish another, any more than Swinburne abolished Wordsworth. The Bach concerto was, to be sure, somewhat magnified. The orchestra was increased from a chamber-music band to a magnificent modern organization of strings; and the periwigged clavecinist with the clavi-cembalo was increased to Mr. De Voto at a grand piano; but the glorious counterpoint remained the same, and if the work might have seemed too forcible to an 18th century auditor, it was not at all so to 19th century ears.

Then came a lesson (in the "Coriolanus" overture) as to how dramatic one can be even with conservative forces. Strauss's "Heldenleben" with all its orchestral forces is not so heroic as this picture of the mythical Roman general. The noble contrast of the chief theme, the warrior, with the tender subordinate theme (the wife and mother), the stern figure which portrays Fate, the gradual augmentation of the warrior figure, its hesitant weakness, the suggestion of the death of Coriolanus, all make a picture that is equal to anything that the later strivers can accomplish with their entire tonal armies. The music is not inspired by Shakespeare's "Coriolanus," but by the less-known play by Collin, and it pictures the tragedy with great fidelity.

Of course the great "Meistersinger" Prelude made a grandiose ending to the concert and the season, and equally, of course, the public thanked Dr. Muck and the orchestra for what they had done in these last six months, with the most earnest and long-continued applause. There is more real musical enjoyment in a fine symphony concert than in an opera, and Boston evidently appreciates what treasures it owns in such an orchestra and such a director, the final plaudits being palpably directed at each of these.

BOSTON JOURNAL—
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FINAL SYMPHONY MATINEE EXCITING

Two Ovations and Numerous "Votes for Women" Buttons Noted.

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EVENING TRANSCRIPT, SATURDAY, MAY 2, 1914

Surveying Symphony Standards

For Another Year Dr. Muck and the Orchestra Maintain and Heighten Them

By H. T. P.

AT the end, today, of the thirty-third season, the Symphony Concerts may fairly be counted an institution; yet thus far they have escaped the fate that overtakes most established things—content and consequent inertia. They owe this good fortune less to the audiences, which for years past have taken their distinctions for granted, than to the zeal, the ambition and the standards of the successive conductors, the management that has endured since the beginnings of the band and the men in the orchestra itself. Once and again the audiences of Friday afternoon and Saturday evening may grumble at the ordering of the programmes, at the quality of the "assisting artists," at the interest and the worth of the novel pieces, because it is human nature in a regular public so to do. Yet next to never, especially since the return of Dr. Muck, does it reproach the standards of performance. Week after week, through seven months of the year, it hears an orchestra unequalled in America and unexcelled in Europe—an orchestra that makes a remarkable virtuosity the means to as signal and varied an eloquence. It listens to the brightness, the elasticity and the manifold energy of the violins, to the deeper sonorities of the darker strings; to the suavity, the sensibility and the fine intensities of the wood-wind choir; to the glowing tone of the horns and the trumpets, to the richness of the graver brass; to the euphony and the balance of the whole band; to its sweeps of power and its recurring miracles of finesse; to its susceptibility not only to the gradual march of a progression but to very moulding of a phrase; to its sense of individuality and style in its music flowering in as multifold expressive power as that of the composers whose voice a hundred times a year it becomes.

The Work Behind

The public listens to all these things and takes them for granted, beyond a recall or two for the conductor and maybe sufficient applause for him to bring the band to its feet. At most, it believes that they are the results of rehearsals of which, if the truth were told, it has only a vague notion. Presumably the conductor studies his scores; but he happens also to spend weeks in assiduous preliminary preparation of them and to give his days and his nights to them when he has them immediately in hand for performance. Presumably, he rehearses the orchestra; but he happens also to take the several choirs and spend hours in the practising of each. Presumably the men spare no diligence in these rehearsals; but they have been known to exercise themselves in their parts at home. Finally, the conductor, like the trainer of an eleven or a nine, must bring his orchestra to the days of public performance, exactly "on edge," not once or twice in a year, but here in Boston forty-eight times from the middle of October to

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e beginning of May. As often and as urely, he must be "on edge" himself to ecome the transmitting medium of the music, comprehending it, imagining it, eeling it and so individualizing it in its wn image, devising his means of pace nd rhythm, contrast, transition and imax, euphony and proportion, outline nd color, light, shade and accent, and ually ready to impose his ordering and mulating will upon the orchestra and his mmunicating nervous force upon the auence. Weekly Dr. Muck and his men y this task upon themselves; weekly ey accomplish it; and weekly their hears take all for granted.

he Standard of Performance

To do so is one of the standards of e Symphony Concerts that conductors d orchestra have long maintained. The ans are not merely the individual virtuty of the men, their sense of beauty of e and expressive quality of phrase, r musical intelligence or their regard euphony and proportion. It lies much e in the [illegible] that each one of them is a releasing and revealing voice in the music and an essential factor in the perfection of performance that is the goal. It is said of the orchestra at the Opera House in Dresden that each man plays as though he were an actor in the music-drama on the stage. It is as true that each man in the Symphony Orchestra plays as though he were the understanding, the feeling and the disclosing voice of the music. Because largely of the influence of Dr. Muck upon them, these voices, busy as they usually are with purely symphonic music, are now becoming as operatic voices when they must speak out in the prelude to a music-drama or the accompaniment of an air. And the most potent voice, though of itself it utter not a sound, the voice of which all the others are more or less an echo, is that of the conductor himself.

In Dr. Muck, it is the penetrating, insinuating, stimulating and commanding voice that has carried the orchestra in these last two years to an eloquence of performance never gained before. He has held and heightened the orchestra in its technical range and perfection until there is no feat of virtuosity, however fleet, exacting or subtle, that it cannot do. He has schooled it to a sensuous beauty of tone that ranges from an exquisite finesse to a glowing splendor. He has taught it to phrase the song of its instruments as though they were human voices with the keenest of musical sensibility directing them. He has made rhythm as second nature to it, and just accent as instinctive impulse. These have been his means. His end has been the transmission through himself and his men of the music in its intrinsic quality and its individual life. To each piece, whether Mozart wrote it in his idiom or Florent Schmitt in his, its particular voice, style and eloquence. With each piece, the new vitalizing as though it were springing afresh out of itself; the clear unfolding in shrewd and sympathetic comprehension; the warm imagining that divines beauty and sets free power; the transmitting splendor or subtlety; the sense of orchestral song and of harmonic and instrumental vesture; the feeling for disembodied sound woven in lovely pattern or for puissant proclamation of human image and emotion. Of such, in music that has ranged far and wide, has been Dr. Muck's conducting. "He that loseth his life shall find it." Surrendering himself to his music and his work, Dr. Muck has gained the greater individual glory. He stands in the first rank of the conductors of our time. He has excelled all his predecessors with the orchestra.

Dr. Muck Conducting

From a Hitherto Unpublished Portrait Made in the Royal Opera House in Berlin

The Standard of Repertory

Side by [illegible] with the standard of performa[illegible] the Symphony Concerts mar[illegible] standard of the programmes [illegible]

For ten years, whatever the individual idiosyncrasies of the conductor in the making of each one, they have been models of catholicity. Through twenty-four of them he may range, and now with the gradual lengthening of the concerts—a happy change from an ancient and unambitious routine—he may have as many of them as he chooses nearly two hours long. Last season when Dr. Muck was restoring the orchestra to its perfections as an instrument and picking not a few of his pieces accordingly he was not too severely to be put to the test with his programmes. This season there has been no need for such allowances, and his choice of music may be fairly tried by the highest standards of the concerts. Certainly he has given the early masters their due, and the Mozart of minor pieces a little more. Certainly he has not neglected the elder classics, like Beethoven, Schubert and Schumann, and he has been uncommonly kind to Mendelssohn. The composers whose music has become classic in our own time, like Brahms, Liszt, Franck, Wagner—so far as he is possible in concerts—and Tschaikowsky, have had a fair inning. The intermediate Bruckner and the belatedly risen Mahler have each had his symphony. Established contemporary composers, like Debussy, Dukas, d'Indy, Rachmanioff, Loeffler, Strauss and Sibelius, have all been represented. The secondary writers of contemporary music—Juon, Enesco and Humperdinck, for example—have not been overlooked. Rising men, like Ravel, Schmitt and Reznicek, have been discovered or recognized. Young American composers have had their due—and rather more—in Mr. Clapps's symphony and Mr. Rubin Goldmark's tone-poem. Of the wholly novel pieces, few have been uninteresting in themselves, and none has lacked some title—even if it had to be stretched a little, as with Mr. Urack's symphony—to performance. Almost all of the revivals of long-overlooked or carelessly neglected music have justified themselves. A list of ninety-two pieces—the soloists' numbers included—from fifty-three composers speaks for Dr. Muck's catholicity.

The Triple Sin of Omission

Yet with all this breadth and variety, with all this freedom from personal idiosyncrasy and prejudice, there are omissions in the list more significant than that of any of the later tone-poems of Strauss now unheard here for two seasons, of any music by Reger or of any by the singular and little known Delius, or by such rising Parisians as Ducasse and Casella or by the unrecognized but deserving Italian symphonist, Scontrino. From London even to St. Petersburg, from Berlin as far as Milan, the music of three innovating men is played and debated up and down Europe—of Schönberg, of Scriabin and of Stravinsky. By the printed word and by the report [illegible] who have heard it with their own ears, the fame of it has been spread abroad on this side of the Atlantic. Yet the public of the Symphony Concerts—accounted the most intelligent and open-minded public for music in America—has heard not a measure written by these three conspicuous and disputed men, except only an insignificant piece by Scriabin in Mr. Fiedler's time.

It is quite true that all three depart from many an accepted procedure and that many ears hear their music resentfully and contemptuously. Some listeners will not admit that it is music at all. But the bitterest of these detractors at least hear it. We in Boston do not. To as many more hearers, the music of Schönberg, Stravinsky and Scriabin has proved interesting, stimulating, exciting, as though it were opening new possibilities in tones. Yet we in Boston may not know it and judge it for ourselves. We may mock and reject it; we may accept and extol it; probably we shall do both since the certain outcome of it is to divide and provoke minds. None the less it is the right of the public of the Symphony Concerts to hear it, and it is the bounden and neglected obligation of Dr. Muck to bring it to performance. It is incumbent on him to acquaint us with the outstanding and the debated music of the hour, and whatever its merits or demerits the music of Scriabin, Stravinsky and Schönberg is such. Many a Bostonian listening in the past to debate of novel music in Berlin and Vienna, in London and in Paris, has been able to say quietly that all this was an "old story" at the Symphony Concerts. When he listens to discussion of Schönberg, Scriabin and Stravinsky, he must hold his peace with the ignorant. The neglect of these three composers is the shortcoming and the disappointment of the year. In ninety-two pieces, in which almost every school had its due, Dr. Muck would not find room for them.

The Standard of the Soloists

The third standard of the Symphony Concerts—the standard of the "assisting artists"—fluctuated neither more nor less in the season now ending than it has in years past, being of all three that most subject to the play of human error and infirmity. The theory, if only for one season it could be rigidly and entirely carried out, is perfect. Not too many "soloists" are to be engaged, since the conductor deserves frequent concerts unhampered by them and interesting enough for the music played and the manner of the playing; they should all be singers, violinists or pianists of high and established rank or, occasionally, interesting newcomers in American concert-rooms or distinguished members of the orchestra itself; and not one of them should be called on any other ground than outstanding merit.

There were hardly too many "soloists" in the current series since ten out of the twenty-four pairs of concerts escaped them. Of the singers, Miss Farrar and Mme. Homer; of the pianists, Mr. Paderewski, Mr. Bauer and Mr. Hofmann; and of the violinists, Mr. Kreisler, were unquestionably of the rank that the standards of the concerts demand. In turn, Mr. Witek, Mr. Noack, Mr. Maquarre and Mr. Holy—in a double concerto for flute and harp—are eminent virtuosi of the orchestra. Mme. Carreño, among the pianists, had an illustrious past more than present achievement to commend her and at least she stood in the way of none more deserving. Mr. Flesch was an interesting but not a remarkable newcomer, who made his way into the concerts while Mr. Thibaud, a much more distinguished violinist and the available Mr. Ysaye were not bidden to them. For the rest, it is not good for the prestige of the Symphony Concerts that pianist or singer should stir its practised public to the lifting of the eyebrows of speculation or the wagging of the tongues of surmise as to why he—or oftener she—happens to be there in the light of her own performance. If we of the audience are to be vouchsafed a theory as to "the soloists," then it is incumbent on every one concerned in the choosing of them to act according to that theory. If each season, it is to be once, twice, or thrice relaxed by what it is polite to call circumstances, then why have a theory at all?

BOSTON SUNDAY GLOBE—MAY 3.

Review of Musical Season Which Ended Last Evening

The musical season begins in this town and ends with the concerts of the Symphony Orchestra. The 24th pair of these, which took place Friday afternoon and last evening, brought to a close another period of activity among those who give and those who listen to musical entertainments.

The amount of new music played and sung and the number of new singers and instrumentalists heard is not so large as that of some other years, nor can it be said that in general the quality of the new has been disturbing or revolutionary.

In the following tables of new music and new singers or players * means the first performance or appearance in Boston; † the first performance or appearance in America. B. S. O. indicates Boston Symphony Orchestra.

Allen, Paul—*April 22, first and second movements from Symphony in D minor, New England Conservatory Orchestra, Mr Chadwick, conductor.

Brune, Adolf—*March 17, Scherzo from quartet in C minor, op 33. The Kneisels.

Carpenter, John Alden—*March 5, songs, "When I Bring You Colored Toys," "The Sleep That Flits on Baby's Eyes," Julia Culp's recital.

Chabrier, A. E.—*Feb 19, "A la Musique," chorus for women's voices, Cecilia Society.

Clapp, Philip Greeley—April 10, symphony in E minor, B. S. O., first performance.

Daniels, Mabel W.—Feb 19, chorus for mixed voices, "The Guests of Sleep," Cecilia Society, first performance; *Jan 28, song, "Beyond," Constance Purdy's recital.

Debussy—*Jan 23, "Printemps," B. S. O.

Flament, E—*Jan 22, fantasie and fugue, op. 28, for eight wind instruments, Longy Club.

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Gilson, Paul—†March 31, "A Little Suite for Piano," played by Charles Strony, concert by Evelyn Scotney and Howard White.

Goldmark, Rubin—March 13, "Samson," tone poem, B. S. O., first performance.

Haydn—†April 15, symphony No. 7, "Le Midi," in C major, Pierian Sodality, Sanders Theatre, Cambridge.

Hinton, Arthur—*March 17, quintet in G minor for piano and strings, Katharine Goodson and the Kneisels.

Juon, Paul—*Dec 26, "Watchman's Song," B. S. O.; *March 4, chamber symphony, op. 27, seven wind and stringed instruments and piano, Longy Club.

Korngold, Erich—*Feb 15, overture to a play, Philadelphia Symphony Orchestra, Mr Stokowski conductor. First music by Korngold to be played publicly in Boston.

Liszt—Jan 23, "Hungaria" tone poem, first time at B. S. O. concerts.

Loeillet—*March 4, sonata, flute, oboe and piano, Longy Club.

Moor, Emanuel—*Dec 8, prelude for violin, played by Robert Pollak at concert given with Edward Lankow; *Dec 4, suite for violin and cello, played by Messrs Pochon and D'Archambeau, Flonzaley Quartet concert.

Paladilhe, E.—†Dec 5 and 6, "Le Passant," operetta, Clayton D. Gilbert's dramatic recital, New England Conservatory. First performance anywhere in English.

Ravel—*Dec 27, Mother Goose Suite, B. S. O.

Reznicek—†April 24, "Schlemihl," biography for orchestra and organ, B. S. O.

Schillings, Max—*Oct 31, "Sea Greeting" and "Morning at Sea," B. S. O.

Schmitt, Florent—*Nov 28, "The Tragedy of Salome," B. S. O.; †Dec 18, 46th Psalm, Cecilia Society.

Schoenberg, Arnold—*Jan 29, quartet in D minor, "The Flonzaley's." First public hearing in Boston of music of Schoenberg. A private performance took place at Mrs Gardner's Fenway Court, Jan 28.

Sibelius, Jean—*Oct 24, fourth symphony, B. S. O.

Strauss, Richard—*Dec 12, Festival prelude, B. S. O.

Strube, Gustav—*March 4, quintet, Longy Club.

Urack, Otto—March 6, symphony in E major, B. S. O. First performance.

Weingartner, Felix—Dec 13, Lustige overture, first performance at B. S. O. concerts.

Schmitt and Schoenberg.

From out this list two names arise clearly above their fellows. Until this season Florent Schmitt, the composer born of Alsatian parents, but schooled in Paris, had been known only by works in small form. Now his name appears for the first time on the Symphony programs. His "Tragedy of Salome" was a work of imagination as well as workmanship. Unlike some other novelties of the year of delineative purpose, the hearer did not feel that had the composer been able to speak as directly through his score as through a pictorial or plastic art, or through speech, he would have been able to express the thoughts which he tried to express through his score. Beneath a fertile invention and skillful treatment "Salome" showed character and established moods.

Even beyond it in power to stir thought and feeling was his "Forty-Sixth Psalm." It is to be regretted that the performance could not have been adequate, for it is a work of tremendous exactions. But out of the manner of its presentation, such as it was, there came the signs of a new choral piece of swiftly moving vitality, one which would eagerly be heard in a just and sympathetic interpretation.

Opinions varied widely as to Schoenberg's quartet. None could doubt the sincere if uncompromising individuality which speaks through it. The first music of this composer heard publicly in Boston, it seems, more than any other except that of Debussy, which is in a wholly different idiom, to pursue and seize elusive and spiritual phases of consciousness, music that might have been born in another world, to be played upon less obvious and more plastic instruments than these, and in a manner shading into endless nuances.

In his swollen prelude Strauss was seen loading down his score with noise for a perfunctory celebration and pocketing the fee. Sibelius' fourth symphony was a disappointment, notwithstanding the integrity of its grim individualism. Reznicek, who came with less arresting credentials, has undoubtedly written his "Schlemihl" ably and scored it with exceeding cleverness. It sounds to a high degree, at times with eloquence. There are some passages of beauty, but when all is done there is more consciousness of noise and fury than of deep sympathy for a tragic end. Such devices and treatment as these compared for example to those of Mr Loeffler in his "Death of Tintigiles" seem the work of an apprentice rather than of a master.

Ravel's suite was unique for exquisite imagination, for lightness and delicacy of touch and for the true finesse that gave it charm.

Of the three new works heard toward the close of the Symphony season and for the first time anywhere, Mr Urack's symphony continues to emit the most effulgent rays of hope. Reflecting it may be, and doubtless without intent, the thoughts of others, it nevertheless had an honest, unpretentious but amiable spontaneity of its own, and called forth emphatic signs of enjoyment from the audience. Mr Goldmark's "Samson" was an agreeable, if not a characterizing work or one of distinction.

It does not yet appear that a paucity of ideas and futility of treatment was to be revealed by an orchestral performance of Mr Clapp's symphony which he could not have discovered as he studied his own score. The overture to a play, the first music by Erich Korngold to be performed publicly in Boston, was a pitiable confession of a gifted boy who might profitably be writing for string quartet yet for a time and studying models of orchestration.

Brune's scherzo prompted a curiosity to hear the entire quartet by this composer from Chicago. Emanuel Moor's suite for violin and cello had the flavor of a fine old wine and was worthy of the art with which it was played. Carpenter's songs hardly have caught the translucent, eternal beauty of Tagore's verse.

Dr Muck and the Orchestra.

Of those who make music, no record of the season could do other than begin with gratitude to Dr Muck and the Boston Symphony Orchestra. With the well oiled routine of a great institution the orchestra goes on year after year. The consummate virtuosity of such playing as crystalized under the searching glass of such conducting will be appreciated better when it is no more. May that day be afar off.

The soloists at the Symphony concerts were as follows:

Mr Bauer, Jan 16; Mme Carreno, Feb 6; Miss Deyo, Jan 2; Mme Van Endert, †Feb 13; Miss Farrar, Oct 31; Mr Flesch, *April 3; Mr Hofmann, Dec 12; Mr Holy, Dec 19; Mme Homer, April 17; Mr Kreisler, Nov 28; Mr Maquarre, Dec 19; Mr Noack, Dec 26; Mr Paderewski, March 13; Mr Warnke, Nov 14; Mr Witek, Jan 23.

From TRIBUNE

Address: New York City.

Date MAY 3 - 1914

, 1884

ORCHESTRAL NOVELTIES OF THE SEASON.

Three facts loom up significantly in the story of the concerts given by the Boston Symphony Orchestra in the Borough of Manhattan—the only borough of the city which is receiving consideration in this review. These are that the ten concerts were enormously successful from a financial point of view as well as an artistic, all the seats in Carnegie Hall being subscribed for practically before the close of the preceding season. This first fact becomes especially significant from its companions, which are that the visitors from Boston made no appeal through solo performers or the production of novelties. True, Mr. Paderewski played at one concert and Mme. Van Endert at another, but the latter was unknown and remained a negligible quantity, while M. Paderewski, though he might have attracted an audience of equal size had he given a recital, could not swell the receipts for the simple reason that all the seats had been preempted nearly a year before. As for novelties, Dr. Muck gave but few in Boston and only one in New York—some of the music written for a ballet called "La Tragédi de Salomé," by Florent Schmitt, a composer new to local lists. Neither Mr. Damrosch nor Mr. Stransky scorned the products of contemporary composers, but neither of them found a work of sufficient pith and moment to challenge frequent repetitions in the future. Mr. Damrosch's list was as follows:

Symphonic poem, "Thebes"	Fanelli
Funeral march (on the death of Nordraak)	Grieg-Halversen
Concerto (for violin, piano and string orchestra)	Chausson
Symphonic suite, "Le Printemps"	Debussy
Symphonic poem, "Falstaff"	Elgar
Prelude, chorale and fugue (arranged)	Franck-Perné
Fantasy (for flute)	Huë
Adagio (for strings)	Lekeu
Symphonic suite	Victor Kolar
Sapphic poem (for violoncello)	Granville Bantock
Rumanian Rhapsodies 1 and 2	Enesco

Mr. Stransky's programmes showed a marked infusion of music of the lighter order, probably in obedience to one of the conditions of the Pulitzer bequest, partly to popularize the concerts, the audiences having changed much in character since the experiments with the permanent orchestra were begun under Mr. Mahler. Time was when a chair was handed down from parents to children like a family heirloom. If one wishes to see the old patrons of the society now one must seek them at the concerts of the Boston Orchestra. Mr. Stransky's novelties may be noted as follows:

Comedy Overture on Negro Themes	Gilbert
Symphonie Orientale, Op. 84	Godard
Southern Fantasy	Humiston
Lento Funebre	Grieg-Kramer
Ballet Suite from "Céphale et Procris,"	Gretry-Mottl
Theme and variations, Kaleidoscope	Noren
Ballet Suite, Op. 130	Reger
Symphonic étude, The Hunt of Prince Arthur	Ropartz
Festival Prelude, Op. 61	Richard Strauss

From

Address: New York City.

Date MAY 3 - 1914

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LATEST PHASES OF MU

Work of Most Advanced Composers Heard in Period Just Ended Along With Classics.

By W. J. HENDERSON.

THE concert season of 1913-14 began on October 5 with the first entertainment of the Italian Symphony Orchestra, Pietro Floridia, conductor, and came to its finish in the week just ended. The last few scattering concerts were of a nature bordering on the salon variety and made no claim upon critical discussion. But taken as a whole the concert season lasted with great activity up to the day on which the opera closed, April 25, when the Oratorio Society repeated its early winter success, Georg Schumann's "Ruth."

It has been one of the busiest musical seasons ever known in this busy city. There were orchestral concerts by five local orchestras and three visiting organizations. These entertainments amounted to about 100, while the orchestral concerts at the two opera houses and those given occasionally in the Hippodrome, the Garden and Carnegie Hall outside the established lists carried the total well above 200.

There were more important virtuoso concerts than in any other year of recent times. Paderewski, Hofmann, Bauer, Katherine Goodson and numerous other pianists appeared, while Ysaye, Kreisler, Flesch, Katherine Parlow, Kubelik, Elman and still more violinists were heard. It was an especially great violin season in respect of quantity, albeit in quality the piano department was not surpassed.

The chamber music concerts were more numerous than usual and in this particular season attained a very great significance through the importance of the new works brought forward. The Flonzaley Quartet, the Margulies Trio and the players specially engaged by the new body called the Friends of Music were most active in the publication of new music. In the production of orchestral novelties the Symphony Society of New York, conducted by Walter Damrosch, led.

The Philharmonic Society introduced some new music, but not much. The stringent conditions imposed upon this body of the Pulitzer bequest undoubtedly militate against the introduction of many novelties into its programmes. The Philharmonic is now within certain limits obliged to devote much of its time to repetition of the classics and to the performance of good music of what may be called the more popular types.

Owing to the splendid generosity of Harry Harkness Flagler, the Symphony Society, which has always been a liberal producer of new works, is now in a position of perfect independence. In fact the gift of Mr. Flagler to this organization was without question the most important incident of the musical season. It was not clearly described in the newspapers at the time when it was made; but it comes to this, that the Symphony Society of New York has now a guarantee fund twice as large as that which backs the Boston Symphony Orchestra.

This guarantee fund, furthermore, is here to stay. It renders the Symphony Society absolutely independent of pecuniary considerations. It makes it possible to engage the best players to be obtained in all the world. It gives the conductor perfect freedom in the selection of novelties for production. He need not trouble himself at all about their popularity, but only about their merit. It makes the engagement of the best soloists practicable. It makes the establishment of a retiring fund for veteran players a feasible consideration. In short it puts the Symphony Society orchestra on a basis financially sounder than that enjoyed by any other orchestra in the world.

Since orchestral concerts are not as a rule money making enterprises this public spirited act of Mr. Flagler's will have beneficial results. It is only by the acquistion of a guarantee fund in one way or another that the permanence of an orchestra can be assured. New York has now two permanent orchestras. But without implying anything deprecatory toward the status of the Philharmonic Society, which is excellent, it must be said that the Symphony Society is the most independent orchestral organization now in existence.

It has been the custom of THE SUN to present at the conclusion of the musical season a list of its important incidents. This list has accordingly been prepared and is subjoined. No attempt has been made to enumerate all the infinitesimal novelties performed or sung in the winter. There have been numerous songs, some of them interesting if not important, and others neither one nor the other. At this moment the writer recalls not one which claimed instant recognition as an immortal lyric.

Some pleasing and some very meritorious piano pieces have been played for the first time, but here again there was nothing of serious significance. In some of the chamber music concerts, such as those of the Barrere ensemble, new compositions were brought forward, but among these there was hardly anything worthy of being included in a list of the season's important doings. The list below is therefore not meant to be exhaustive; its purpose is to enumerate the important features of the concert season:

October 21—Mme. Melba returned in operatic concert.

October 26—Enesco's "Rumanian Rhapsody" produced by Symphony Society.

October 28—Josef Hofmann returned in recital.

November 1—Ignace Paderewski's return in piano recital.

November 8—Glazunov's Fifth symphony reproduced by Boston Orchestra.

Carl Flesch, Hungarian violin

November 9—James Philip Du
"Annabel Lee" orchestra and tenor s
produced by People's Symphony
chestra.
November 11—Chadwick's D m
quartet played for first time here
Kneisels.
November 11—Debut of Eleanor Sp
cer, pianist.
November 12—Debut of Victor W
genstein, pianist.
November 16—Two movements
Fanelli's "Thebes" produced by Sy
phony Society.
November 18—Powell's "Sonata Vir
ianesque" produced by Mr. and M
Mannes.
November 20—Max Reger's "Ba
Suite" produced by Philharmonic Soci
November 21—Funeral march by Gr
given here for first time by Sympho
Society.
November 30—Chausson's concerto
violin, piano and strings given first he
ing in New York by Symphony Society
December 4—Mahler's fifth sympho
revived (without cuts) by the Boston
chestra.
December 5—Georg Schumann's "Ru
produced by Oratorio Society.
December 5—Debussy's suite, "Le Pr
temps," produced by Symphony Society.
December 11—Debut of Beatrice Har
son, English cellist.
December 12—Elgar's symphonic stu
"Falstaff" given first hearing by Sy
phony Society.
December 14—Guilmant's "March Fa
tasie" and Gilbert's "Negro Rhapso
produced by People's Symphony Society.
December 15—Grainger's "Walki
Tune" and Kriens's "Ronde des Latin
brought out by Barrere ensemble.
January 4—Kurt Striegler's "Kamm
simfonie" produced by Friends of Music
January 5—Reappearance of Jacqu
Thibaut, French violinist.
January 6—Ippolitov-Ivanov's E min
symphony and Rimsky-Korsakov's
sharp minor piano concerto produced
Russian Symphony Society concert.

From EAGLE

Address: Brooklyn, N. Y.

MAY 2 1914

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, 1884

MUSIC IN BROOKLYN.

The Brooklyn Institute is properly proud of the work of its department of music in raising the standard of concerts and the number of good ones in this borough. If it had done nothing more than to fill the Academy of Music for all the concerts of the Boston Symphony Orchestra, its service to Brooklyn would be worthy of generous recognition and reward, but it has done much more. It brings the New York Symphony Orchestra here; last winter it made possible the noble Beethoven cycle, and it secures most of the notable concert soloists who would not come to Brooklyn at all if the Institute did not organize audiences for them and insure the artists against loss.

It will be news to many music lovers, who see the Academy crowded for some of these concerts and well filled for others, that almost none of these enterprises pay. The five concerts of the Boston Symphony Orchestra took in $12,942—every seat being sold for all the concerts—not quite $2,600 a concert. This did not meet the expenses, Paderewski and other high-priced soloists being engaged, and the prices will be raised next season. In the case of the Boston orchestra that policy will not decrease the attendance, but it would be crippling to some of the other enterprises. Mr. Flagler meets the much larger deficits for the concerts of the New York Symphony Orchestra and for the Beethoven festival, and, in case of the chamber concerts and some of the recitals, the Institute itself meets them out of the income of the Sheldon fund and its other resou [illegible] eldon fund is [illegible]

tute's receipts from membership fees are not nearly so large as they should be in a town of almost 2,000,000 people.

To meet this condition, which promises to be chronic, the Institute is trying to raise an endowment fund of $50,000 for its department of music. This sum, with the Sheldon fund, would enable it to meet the terms of the great artists who come here—and who have a most abnormal appreciation of the value of their services, or in some cases of their names—and yet pay the local expenses of the concerts. In some cases the visitors get 70 per cent. of the gross receipts of their concerts and in a few cases 90 per cent. How much that leaves the Institute for rent and advertising any business man can figure out. No investment would do more for the musical culture of Brooklyn than the endowment which the Institute is now seeking. It would make possible continuing concerts here on the artistic plane which the Institute has striven so hard to maintain, and would prevent the necessity of reverting to the box office standard of attractiveness. The moment that policy begins demoralization is in sight. Rag time has more followers than Beethoven. If we wish to retain Beethoven and the other masters we must make some permanent provision for their music. The sum which the Institute asks for is modest, but with its efficient management it would work wonders.

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Weingartner, Felix—Dec 13, Lustige overture, first performance at B. S. O. concerts.

Schmitt and Schoenberg.

From out this list two names arise clearly above their fellows. Until this season Florent Schmitt, the composer born of Alsatian parents, but schooled in Paris, had been known only by works in small form. Now his name appears for the first time on the Symphony programs. His "Tragedy of Salome" was a work of imagination as well as workmanship. Unlike some other novelties of the year of delineative purpose, the hearer did not feel that had the composer been able to speak as directly through his score as through a pictorial or plastic art, or through speech, he would have been able to express the thoughts which he tried to express through his score. Beneath a fertile invention and skillful treatment "Salome" showed character and established moods.

Even beyond it in power to stir thought and feeling was his "Forty-Sixth Psalm." It is to be regretted that the performance could not have been adequate, for it is a work of tremendous exactions. But out of the manner of its presentation, such as it was, there came the signs of a new choral piece of swiftly moving vitality, one which would eagerly be heard in a just and sympathetic interpretation.

Opinions varied widely as to Schoenberg's quartet. None could doubt the sincere if uncompromising individuality which speaks through it. The first music of this composer heard publicly in Boston, it seems, more than any other except that of Debussy, which is in a wholly different idiom, to pursue and seize elusive and spiritual phases of consciousness, music that might have been born in another world, to be played upon less obvious and more plastic instruments than these, and in a manner shading into endless nuances.

In his swollen prelude Strauss was seen loading down his score with noise for a perfunctory celebration and pocketing the fee. Sibelius' fourth symphony was a disappointment, notwithstanding the integrity of its grim individualism. Reznicek, who came with less arresting credentials, has undoubtedly written his "Schlemihl" ably and scored it with exceeding cleverness. It sounds to a high degree, at times with eloquence. There are some passages of beauty, but when all is done there is more consciousness of noise and fury than of deep sympathy for a tragic end. Such devices and treatment as these compared for example to those of Mr Loeffler in his "Death of Tintigiles" seem the work of an apprentice rather than of a master.

Ravel's suite was unique for exquisite imagination, for lightness and delicacy of touch and for the true finesse that gave it charm.

Of the three new works heard toward the close of the Symphony season and for the first time anywhere, Mr Urack's symphony continues to emit the most effulgent rays of hope. Reflecting it may be, and doubtless without intent, the thoughts of others, it nevertheless had an honest, unpretentious but amiable spontaneity of its own, and called forth emphatic signs of enjoyment from the audience. Mr Goldmark's "Samson" was an agreeable, if not a characterizing work or one of distinction.

It does not yet appear that a paucity of ideas and futility of treatment was to be revealed by an orchestral performance of Mr Clapp's symphony which he could not have discovered as he studied his own score. The overture to a play, the first music by Erich Korngold to be performed publicly in Boston, was a pitiable confession of a gifted boy who might profitably be writing for string quartet yet for a time and studying models of orchestration.

Brune's scherzo prompted a curiosity to hear the entire quartet by this composer from Chicago. Emanuel Moor's suite for violin and cello had the flavor of a fine old wine and was worthy of the art with which it was played. Carpenter's songs hardly have caught the translucent, eternal beauty of Tagore's verse.

Dr Muck and the Orchestra.

Of those who make music, no record of the season could do other than begin with gratitude to Dr Muck and the Boston Symphony Orchestra. With the well oiled routine of a great institution the orchestra goes on year after year. The consummate virtuosity of such playing as crystalized under the searching glass of such conducting will be appreciated better when it is no more. May that day be afar off.

The soloists at the Symphony concerts were as follows:

Mr Bauer, Jan 16; Mme Carreno, Feb 6; Miss Deyo, Jan 2; Mme Van Endert, †Feb 13; Miss Farrar, Oct 31; Mr Flesch, *April 3; Mr Hofmann, Dec 12; Mr Holy, Dec 19; Mme Homer, April 17; Mr Kreisler, Nov 28; Mr Maquarre, Dec 19; Mr Noack, Dec 26; Mr Paderewski, March 13; Mr Warnke, Nov 14; Mr Witek, Jan 23.

From TRIBUNE

Address: New York City.

Date MAY 3 - 1914

ORCHESTRAL NOVELTIES OF THE SEASON.

Three facts loom up significantly in the story of the concerts given by the Boston Symphony Orchestra in the Borough of Manhattan—the only borough of the city which is receiving consideration in this review. These are that the ten concerts were enormously successful from a financial point of view as well as an artistic, all the seats in Carnegie Hall being subscribed for practically before the close of the preceding season. This first fact becomes especially significant from its companions, which are that the visitors from Boston made no appeal through solo performers or the production of novelties. True, Mr. Paderewski played at one concert and Mme. Van Endert at another, but the latter was unknown and remained a negligible quantity, while M. Paderewski, though he might have attracted an audience of equal size had he given a recital, could not swell the receipts for the simple reason that all the seats had been preempted nearly a year before. As for novelties, Dr. Muck gave but few in Boston and only one in New York—some of the music written for a ballet called "La Tragédi de Salomé," by Florent Schmitt, a composer new to local lists. Neither Mr. Damrosch nor Mr. Stransky scorned the products of contemporary composers, but neither of them found a work of sufficient pith and moment to challenge frequent repetitions in the future. Mr. Damrosch's list was as follows:

Symphonic poem, "Thebes"	Fanelli
Funeral march (on the death of Nordraak)	Grieg-Halversen
Concerto (for violin, piano and string orchestra)	Chausson
Symphonic suite, "Le Printemps"	Debussy
Symphonic poem, "Falstaff"	Elgar
Prelude, chorale and fugue (arranged)	Franck-Perné
Fantasy (for flute)	Huë
Adagio (for strings)	Lekeu
Symphonic suite	Victor Kolar
Sapphic poem (for violoncello)	Granville Bantock
Rumanian Rhapsodies 1 and 2	Enesco

Mr. Stransky's programmes showed a marked infusion of music of the lighter order, probably in obedience to one of the conditions of the Pulitzer bequest, partly to popularize the concerts, the audiences having changed much in character since the experiments with the permanent orchestra were begun under Mr. Mahler. Time was when a chair was handed down from parents to children like a family heirloom. If one wishes to see the old patrons of the society now one must seek them at the concerts of the Boston Orchestra. Mr. Stransky's novelties may be noted as follows:

Comedy Overture on Negro Themes	Gilbert
Symphonie Orientale, Op. 84	Godard
Southern Fantasy	Humiston
Lento Funebre	Grieg-Kramer
Ballet Suite from "Céphale et Procris,"	Gretry-Mottl
Theme and variations, Kaleidoscope	Noren
Ballet Suite, Op. 130	Reger
Symphonic étude, The Hunt of Prince Arthur	Ropartz
Festival Prelude, Op. 61	Richard Strauss

k, 1884

From

Address: New York City.

Date MAY 3 - 1914

Establishe

LATEST PHASES OF MU

Work of Most Advanced Composers Heard in Period Just Ended Along With Classics.

By W. J. HENDERSON.

THE concert season of 1913-14 began on October 5 with the first entertainment of the Italian Symphony Orchestra, Pietro Floridia, conductor, and came to its finish in the week just ended. The last few scattering concerts were of a nature bordering on the salon variety and made no claim upon critical discussion. But taken as a whole the concert season lasted with great activity up to the day on which the opera closed, April 25, when the Oratorio Society repeated its early winter success, Georg Schumann's "Ruth."

It has been one of the busiest musical seasons ever known in this busy city. There were orchestral concerts by five local orchestras and three visiting organizations. These entertainments amounted to about 100, while the orchestral concerts at the two opera houses and those given occasionally in the Hippodrome, the Garden and Carnegie Hall outside the established lists carried the total well above 200.

There were more important virtuoso concerts than in any other year of recent times. Paderewski, Hofmann, Bauer, Katherine Goodson and numerous other pianists appeared, while Ysaye, Kreisler, Flesch, Katherine Parlow, Kubelik, Elman and still more violinists were heard. It was an especially great violin season in respect of quantity, albeit in quality the piano department was not surpassed.

The chamber music concerts were more numerous than usual and in this particular season attained a very great significance through the importance of the new works brought forward. The Flonzaley Quartet, the Margulies Trio and the players specially engaged by the new body called the Friends of Music were most active in the publication of new music. In the production of orchestral novelties the Symphony Society of New York, conducted by Walter Damrosch, led.

The Philharmonic Society introduced some new music, but not much. The stringent conditions imposed upon this body of the Pulitzer bequest undoubtedly militate against the introduction of many novelties into its programmes. The Philharmonic is now within certain limits obliged to devote much of its time to repetition of the classics and to the performance of good music of what may be called the more popular types.

Owing to the splendid generosity of Harry Harkness Flagler, the Symphony Society, which has always been a liberal producer of new works, is now in a position of perfect independence. In fact the gift of Mr. Flagler to this organization was without question the most important incident of the musical season. It was not clearly described in the newspapers at the time when it was made; but it comes to this, that the Symphony Society of New York has now a guarantee fund twice as large as that which backs the Boston Symphony Orchestra.

This guarantee fund, furthermore, is here to stay. It renders the Symphony Society absolutely independent of pecuniary considerations. It makes it possible to engage the best players to be obtained in all the world. It gives the conductor perfect freedom in the selection of novelties for production. He need not trouble himself at all about their popularity, but only about their merit. It makes the engagement of the best soloists practicable. It makes the establishment of a retiring fund for veteran players a feasible consideration. In short it puts the Symphony Society orchestra on a basis financially sounder than that enjoyed by any other orchestra in the world.

Since orchestral concerts are not as a rule money making enterprises this public spirited act of Mr. Flagler's will have beneficial results. It is only by the acquistion of a guarantee fund in one way or another that the permanence of an orchestra can be assured. New York has now two permanent orchestras. But without implying anything deprecatory toward the status of the Philharmonic Society, which is excellent, it must be said that the Symphony Society is the most independent orchestral organization now in existence.

It has been the custom of THE SUN to present at the conclusion of the musical season a list of its important incidents. This list has accordingly been prepared and is subjoined. No attempt has been made to enumerate all the infinitesimal novelties performed or sung in the winter. There have been numerous songs, some of them interesting if not important, and others neither one nor the other. At this moment the writer recalls not one which claimed instant recognition as an immortal lyric.

Some pleasing and some very meritorious piano pieces have been played for the first time, but here again there was nothing of serious significance. In some of the chamber music concerts, such as those of the Barrere ensemble, new compositions were brought forward, but among these there was hardly anything worthy of being included in a list of the season's important doings. The list below is therefore not meant to be exhaustive; its purpose is to enumerate the important features of the concert season:

October 21—Mme. Melba returned in operatic concert.

October 26—Enescou's "Rumanian Rhapsody" produced by Symphony Society.

October 28—Josef Hofmann returned in recital.

November 1—Ignace Paderewski's return in piano recital.

November 8—Glazunov's Fifth symphony reproduced by Boston Orchestra.

Carl Flesch, Hungarian violin

November 9—James Philip Du "Annabel Lee" (orchestra and tenor s produced by People's Symphony chestra.

November 11—Chadwick's D m quartet played for first time here Kneisels.

November 11—Debut of Eleanor Sp cer, pianist.

November 12—Debut of Victor W genstein, pianist.

November 16—Two movements Fanelli's "Thebes" produced by Sy phony Society.

November 18—Powell's "Sonata Virg ianesque" produced by Mr. and M Mannes.

November 20—Max Reger's "Ba Suite" produced by Philharmonic Soci

November 21—Funeral march by Gr given here for first time by Sympho Society.

November 30—Chausson's concerto violin, piano and strings given first he ing in New York by Symphony Society

December 4—Mahler's fifth sympho revived (without cuts) by the Boston chestra.

December 5—Georg Schumann's "Ru produced by Oratorio Society.

December 5—Debussy's suite, "Le Pr temps," produced by Symphony Society

December 11—Debut of Beatrice Har son, English cellist.

December 12—Elgar's symphonic stu "Falstaff" given first hearing by Sy phony Society.

December 14—Guilmant's "March Fa tasie" and Gilbert's "Negro Rhapsod produced by People's Symphony Society.

December 15—Grainger's "Walki Tune" and Kriens's "Ronde des Latin brought out by Barrere ensemble.

January 4—Kurt Striegler's "Kamme simfonie" produced by Friends of Music

January 5—Reappearance of Jacqu Thibaut, French violinist.

January 6—Ippolitov-Ivanov's E min symphony and Rimsky-Korsakov's sharp minor piano concerto produced Russian Symphony Society concert.

From EAGLE

Address: Brooklyn, N. Y.

D MAY 2 1914

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MUSIC IN BROOKLYN.

The Brooklyn Institute is properly proud of the work of its department of music in raising the standard of concerts and the number of good ones in this borough. If it had done nothing more than to fill the Academy of Music for all the concerts of the Boston Symphony Orchestra, its service to Brooklyn would be worthy of generous recognition and reward, but it has done much more. It brings the New York Symphony Orchestra here; last winter it made possible the noble Beethoven cycle, and it secures most of the notable concert soloists who would not come to Brooklyn at all if the Institute did not organize audiences for them and insure the artists against loss.

It will be news to many music lovers, who see the Academy crowded for some of these concerts and well filled for others, that almost none of these enterprises pay. The five concerts of the Boston Symphony Orchestra took in $12,942—every seat being sold for all the concerts—not quite $2,600 a concert. This did not meet the expenses, Paderewski and other high-priced soloists being engaged, and the prices will be raised next season. In the case of the Boston orchestra that policy will not decrease the attendance, but it would be crippling to some of the other enterprises. Mr. Flagler meets the much larger deficits for the concerts of the New York Symphony Orchestra and for the Beethoven festival, and, in case of the chamber concerts and some of the recitals, the Institute itself meets them out of the income of the Sheldon fund and its other resou [illegible] eldon fund is [illegible]

tute's receipts from membership fees are not nearly so large as they should be in a town of almost 2,000,000 people.

To meet this condition, which promises to be chronic, the Institute is trying to raise an endowment fund of $50,000 for its department of music. This sum, with the Sheldon fund, would enable it to meet the terms of the great artists who come here—and who have a most abnormal appreciation of the value of their services, or in some cases of their names—and yet pay the local expenses of the concerts. In some cases the visitors get 70 per cent. of the gross receipts of their concerts and in a few cases 90 per cent. How much that leaves the Institute for rent and advertising any business man can figure out. No investment would do more for the musical culture of Brooklyn than the endowment which the Institute is now seeking. It would make possible continuing concerts here on the artistic plane which the Institute has striven so hard to maintain, and would prevent the necessity of reverting to the box office standard of attractiveness. The moment that policy begins demoralization is in sight. Rag time has more followers than Beethoven. If we wish to retain Beethoven and the other masters we must make some permanent provision for their music. The sum which the Institute asks for is modest, but with its efficient management it would work wonders.

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PHASES OF MUSICAL ART--BUSIEST SEASON HERE

vanced Composers d Just Ended Classics.

as made; but it comes to this, that e Symphony Society of New York s now a guarantee fund twice as ge as that which backs the Boston nphony Orchestra.

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Carl Flesch, Hungarian violinist.

November 9—James Philip Dunn's "Annabel Lee" (orchestra and tenor solo) produced by People's Symphony Orchestra.

November 11—Chadwick's D minor quartet played for first time here by Kneisels.

November 11—Debut of Eleanor Spencer, pianist.

November 12—Debut of Victor Wittgenstein, pianist.

November 16—Two movements of Fanelli's "Thebes" produced by Symphony Society.

November 18—Powell's "Sonata Virginianesque" produced by Mr. and Mrs. Mannes.

November 20—Max Reger's "Ballet Suite" produced by Philharmonic Society.

November 21—Funeral march by Grieg given here for first time by Symphony Society.

November 30—Chausson's concerto for violin, piano and strings given first hearing in New York by Symphony Society.

December 4—Mahler's fifth symphony revived (without cuts) by the Boston Orchestra.

December 5—Georg Schumann's "Ruth" produced by Oratorio Society.

December 5—Debussy's suite, "Le Printemps," produced by Symphony Society.

December 11—Debut of Beatrice Harrison, English cellist.

December 12—Elgar's symphonic study "Falstaff" given first hearing by Symphony Society.

December 14—Guilmant's "March Fantasie" and Gilbert's "Negro Rhapsody" produced by People's Symphony Society.

December 15—Grainger's "Walking Tune" and Kriens's "Ronde des Latins" brought out by Barrere ensemble.

January 4—Kurt Striegler's "Kammersimfonie" produced by Friends of Music.

January 5—Reappearance of Jacques Thibaut, French violinist.

January 6—Ippolitov-Ivanov's E minor symphony and Rimsky-Korsakov's C sharp minor piano concerto produced at Russian Symphony Society concert.

Kathleen Parlow, Canadian violinist.

January 6—Sonata in D minor for piano and violin, by Rosario Scalero, oduced by the Manneses.

January 10—First American performance of Florent Schmitt's "Tragedie de Salome" by Boston Symphony Orchestra.

January 16—First performance of Gabriel Pierne's orchestral arrangement of Cesar Franck's prelude, chorale and fugue by Symphony Society.

January 20—Verdi's "Stabat Mater" and Zandonai's "O Padre Nostro" produced at Schola Cantorum concert.

January 22—Debut of Carl Flesch, distinguished Hungarian violinist.

January 25—Victor Kolar's symphonic suite produced by Symphony Society.

January 26—Arnold Schoenberg's D minor quartet produced by the Flonzaley Quartet.

February 1—Florent Schmitt's piano quintet in B minor produced by Friends of Music.

February 8—D'Indy's "Symphonie Cevenole," Ducasse's "Variations Plaisantes sur un Theme Grave," Chabrier's "Bourree Fantastique" and Widor's "Choral and Variations" produced by Symphony Society.

February 22—First concert of the Trio de Lutece.

February 24—Erich Korngold's sonata in G major for piano and violin produced by the Margulies Trio.

March 19—Rubin Goldmark's tone poem "Samson" produced by Boston Orchestra.

March 28—Beethoven's "Missa Solemnis" sung by Oratoria Society.

April 15—Hamilton Harty's "Mystic Trumpeter" produced and Handel's "Acis and Galatea" revived by Columbia Chorus.

April 19—Nicola Lucellai's "Sunday at the Village," symphonic sketch, produced by Italian Symphony Orchestra.

The most noteworthy orchestral novelties in this list are Glazunov's fifth symphony, Chausson's concerto for piano, violin and orchestra, Debussy's "Le Printemps" suite, Elgar's "Falstaff" (a symphonic study), Ippolitov-Ivanov's E minor symphony, Florent Schmitt's "Tragedie de Salome," D'Indy's "Symphonie Cevenole" and Rubin Goldmark's "Samson." In the chamber music field the notable things were first of all the D minor quartet of Schoenberg, and after that the piano quintet of Florent Schmitt.

The Paderewski of to-day.
Above—Josef Hofmann, Polish violinist.

When one comes to review mentally the season, without pausing to refer to the daily records, there is no question that the compositions of the most advanced writers are the flaming signs of the time. Elgar's "Falstaff," the most important orchestral work recently made in England, left the thoughtful hearer in a doubting state. One heard an immense amount of anxiously wrought details; themes numerous, complex, and full of intent weaving themselves in sinuous folds through a long web of orchestral polyphony, but in the end leaving one with the conviction that he had assisted at a tremendous effort of the intellect, not at a blaze of imagination.

But when one calls up visions of the new masters' works from out the vasty deep of this stormy season, one is compelled to confess that while here also one finds the product of profound mental labor, one sees this labor bestowed upon a different object. True, Schmitt's "Tragedie de Salome" is programme music, but it is legitimate. Using all the methods and manners of the extreme modernists, Schmitt has composed a work which is neither uncertain in purpose nor wavering in development. It is a finely wrought, brilliantly orchestrated delineation of moods, a piece of music which is going to be heard again and which is going to demand a high position among recent productions.

Schoenberg's remarkable quartet, produced by the Flonzaleys and played by them in a manner not to be forgotten, will also take high rank among the creations of the new men. Schmitt's quintet belongs to the new thought and falls only a little behind the Schoenberg quartet.

It is not essential now to discuss the significance of the latest phase of musical art in Europe. Whether it is to contribute anything of permanent utility to the materials or to open untrodden territory to the imagination cannot now be finally determined. But it is folly to endeavor to brush aside the music of these "post-impressionists" or "futurists," as they are sometimes called.

Their work is perhaps the product of a transitional period. Later observers will be able to gauge with clearness the value of it. They will be able to discern what it has offered to new creative masters of the first rank when such shall again enter the domain of musical art. Meanwhile there is some ground for the pointed comments of a writer in the London *Times*, who declared that no composer had ever succeeded in writing anything to appeal to the world at large if he declined to use the "household words" of music.

The expression is at once happy and unhappy. To this writer it immediately conjures up "The heart bowed down," the soldiers' chorus from "Faust" and similar choice selections. These belong to the "household words" of music, without which no family and no record possessor is entirely at peace.

But perhaps the "common idioms" of music is a better title. When composers set out to treat the major scale as an exception and the common chord as an exotic they are certain to come to grief in the long run.

One cannot make real music without employing the system which has been developed through ten centuries of experiment and study. Complex and wide reaching as the modern musical system is when compared with that of, let us say, Alessandro Scarlatti, it none the less rests upon the foundations built when the modern major scale became accepted as the source from which all else was to be derived.

The new masters apparently are trying to make this condition exceptional instead of fundamental. It is inconceivable that they can succeed. But that their work may vastly enrich music in the extent of its chord combinations, its tonal relations and its methods of thematic development is altogether likely. One has only to recall what has already been effected in these directions by the innovations of masters of almost the latest period, namely, Wagner, Debussy and Strauss.

As yet there is no evidence that any one of the futurists is quite as important a personage as even the least of these, but in music it has occurred before now that men of small musical invention have immensely influenced the development of the art. The student of musical history will easily recall the name of Clementi in the realm of the piano and that of Meyerbeer in the domain of opera. It may be that Schmitt and Schoenberg will contribute to the progress of music some elements of technical procedure quite as important as those introduced by these two.

Meanwhile let those who fear lest the classics be neglected or even overthrown possess their souls in undisturbed security. The works of the fathers are not yet retired. In the major concerts of the season there were seventy-five performances of Beethoven works alone, not including songs and minor piano and violin pieces. He still lives.

's receipts from membership fees not nearly so large as they should n a town of almost 2,000,000 people. o meet this condition, which promto be chronic, the Institute is tryto raise an endowment fund of 000 for its department of music. sum, with the Sheldon fund, d enable it to meet the terms of great artists who come here—and have a most abnormal apprecia-of the value of their services, or ome cases of their names—and ay the local expenses of the con- In some cases the visitors get er cent. of the gross receipts of concerts and in a few cases 90 ent. How much that leaves the ute for rent and advertising any ess man can figure out. No ument would do more for the muculture of Brooklyn than the enent which the Institute is now g. It would make possible cong concerts here on the artistic which the Institute has striven rd to maintain, and would prehe necessity of reverting to the ffice standard of attractiveness. noment that policy begins dezation is in sight. Rag time has ollowers than Beethoven. If we o retain Beethoven and the asters we must make some per provision for their music. The hich the Institute asks for is but with its efficient managewould work wonders.

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From
New York City.
CHRISTIAN SCIENCE MONITOR, BOSTON, MASS., SATURDAY, MAY 2, 19

Results of Karl Muck's Training of Group of Instrumentalists Studied in Light of Modern Pieces Produced and of Standard Repertory Compositions Revived

All the good that comes of thorough rehearsal has characterized the performances of the Boston Symphony Orchestra during its thirty-third season, which closes tonight. Preparation has been the distinguishing trait of the programs which Karl Muck has offered the subscribers three to four times monthly since last October. From the moment he lifted his baton for the opening chord of Beethoven's A major symphony at his first appearance in the fall until he puts it down at the close of the "Meistersinger" prelude tonight, exact readiness will have been the mark of his own leading and of his men's playing.

Such unflagging precision in meeting the demand of every moment as the Symphony Orchestra has shown the past winter would probably be hard to match anywhere in the city except in the most competently ordered business houses. Interest in their work and desire to serve the public is manifest in all the musical organizations of the town, but the keenness of Symphony men to do high artistic service is unequaled. There could well be doubt if the orchestra itself in all the years of its effort has had a season to compare in artistic efficiency with the one just ending.

Area Explored

Fine workmanship achieved is one characteristic of the year. Another is vast amount of ground covered. An enormous musical area has been gone over and every rod of it has been investigated. Exploration has been wide and detailed. Millions of notes have been read and precious few of them have been in any way slighted, much less skipped altogether. Thousands of tone combinations have been built and there have been underpining, ground floor, upper stories and roof to every one of them. The winter's book study has been minute. Hundreds of pages have been turned, all of which have surrendered their intellectual content to the interpreters. One or two of the folios opened on the desks of conductor and player have been stubborn in yielding up their emotional meaning, but they had to reveal every point of rhythm and structure and every significant historic quality before they got back on the library shelf.

Works Representative

In other words, the conductor and men have done an arduous and a successful season's work. They have achieved a campaign which even in the light of the organization's former 32 years of service is extraordinary. They attacked the task which their public held out to them, of making known the best orchestral thinking of the present day and of relating it to the great orchestral thinking of the past. They overcame that task by siege, by open battle, by parley, by alliance and by every other method they could command. The conductor strategically and diplomatically devised his programs; the men, with consummate skill and changeless enthusiasm, performed them. Great works and small of the twentieth century were presented, and all schools of the day, all music-writing nationalities, had their opportunity. And at the same time the old repertory was revived from beginning to end. No general type of classic composition was left out, and scarcely one of the remotest subdivisions of the symphonic form can be named which suffered neglect.

Appreciation Evident

The men have swung a big job and they have done it joyously. They have had a stern schoolmaster, but one who fitted them so well to meet the weekly public tests that their term of study has been about the happiest they ever knew. Inasmuch as a feeling of complete preparedness has animated them every time they sat down to entertain their Friday afternoon and Saturday evening audiences in Symphony hall, their interpretations have been alert, free and genial. To perform music has been indeed to play. Not, however, because it has been laborless; the reading of complex modern scores has been line upon line, every point of print on the page under the conductor's eye inexorably demanding a sound from one or more of the 100 instruments. Playing has been play because it has invariably won the appreciation of the house.

Concertmaster Soloist

Geniality of approach on the part of the artists, arising from command of the technicalities of the situation, and appreciative response on the part of the house, resulting from a long-fostered ideal coming to fruition, were never more in evidence the whole season through than at the thirteenth pair of concerts on the afternoon of Jan. 23 and the evening of Jan. 24. Those were the dates of the appearance of Anton Witek, the principal violinist of the orchestra, as soloist in the Tschaikowsky concerto. Now if there had been nothing more significant in those occasions than that the eminent concertmaster was granted his annual solo opportunity in accordance with orchestra etiquette, and that he proved himself both as executant and as interpreter the equal of any of the touring violinists who came into the year's schedule, there would have only been cause for community self-congratulation. But there was in those two midseason concerts the culmination of all the effort of years. They were a point to which the institution has been moving for a decade.

Complete mastery of a great and universally accepted work by conductor, soloist and accompanying players, a brilliant undertaking all around and one conceived in Symphony hall, prepared there and fulfilled there, was the record of that week. The orchestra made itself the voice of its public. Its music not only stood for the aspiration of the city, it actually was that aspiration.

Sentiment Exchanged

Such control of musical expression implies perfect balance between the effort of the persons on the stage and the understanding of the people in the auditorium. It means adjustment of giving and receiving and equal exchange of sentiment back and forth, else the concert is a mere exhibition. In the case of a long-established artistic group of artists and its regular listeners, a performance must have a relation to all preceding work in order to be an altogether satisfying event. It must set forth historic as well as present purpose. For that reason the familiar Tschaikowsky concerto and a soloist from the ranks of the orchestra are found figuring in the highest achievement of the year.

Sibelius Considered

But that achievement is after all a static point. The orchestra has had to strive with many programs that but imperfectly told either its own aim or the public's desire. An interesting dynamic program that represented the orchestra making an advance into a new realm was that of Oct. 24 and 25, when the Sibelius fourth symphony had its first performance in Boston. Without much doubt this work far surpassed in originality of structure and in novelty and seriousness of thought all the other new compositions of the season. Yet it met a far from pleasurable reception. It did not give a fraction of the delight to the listeners that the C sharp minor symphony of Mahler gave. Eloquence fell on stolid, rhetoric on eager ears. Mahler, because he could paint surprisingly vivid things with the brush of Strauss, pleased doubly. His symphony with its gaudy color and showy pageantry won what that of Sibelius with its powerful, though gray, drama could not, a demand for a repetition.

Ravel's Idiom Enjoyed

Another composer whose work the conductor at the request of subscribers honored with two hearings was the French Ravel. He won applause extraordinary for blocking out some children's toys from left-over ends of timber he picked up in the workshop of Debussy. His "Mother Goose" fairy pieces gave some of their pleasure doubtless because the idiom in which they are written is just now familiar enough not to seem impertinent and strange enough to be spicy. This work with Debussy's "Spring" and Schmitt's "Salome" tragedy was the principal representation the modern Parisian school had.

A work which seemed written to stir the multitudes and which probably for that reason failed to impress the Symphony audiences, was the "Festival Prelude" of Richard Strauss. It is a remarkably conceived composition and the reproach of hollowness and of insincerity which got fixed on it was undeserved. It is a pioneer endeavor in balancing organ, strings, wood-wind and brass as four departments of tone combined in a harmonic scheme like four voices. It is the quartet idea of music writing in advanced and original application. It gives the organ as an orchestral instrument a place it has never before held.

A piece which made the public aware that the art of scoring has been mastered in America as thoroughly as anywhere else in the world was the first symphony of Philip Greeley Clapp. The composition may not soon be demanded for repetition but the composer will be expected again and often. A piece which exemplified the program symphony type with success was Reznicek's "Schlemihl." Devised on the basis of a series of moods rather than on that of a reel of pictures, it took hold of the imagination and conviction of listeners. The score and parts of "Schlemihl," if they are under the strict copyright rule of some modern compositions, will have to be returned to the publishers. But certainly they will not be sent back to stay.

Mr. Urack, the assistant conductor and the partner of Mr. Warnke at the first desk of the violoncellos, would not have got out of the ranks this year if he had not come forward to direct his new symphony in E major.

Schumann in Question

Among the composers whose works figured in revivals, two, Schumann and Rachmaninoff, raised the question whether the conductor's readings do not now and then just miss the point because of their severity of style. Schumann's first symphony and Rachmaninoff's second seemed over-rehearsed. There have been times before the second Muck consulate when performance of them was less accurate but nevertheless more telling. Composers who stood well the conductor's sternness were Bruckner and Franck. To urge their symphonies in D minor to expression precept upon precept was to make them glow. Compositions which do not rate among great works according to present day esthetic standards but which had inescapable appeal under Dr. Muck's baton were the Mendelssohn "Scotch" and the Goetz F major.

Visiting soloists have appeared rather infrequently, to the good of the orchestral record. Though they have all been great artists and though they have unquestionably cost the Symphony treasury high, they have not been a dependence of the director for holding the interest of his houses. Touring artists have done their most important Boston work this year not in Symphony concerts but in their recitals. It is a question whether their assistance in the concerts might not be asked for still less often. Singing soloists could reasonably be dispensed with altogether. They never perform anything with the orchestra that they cannot do far more appropriately in opera or in song recital. There is of course a vital need for pianists and even for violinists. They are required in the presentation of the great repertory concertos.

* * *

A few minor changes in the membership of the Boston Symphony Orchestra are to be made next season, but all the players in the leading positions, it is said, are to return. Rehearsals for 1914-15 begin Sept. 28. A tour to western cities will be made before the Boston concerts begin on Oct. 16. Dr. and Mrs. Muck leave Boston on Monday and take the Kaiser Wilhelm II. the next day at New York, sailing with Mr. and Mrs. Paderewski and members of the Metropolitan Opera. Dr. Muck goes first to Berlin, and later to Bayreuth. Mr. Witek, the concert master, and Mrs. Witek will sail next week. Other members of the orchestra who are to go on European vacations are Messrs. Longy, Ferir, Noack and Roth.

* * *

~~A French playbill announcing the work in Paris of the Anglo-American Opera Company, comprising members of the Boston and Covent Garden companies, which is posted on the bulletin board outside the Boston Opera House, has had many readers of late. The acclaim of performers and of scenic artists of the Boston institution going to a public across the sea is said to have stimulated interest in the opera subscription for next season. The box office managers, who are on duty daily from 10 o'clock to 3, report a brisk week of sales.~~

* * *

SAINT-SAENS SHARES APPLAUSE

Winning recall applause at the intermission which could be stopped only by all the players rising in acknowledgment, and still more at the end of the program which was appeased only when the men stood up and the conductor and concertmaster shook hands, the Boston Symphony orchestra gave its twenty-fourth public rehearsal on Friday afternoon in Symphony hall. The handclapping was principally, of course, in commendation of the orchestra's year of effort to entertain the matinee subscribers. But some of it was for the third symphony in C minor of Saint-Saens, which occupied the thought of the hearers the first part of the afternoon; and for three short works which claimed their attention the second half. The symphony had a special interest because of its important organ part, which Mr. Marshall played. The short works had an appeal as a group because they represented three distinct and representative epochs of composition. They were the third "Brandenburg" concerto of Bach, the "Coriolanus" overture of Beethoven and the "Meistersinger" prelude of Wagner. The piano which the score of the Saint-Saens symphony and the adaptation of the Bach piece called for was played by Mr. De Voto.

Saint-Saens treated the organ not as an opportunity but as a problem. His aim in writing the work seems to have been to prove that two incongruous bodies of tone, two harmonic groups that demand different styles of treatment can be merged into a common expression. His method was one of compromise and accommodation. He studied the idiosyncrasies of both the orchestra and organ and found just where each could be persuaded to concede to the other and just where each held inexorably to its own character. He mediated between the two parties and made it indisputably plain what their common ground was. The result is a pleasing piece of music, half symphony, half accompanied organ solo and both at once. Only a French composer could have evolved a design which so admirably suited the difficulties of the situation. The organ works out the theme in equal partnership with the orchestra. It keeps its individuality as a keyboard instrument, and it does so without destroying the individuality of the bowed and blown groups of instruments. There is never any confusion of the tone colors.

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The Pops

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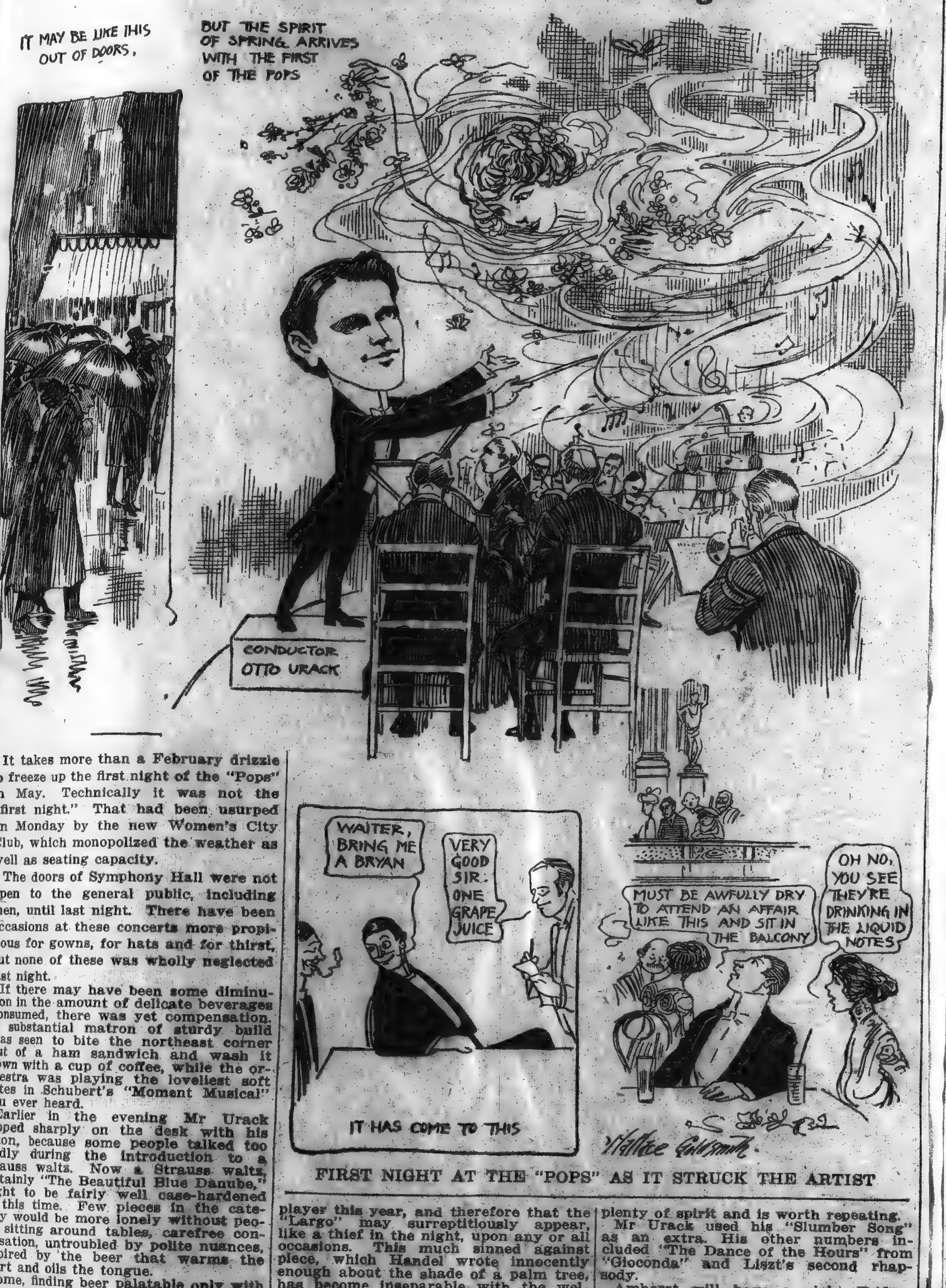
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Waltz, "The Beautiful Blue Danube"	Strauss
Selection, "Pagliacci"	Leoncavallo
Overture, "Signor Formica"	Urack
Ballet music from "La Gioconda"	Ponchielli
Momente Musicale	Schubert
Rhapsody, "Espana"	Chabrier
Hungarian Rhapsody No. 2	Liszt
Waltz, "Estudiantina"	Waldteufel
Meditation (Violin, Mr. Hoffmann; harp, Mr. Holy; organ, Mr. Marshall.)	Bach-Gounod
March, "Fairest of the Fair"	Sousa

The hall was thronged. All the seats at the tables on the main floor were occupied and the balconies were filled with a crowd that came mainly to hear the music and incidently to watch the decorously giddy folk below. While the scene was far less brilliant to the eye than usual owing to the weather that discouraged the wearing of bright gowns and hats, the whole crowd made up in enthusiasm for the orchestra and its music all lack there was in the color scheme.

Rarely, if ever, has there been more copious, spontaneous and tumultuous applause at a Pop concert. For one thing the orchestra was larger than usual, containing 66 players and it seemed to the casual glance to fill the space occupied at the Symphony concerts. Then the musicians played with unexampled spontaneity and spirit. The program, too, was one that appealed strongly to all tastes and it contained two pieces by the leader of the evening, which brought forth exuberant plaudits.

The people liked the effulgent and grandiloquent strains of Mr. Urack's march and were evidently pleased with his overture to "Signor Formica," in spite of its peculiarities. They also received with every evidence of pleasure his "Slumber Song," that was inserted as an extra number.

Two selections were the features of the concert. They were Handel's "Largo," played as an extra, and the Bach-Gounod "Meditation," in both of which the organ was used. The "Largo" was listened to with a rapt attention that was remarkable. The bottles and glasses on the tables were forgotten. Not a cigar or cigarette was drawn upon.

Even the waiters stood motionless. The applause that followed the last strain of it was tremendous and for a time threatened to keep on indefinitely.

"Meditation" was received with an almost equal demonstration. One could wish that those who now and then sneer at the "old music" could have seen and heard the reception to those two pieces. It would be interesting to ask, then, to point out one of the extreme examples of the so-called "modern" music that would either now or in the future produce such an effect on a great and cultivated audience as did those "old" pieces.

JOURNAL—
WEDNESDAY, MAY 6.

SOCIETY ATTENDS OPENING OF POPS

Urack Conducts Symphony Orchestra on Opening Night.

There was almost a full house at the opening of the twenty-ninth Pop concert season at Symphony Hall last night. That fact itself was the best possible illustration of the popularity of the Pops. The storm simply could not keep the crowd away.

This good attendance, plus warm appreciation of most of the numbers on the program, combined to make a pleasant and auspicious opening. The orchestra of sixty-five Symphony men is now larger than ever. Otto Urack is the present leader. He is young and talented. His position as assistant conductor of the Symphony Orchestra, under Dr. Muck, testifies to his fitness, and besides being a spirited conductor he is a gifted composer. Several of his compositions, notably the "Imperator Julian March" and the overture to Mr. Urack's opera, "Signor Formica," were played, to the great pleasure of the audience.

The other numbers, not to mention the encores, were the "Mignon" overture, the "Beautiful Blue Danube" waltz, selections from "Pagliacci," ballet music from "Gioconda," Schubert's "Moment Musicale," Chabrier's "Espana" rhapsody, the second one of the Liszt's Hungarian rhapsodies, the old and always welcome "Estudiatina" waltz, the Bach-Gounod "Mediatation" and a Sousa march. This last number, "The Fairest of the Fair," was the most marked concession to the popular taste, yet it must be said that nearly all the selections were heartily applauded.

There were solos here and there, performed by Jacques Hoffmann, who is the concert-master of the Pop orchestra; Mr. Holy, the harpist, and Professor Marshall, organist. These soloists are all prominent members of the Symphony Orchestra.

The concerts, as usual, are under the expert management of C. A. Ellis, W. H. Brennan and L. H. Mudgett. Refreshments are served at tables on the floor and in the room off the lower

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TRANSCRIPT,
MAY 6, 1914

MAY BRINGS "THE POPS"

For the Twenty-Ninth Time, They Begin Again—The Changes of Recent Years and Their Consequences—Conductor, Programme, Smoke, Drink and Quiet Enjoyment

Institution that the "Pop" concerts are, they do change in degree from season to season, sometimes by the will of the management seeking to better them in one or another respect and sometimes by the wish of the audiences gradually manifested and heeded. It is the management that has increased the orchestra until, last evening, more than sixty men sat on the stage of Symphony Hall. More, too, of the abler players of the several choirs in the Symphony Orchestra, as they are constituted in the winter, now remain in their places through the spring. The elder generation of these virtuosi used to look somewhat askance at "The Pops," having a "position" to maintain that may have needlessly preoccupied them. The new-comers of recent years, especially in the wind choirs,

trumpets, for example, sound as they did last evening, and a new public discovers in Mr. Holy the most expert and imaginative harpist that this town has known for long.

It is the management, again, that now has each extra number placarded by title, as the conductor chooses it, so that the audience may know what piece it is hearing, though usually it recognizes an "old favorite"—Händel's Largo or the Barcarolle from "The Tales of Hoffmann"—before the band has played ten measures. One advantageous change, however, the management still labors vainly to effect—the shortening of the pause between a regular and an extra number. Twice or thrice last evening, the audience asked an "extra" and Mr. Urack willingly accorded it. Then ensued three or four minutes of vague and aimless waiting, awkward for audience and awkward for orchestra. In it the zest for the "extra" plainly evaporated.

* * *

The audiences, in turn, by quiet, gradual, but ultimately pervading process, have also worked their changes in "The Pops"—chiefly in manners and customs. For one thing increasingly plain to those that knew the concerts ten and even five years ago, the abstemious first and second balconies are probably most responsible. Those that find places there smoke not, drink not, chatter not. They take their chairs as at a regular concert of the winter, programme in hand. They have come to listen to music that pleases them. Not often will the little restaurant, that the management has opened in what is usually the chorus-room, tempt them from the straight path of dutiful listening. They will not mix with light music the pleasures of light liquors and light talk. They of the balconies are a silent folk.

By insidious, but permeating process, this silence has spread downward to the less dutiful and more cheerful floor. Fortunately tobacco is still "burned" plentifully there and the liquors of the vine and the malt house amiably consumed. On the other hand, while the music is proceeding, the audience of the tables chatters much less than it used to do. Now it listens almost as attentively as does the more

so much, however, it is a pity th gaiety and the freedom of "The P should be lessened. And where else in whole town, except in musicales in d ing rooms in the full season, has i possible to take the pleasure—for pl it is—of conversation against a back of music? Fortunately, the " nights" are a corrective, and the mo youth of the town flock to "The Pops better for them in their true estate. ought they to become middle-aged and ful.

* * *

These were the changes, visible audible, to be praised and to be regre last evening, when for another spri "The Pops" began again. Mr. Urack the sixty men aforesaid, and no conduc "at these concerts," since Mr. Novelli time, has made so much of the opera fragments that strew the programm Mr. Urack had had his experience operatic conducting and so far as orchestra, none too practised in op atic phrasing and expression, will le he makes the overture to "Migno and a "selection" from "Pagliacci, example, sound as though they were ope Whatever the piece, Mr. Urack, besides painstaking almost to a fault. When Muck's health is as firm as it was season, Mr. Urack's one chance to p his skill and individuality as a cond comes at "The Pops." Then and ther he show his audiences that he has hi ideas of pace and pause and progre and that he can achieve "original r ings" in which rhythm, as in Chabri "España" last evening, fares none to w Yet it may be doubted whether many the audience care for the nonce to e cise their minds upon the theory practice of conducting, as Mr. Ura any one else exemplifies it. That is work. Straightforward and spirited ing is the word for "The Pops."

Otherwise all else went in the fam and pleasurable way. Waltzes by Str and Waldteufel, ballet music out o Gioconda," the second Hungarian rha of Liszt, two of Mr. Urack's own pi pompous march and a fanciful little ture—and tonal sweetmeats, like Ha Largo and Gounod's "Meditatio diversified the programme according manifold likings of the audience.

orchestra played as though it still vision the stimulating and exacting of Dr. Muck, several hundred miles Nantucket Lightship. The golden wi Germany and the beers of St. Loui Milwaukee still kept their flavor and pily, the high cost of pleasure has n touched the price-list at "The Pops. smoky haze wove itself once more softened even the outlines of those kin hats which spring millinery claps the heads of the innocent as the thing. For compensation, another mode—the great bows worn like Ja obis—splashed the floor with dash color, good to see. Everyone listened tentedly and took the pleasure of the ing quietly. If only there had been tle more of the gay and running ta old! Those silent balconies are an sidious thing.

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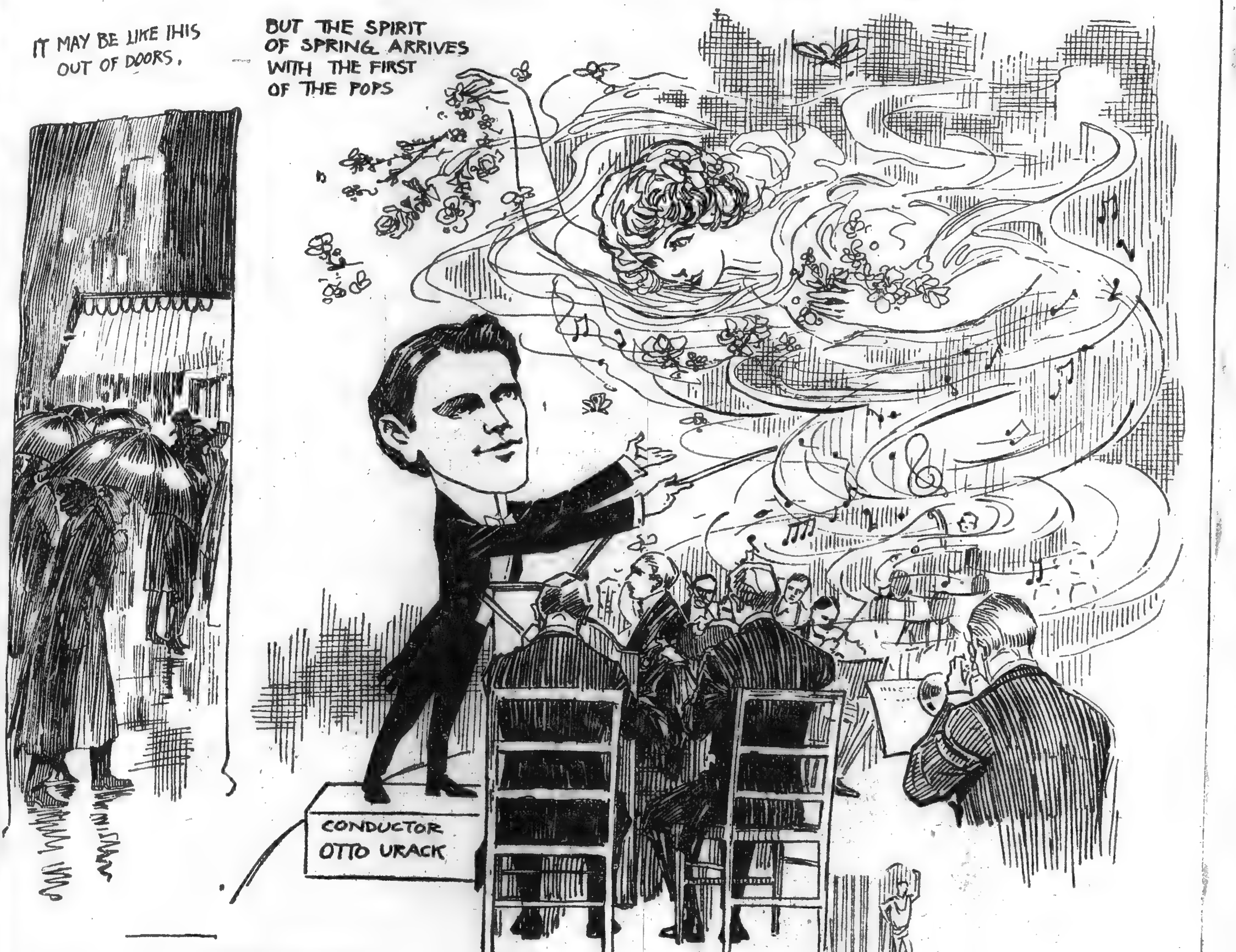
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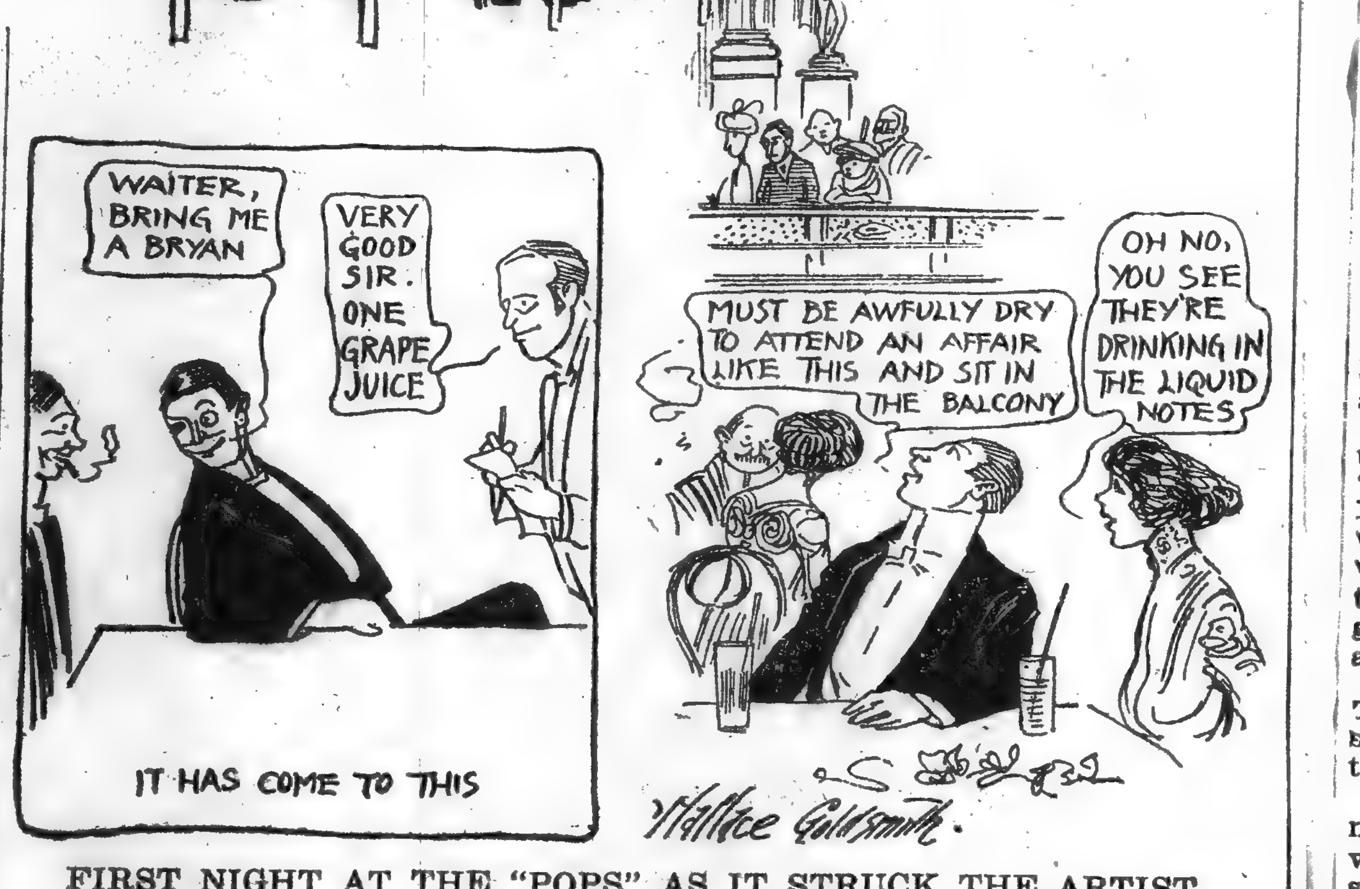
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(Violin, Mr. Hoffmann; harp, Mr. Holy; organ, Mr. Marshall.)	
March, "Fairest of the Fair"	Sousa

The hall was thronged. All the seats at the tables on the main floor were occupied and the balconies were filled with a crowd that came mainly to hear the music and incidently to watch the decorously giddy folk below. While the scene was far less brilliant to the eye than usual owing to the weather that discouraged the wearing of bright gowns and hats, the whole crowd made up in enthusiasm for the orchestra and its music all lack there was in the color scheme.

Rarely, if ever, has there been more copious, spontaneous and tumultuous applause at a Pop concert. For one thing the orchestra was larger than usual, containing 66 players and it seemed to the casual glance to fill the space occupied at the Symphony concerts. Then the musicians played with unexampled spontaneity and spirit. The program, too, was one that appealed strongly to all tastes and it contained two pieces by the leader of the evening, which brought forth exuberant plaudits.

The people liked the effulgent and grandiloquent strains of Mr. Urack's march and were evidently pleased with his overture to "Signor Formica," in spite of its peculiarities. They also received with every evidence of pleasure his "Slumber Song," that was inserted as an extra number.

Two selections were the features of the concert. They were Handel's "Largo," played as an extra, and the Bach-Gounod "Meditation," in both of which the organ was used. The "Largo" was listened to with a rapt attention that was remarkable. The bottles and glasses on the tables were forgotten. Not a cigar or cigarette was drawn upon.

Even the waiters stood motionless. The applause that followed the last strain of it was tremendous and for a time threatened to keep on indefinitely.

"Meditation" was received with an almost equal demonstration. One could wish that those who now and then sneer at the "old music" could have seen and heard the reception to those two pieces. It would be interesting to ask, then, to point out one of the extreme examples of the so-called "modern" music that would either now or in the future produce such an effect on a great and cultivated audience as did those "old" pieces.

JOURNAL—
WEDNESDAY, MAY 6.

SOCIETY ATTENDS OPENING OF POPS

Urack Conducts Symphony Orchestra on Opening Night.

There was almost a full house at the opening of the twenty-ninth Pop concert season at Symphony Hall last night. That fact itself was the best possible illustration of the popularity of the Pops. The storm simply could not keep the crowd away.

This good attendance, plus warm appreciation of most of the numbers on the program, combined to make a pleasant and auspicious opening. The orchestra of sixty-five Symphony men is now larger than ever. Otto Urack is the present leader. He is young and talented. His position as assistant con- [illegible] proximately [illegible] the Symphony Orchestra, under Dr. Muck, testifies to his fitness, and besides being a spirited conductor he is a gifted composer. Several of his compositions, notably the "Imperator Julian March" and the overture to Mr. Urack's opera, "Signor Formica," were played, to the great pleasure of the audience.

The other numbers, not to mention the encores, were the "Mignon" overture, the "Beautiful Blue Danube" waltz, selections from "Pagliacci," ballet music from "Gioconda," Schubert's "Moment Musicale," Chabrier's "Espana" rhapsody, the second one of the Liszt's Hungarian rhapsodies, the old and always welcome "Estudiatina" waltz, the Bach-Gounod "Mediatation" and a Sousa march. This last number, "The Fairest of the Fair," was the most marked concession to the popular taste, yet it must be said that nearly all the selections were heartily applauded.

There were solos here and there, performed by Jacques Hoffmann, who is the concert-master of the Pop orchestra; Mr. Holy, the harpist, and Professor Marshall, organist. These soloists are all prominent members of the Symphony Orchestra.

The concerts, as usual, are under the expert management of C. A. Ellis, W. H. Brennan and L. H. Mudgett. Refreshments are served at tables on the floor and in the room off the lower left-hand corner of the first [illegible]

TRANSCRIPT,
MAY 6, 1914

MAY BRINGS "THE POPS"

For the Twenty-Ninth Time, They Begin Again—The Changes of Recent Years and Their Consequences—Conductor, Programme, Smoke, Drink and Quiet Enjoyment

Institution that the "Pop" concerts are, they do change in degree from season to season, sometimes by the will of the management seeking to better them in one or another respect and sometimes by the wish of the audiences gradually manifested and heeded. It is the management that has increased the orchestra until, last evening, more than sixty men sat on the stage of Symphony Hall. More, too, of the abler players of the several choirs in the Symphony Orchestra, as they are constituted in the winter, now remain in their places through the spring. The elder generation of these virtuosi used to look somewhat askance at "The Pops," having a "position" to maintain that may have needlessly preoccupied them. The new-comers of recent years, especially in the wind choirs, are of [illegible]

trumpets, for example, sound as they did last evening, and a new public discovers in Mr. Holy the most expert and imaginative harpist that this town has known for long.

It is the management, again, that now has each extra number placarded by title, as the conductor chooses it, so that the audience may know what piece it is hearing, though usually it recognizes an "old favorite"—Händel's Largo or the Barcarolle from "The Tales of Hoffmann"—before the band has played ten measures. One advantageous change, however, the management still labors vainly to effect—the shortening of the pause between a regular and an extra number. Twice or thrice last evening, the audience asked an "extra" and Mr. Urack willingly accorded it. Then ensued three or four minutes of vague and aimless waiting, awkward for audience and awkward for orchestra. In it the zest for the "extra" plainly evaporated.

The audiences, in turn, by quiet, gradual, but ultimately pervading process, have also worked their changes in "The Pops"—chiefly in manners and customs. For one thing increasingly plain to those that knew the concerts ten and even five years ago, the abstemious first and second balconies are probably most responsible. Those that find places there smoke not, drink not, chatter not. They take their chairs as at a regular concert of the winter, programme in hand. They have come to listen to music that pleases them. Not often will the little restaurant, that the management has opened in what is usually the chorus-room, tempt them from the straight path of dutiful listening. They will not mix with light music the pleasures of light liquors and light talk. They of the balconies are a silent folk.

By insidious, but permeating process, this silence has spread downward to the less dutiful and more cheerful floor. Fortunately tobacco is still "burned" plentifully there and the liquors of the vine and the malt house amiably consumed. On the other hand, while the music is proceeding, the audience of the tables chatters much less than it used to do. Now it listens almost as attentively as does the more [illegible]

so much, however, it is a pity tha gaiety and the freedom of "The P should be lessened, and where else in whole town, except in musicales in d ing rooms in the full season, has it possible to take the pleasure—for pl it is—of conversation against a backg of music? Fortunately, the "c nights" are a corrective, and the mo youth of the town flock to "The Pops better for them in their true estate. ought they to become middle-aged and ful.

These were the changes, visible audible, to be praised and to be regre last evening, when for another spri "The Pops" began again. Mr. Urack the sixty men aforesaid, and no conduc "at these concerts," since Mr. Novelli time, has made so much of the opera fragments that strew the programm Mr. Urack had had his experience operatic conducting and so far as orchestra, none too practised in op atic phrasing and expression, will let h he makes the overture to "Migno and a "selection" from "Pagliacci," example, sound as though they were ope Whatever the piece, Mr. Urack, besides painstaking almost to a fault. When Muck's health is as firm as it was season, Mr. Urack's one chance to p his skill and individuality as a cond comes at "The Pops." Then and ther he show his audiences that he has hi ideas of pace and pause and progr and that he can achieve "original r ings" in which rhythm, as in Chabrie "España" last evening, fares none to w Yet it may be doubted whether many the audience care for the nonce to cise their minds upon the theory practice of conducting, as Mr. Ura any one else exemplifies it. That is work. Straightforward and spirited ing is the word for "The Pops."

Otherwise all else went in the fami and pleasurable way. Waltzes by Str and Waldteufel, ballet music out of Gioconda," the second Hungarian rha of Liszt, two of Mr. Urack's own pie pompous march and a fanciful little ture—and tonal sweetmeats, like H Largo and Gounod's "Meditatio diversified the programme according manifold likings of the audience.

orchestra played as though it still s vision the stimulating and exacting of Dr. Muck, several hundred miles e Nantucket Lightship. The golden wi Germany and the beers of St. Lou Milwaukee still kept their flavor and, pily, the high cost of pleasure has n touched the price-list at "The Pops." smoky haze wove itself once more u softened even the outlines of those p kin hats which spring millinery claps the heads of the innocent as the c thing. For compensation, another mode—the great bows worn like Ja obis—splashed the floor with dash color, good to see. Everyone listened tentedly and took the pleasure of the ing quietly. If only there had been tle more of the gay and running ta old! Those silent balconies are an sidious thing.

H.

TIGHT BINDING

RECORD.

MAY 6 1914

CROWD AT POPS OPENING

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Mr. Otto Urack, who will conduct for the first three weeks of the season, had composed for the occasion a march styled the "Imperator Julien." Being sonorous and sound, with liberal use of the organ, it was roundly applauded. Other numbers were Thomas' Overture from "Mignon," the "Beautiful Blue Danube," Chabrier's "Espana" Rhapsody, ballet music from "Gioconda," Liszt's second "Hungarian Rhapsody," and the Bach-Gounod "Meditation," ever popular, with Mr. Hoffman in the solo for violin, Mr. Marshall at the organ, and Mr. Holy in the harp part.

OTTO URACK,
The young Pops conductor, who played his own 'Imperator Julien.''

It has been agreeable to note with passing years a gradual unbending on the part of Pop conductors and audiences. Time was when beer was taken like communion wine, and an enthusiast demonstrating with his feet was made to feel like a wretch caught in kicking his grandmother's tomb. That is past now. The urbane "Sun" no longer twinkles over these concerts as over an excursion of the Ancient and Honorable Artillery, viewing the two as extremes of Boston sportiveness. True, it is still considered ill bred to mention drink to a waiter during the "Ave Maria," but during a waltz or an overture one may chat as freely as at the opera. To unbend is good. There is no acreage of starched shirt-front in Bohemia.

TRAVELER

MAY 6, 1914.

POPS FOR 1914 GET FINE START

Crowded House on the Opening Night and Enthusiasm Runs High.

The Pops for 1914 got a flying start last evening in Symphony Hall with tables all taken, both balconies filled and a program that will challenge the best of the season. Otto Urack was at the conductor's desk, and so ably directed his sixty odd players that enthusiasm ran high throughout the evening.

The first number, the conductor's "Imperator Julian" march, hit the popular fancy. Mr. Urack was compelled to repeatedly acknowledge the applause of the house. From then on it was simply a case of one good thing after another, with those selections that made a particularly good impression being followed by insistent demands for an encore. These, as is the custom at the Pops, were readily granted. One extra number, Handel's "Largo," fairly swept the audience off its feet. It was exceptionally well given even for the Pops, and was followed by enthusiastic outbursts that would not be satisfied until Mr. Hoffmann, concert master; Mr. Holly, harpist, and Mr. Marshall at the organ had risen times without count to receive the approval of the house.

Such an audience as such a night can leave little doubt as to the success of the season. Tonight's program will be:

March, "Manhattan Beach"	Sousa
Overture, "Light Cavalry"	Suppe
Melody (Arr. by D'Indy).	Rubinstein
Suite from "Louise"	Charpentier
Overture, "Der Freischnetz"	Weber
Intermezzo, Act III., "The Jewels of the Madonna"	Wolf-Ferrari
Violin Solo, "Rondo Capriccioso" (Mr. Hoffmann).	Saint-Saens
Waltz, "Rathausballtaenze"	Strauss
Overture, "1812" (Organ, Mr. Marshall).	Tschaikowsky
Intermezzo, "Midsummer"	Maquarre
Selection, "The Little Cafe"	Caryll
March, "Wien bleibt Wien"	Schrammel

BOSTON POST,

MAY 6, 1914

BIG CROWD AT OPENING OF "POPS"

Large Orchestra Inaugurates 29th Season

BY OLIN DOWNES

In spite of the rain, the biggest audience which has gathered for any opening of a Pop concert season was in evidence last night in Symphony Hall. The hall was sold out. The patronage of these concerts has increased rapidly in late seasons, but it is seldom that an opening has been so well attended. "Opening" it was, in spite of the concert given on Monday night for the Women's City Club and their guests. Last night the doors were thrown open for the first time in the 29th season of these concerts to the general public, and the general public assembled in large numbers and showed its satisfaction.

URACK'S MARCH PLAYED

The attendance aside, the opening, musically speaking, was uncommonly brilliant. Mr. Urack's new march, "Imperator Julian," which inaugurated the programme, met with a deserved success. It is a march for such an occasion, scored for a big modern orchestra, with organ, and it is effective in a manner that reminds one of the scoring of Strauss' "Festival Prelude" played at one of the Symphony concerts earlier in the spring.

Nearly all of the performances were exceptionally spirited and finished. Needless to say, a Pop concert is not given the extended rehearsals necessary for a big programme of serious music, such as is heard at the subscription series of Symphony concerts in the winter; but the clearness and rhythmic cleanness, the phrasing and the shading in the performance of Thomas' "Mignon" overture would have given pleasure under any circumstances.

Other compositions on the programme were Strauss' "Blue Danube" waltz, the ballet music from "La Gioconda," Chabrier's "Espana"—one of the wittiest pieces of music in experience; Liszt's "Hungarian Rhapsody" No. 2, the Handel "Largo," with organ, which was played as an encore; the Bach-Gounod Ave Maria, in which Jacques Hoffmann played the violin solo, and other music by Leoncavallo, Schubert, Waldteufel and Sousa. John P. Marshall, organist of the orchestra, took the organ parts.

As has become more and more customary of late, the music was listened to in silence and with respectful attention. It used not to be so, nor is a Pop concert supposed to be a solemn ceremonial. There are liquids and ices. Conversation need not concern itself with discussion of the later orchestral works of Johannes Brahms.

A conductor need not demand that his audience suspend all operations to watch his baton. One can amuse himself, even at a concert in Boston. On the other hand, the fact that the audiences which now gather for these Pop concerts do so far more for the sake of the music than for the purpose of chatting away an idle hour and the quality and quantity of the applause testify to the hold the concerts now have on the public and bear witness to their value as well as their entertaining character. It is hardly necessary to say that there was much enthusiastic recognition of the performances of the evening, and, as usual, a considerable number of encores were added to the programme as announced.

ADVERTISER.

MAY 6, 1914

THE "POPS" OPEN WITH USUAL ECLA

PROGRAMME MADE UP OF SUPERIOR LIGHT MUSI

Mr. Urack in Control — Som Thoughts on Conductors an Audiences—To Unbend Is Good

By S. C. Williams.

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TRANSCRIPT

MAY 5, 1914

WOMEN'S CITY CLUB POP CONCERT

Every Seat in Symphony Hall Taken and Large Membership Gains Announced

Not only was every seat taken in Symphony Hall, last evening, at a concert arranged to benefit the Women's City Club, but every one there was enthusiastic for the organization and the possibility of a new clubhouse at 40 Beacon street. Mrs. F. E. A. Goodwin, chairman of the committee which arranged the successful affair; Miss Josephine A. Bruorton, who started the club, and Miss Frances G. Curtis, who has worked for the clubhouse, were given bouquets of roses by Miss Mabel B. Ury, representing the executive board, in appreciation of their efforts. A telegram was sent Mrs. James J. Storrow, who has been chairman of the committee ever since the inception of this idea which has attracted a membership drawing near to 3000.

Mrs. Alice H. Grady announced the result of the all-day election as follows:

Secretary—Miss Flora MacDonald.

Treasurer—Mrs. Caroline Saunders.

Executive Committee—Serving until 1915: Miss S. M. Borden, Miss Alice A. Burditt, Miss Frances G. Curtis, Miss Alice C. Godin, Mrs. F. E. A. Goodwin, Miss Alice H. Grady, Mrs. William H. Lothrop, Miss Margaret E. Murray, Miss Maud M. Rockwell, Mrs. May Alden Ward, Mrs. Mary Schenck Woolman. Until 1916: Mrs. Emily M. Beal, Mrs. Edmund Billings, Miss Katherine B. Child, Miss Mary Gillespie, Mrs. Clara T. Guild, Mrs. Katherine T. Hodges, Mrs. Louis E. Kirstein, Miss Mary H. Ladd, Miss Mary C. Mellyn, Mrs. Katherine Osborne, Mrs. George W. Perkins. Until 1917: Mrs. Charles Sumner Bird, Miss Josephine A. Bruorton, Miss Mary C. Crawford, Dr. Blanche A. Denig, Mrs. Glendower Evans, Mrs. W. H. Foster, Miss Bertha Hazard, Mrs. J. F. McElwain, Mrs. J. J. Storrow, Mrs. Walter Wesselhoeft, Mrs. A. L. Winship.

Nominating Committee — Miss S. J. Buttrick (chairman), Mrs. Julius Andrews, Miss Harriet W. Foster, Miss A. Florence Grant, Mrs. E. B. Gulliver, Miss Hortense W. Lewis, Miss Minnie E. Noyes, Mrs. C. J. Prescott, Dr. E. T. Ransom, Mrs. Charles Zueblin.

Otto Urack conducted and the audience enjoyed a delightful programme of music. Among those who had reservations at the tables were: Mrs. Henry L. Higginson, Mrs. Louis D. Brandeis, Mrs. Mary Schenck Woolman, Mrs. Edmund Billings, Mrs. Robert S. Russell and Mrs. A. L. Winship.

JOURNAL— MAY 5, 1914.

Women's City Club Holds Pop Concer

Brilliant Gathering in Symphony Hall Celebrates C of First Successful Season of Boston Organization—Committee Members Re-elected.

With a large and brilliant pop concert at Symphony Hall, the Women's City Club brought to a close its first successful season last night. It was the first time that a women's club had engaged the hall for one of the concerts, and every seat, from the floor to the last rows in the galleries, was taken.

Miss Alice H. Grady was in charge, taking the place of the president, Mrs. James J. Storrow. The annual business meeting was to come before the concert, but the members voted to have the reports printed and sent to them. Miss Grady announced, however, the officers of the executive committee who had been elected during the day. These were practically the same as those who had served during the preceding year. Miss Flora MacDonald remains secretary, Mrs. Caroline Saunders, treasurer, and the nominating committee consists of Miss S. J. Buttrick, Mrs. Julius Andrews, Miss Harriet W. Foster, Mrs. E. B. Gulliver, Miss Hortense Lewis, Mrs. Charles Zueblin, Dr. E. T. Ransom, Mrs. C. J. Prescott, Miss Minnie E. Noyes and Miss A. Florence Grant.

Besides these are the thirty-three o
members of the committee, who also
main unchanged.

One of the features of the con
was the presentation of bouquets
pink roses to Miss J. A. Bruorton,
organized the club; Miss Frances
tis, who did much of the work f
new clubhouse, and Mrs. F.
Goodwin, who organized the po
cert.

Among those present were M
Mrs. George Coleman, Mr. a
William Foster, Mr. and Mrs. B
Bacon, Mr. and Mrs. James L
Helen Hunt, Mrs. Frank Dunn, Du
Dunn, Miss Alice Dunn, Mr. and
Bernard J. Rothwell, Mr. and
Edmund Billings, Mrs. George
Gallup, Mr. and Mrs. David Og
Mrs. Fred G. Hurd, Miss Grace Mi
Mrs. A. L. Filene, Miss Mary Crawf
Mrs. A. L. Winship, Mrs. Myra
Lord and Miss Maud Rockwell.

Although the club held its first or-
ganized meeting last June, it now re-
ports that it numbers about 2530. It
also reports that it has bought a club-
house at 40 Beacon street, and will
occupy it in the autumn.

BOSTON POST,

MAY 5, 1914

BRILLIANT POPS NIGHT BY WOME

Fill Symphony H and Conduct Election Too

Last night for the first time a woman's club, the Women's City Club, took over Symphony Hall for a pop concert and the evening was a brilliant success. There were plenty of men distributed among the 2530 members, and those on the floor wore full dress.

BUSINESS MEETING HELD

As the gathering was the first annual business meeting of the club, announcements were made of the election of officers, and a vote taken to send Mrs. James J. Storrow, who is retained as chairman, a greeting. A surprise came when Miss J. A. Bruorton was presented a bouquet of pink roses with the inscription: "To the one who made the Women's City Club possible."

Miss Frances Curtis was presented white roses for "The one who made the club-house possible," and Mrs. F. E. A. Goodwin red roses for "The one who made the Pops Concert possible."

Mrs. Goodwin has given most of her time for the past month to making the concert a success. The sale of tickets was conducted by the club at the club office, 3 Hamilton place, and all the tables, and all of the seats save a few of the 25-cent ones were reserved there by members, these few being placed on sale to the general public at the box office in the evening.

For this first election a ballot was chosen by a membership committee. The polls were open from 8 in the morning till 7:30 at night, practically all voting the straight ticket, though it was possible to scratch out any name and write in a substitute. Mrs. George W. Coleman was chairman of the election committee.

The following were elected: Secretary, Miss Flora MacDonald; treasurer, Mrs. Caroline Saunders; executive committee, Miss Flora MacDonald and Mrs. Caroline Saunders, ex-officio, Miss S. M. Borden, Miss Alice A. Burditt, Miss Frances G. Curtis, Miss Alice C. Godin, Mrs. F. E. A. Goodwin, Miss Alice H. Grady, Mrs. William H. Lothrop, Miss Margaret E. Murray, Miss Maud M. Rockwell, Mrs. May Alden Ward, Mrs. Mary Schenck Woolman, Mrs. Emily M. Beal, Mrs. Edmund Billings, Miss Katherine B. Child, Miss Mabel Gillespie, Mrs. Clara T. Guild, Mrs. Katherine T. Hodges, Mrs Louis E. Kirstein, Miss Mary H. Ladd, Miss Mary C. Mellyn, Mrs. Katherine Osborne, Mrs. George W. Perkins, Mrs. Charles Sumner Bird, Miss Josephine A. Bruorton, Miss Mary C. Crawford, Dr. Blanche A. Denig, Mrs. Glendower Evans, Mrs. W. H. Fos-
ter, Miss Bertha Hazard, Mrs. J.
McElwain, Mrs. J. J. Storrow, Mrs. W
ter Wesselhoeft and Mrs. A. L. Winsh

The house at 40 Beacon street, wh
is to be the home of the club, is a
story house with 52 feet on Bea
street and an ell running back 65
towards Chestnut street and a gar
29 by 66 feet. It has been decided
raise the roof on the rear so as to
low for eight bed rooms. One l
room on each floor will be used f
dressing room, while the first floor
also contain a men's dressing r
There will be three dining rooms.
The membership is now 2530
there's $13,000 in the treasury.

GL

MAY 5, 1

WOMEN'S CITY GIVES POP CO

Gifts to the Member Helped Organizat

Presidency Held Open in H Mrs Storrow Will Se

All seats in both balconies a
those at the scores of decorat
were occupied at the Pop con
evening in Symphony Hall giv
the auspices of the Women's C
of Boston. Besides being the c
public entertainment, it was a
informal opening of the Pops
for the orchestra of 66 pieces
ducted by Otto Urack himself
typical Pops program was fur
Among those who entertaine
parties were Mrs Alice G. Cra
Mary Schenck Woolman, Mrs
L. Winship, Mrs George W. C
Mrs Edward A. Filene, Mrs Wi
Foster, Mrs Charles Zueblin, Mi
Crawford, Miss E. Louise Hallo
Margaret Foley, Miss Alice H.
Miss Josephine A. Bruorton a
Myra B. Lord.

Miss Mabel B. Ury, represent
executive committee, presente
quets to Miss Bruorton with
scription "The one who made th
en's City Club possible"; to Mis
ces G. Curtis, "The one who m
clubhouse possible," and to Mr
A. Goodwin, "The one who ma
pop concert possible."

The names of officers chosen
afternoon election in room 408,
ilton pl, were read. It was ann
that a president and vice preside
not be chosen until the club en
quarters at 40 Beacon st. This
was adopted out of deference
James J. Storrow, chairman of th
inal executive committee, who ma
sent to her election to the first o

The new officers are: Miss Flo
Donald, secretary; Miss Caroline
ders, treasurer, both ex officio.
new executive committee were e
Miss S. M. Borden, Miss Alice A
ditt, Miss Frances G. Curtis, Miss
G. Godin, Mrs F. E. A. Goodwin
Alice H. Grady, Mrs William
Lothrop, Miss Margaret E. M
Miss Maud Rockwell, Mrs May
Ward, Mrs Mary Schenck Wo
these terms to expire in 1915; Mrs
M. Beal, Mrs Edmund Billings,
Katherine B. Child, Miss Mabel Gi
Mrs Clara T. Guild, Mrs Kather
Hodges, Mrs Louis E. Kirstein,
Mary H. Ladd, Miss Mary C. M
Mrs Katherine Osborne, Mrs G
W. Perkins, terms to expire in
Mrs Charles Sumner Bird, Mis
sephine A. Bruorton, Miss Ma
Crawford, Dr Blanche Denig, Mrs
dower Evans, Mrs W. H. Foster,
Bertha Hazard, Mrs J. F. McE
Mrs J. J. Storrow, Mrs Walter
selhoeft, Mrs A. L. Winship,
to expire in 1917.

On the nominating committee are
S. J. Buttrick, chairman; Mrs
Andrews, Miss Harriet W. Foster,
A. Florence Grant, Mrs E. B. Gu
Miss Hortense W. Lewis, Miss Ma
Noyes, Mrs C. J. Prescott, Dr
Ransom and Mrs Charles Zueblin.

TIGHT BINDING

RECORD.

MAY 6 1914

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Crowded House on the Opening Night and Enthusiasm Runs High.

The Pops for 1914 got a flying start last evening in Symphony Hall with tables all taken, both balconies filled and a program that will challenge the best of the season. Otto Urack was at the conductor's desk, and so ably directed his sixty odd players that enthusiasm ran high throughout the evening.

The first number, the conductor's "Imperator Julian" march, hit the popular fancy., Mr. Urack was compelled to repeatedly acknowledge the applause of the house. From then on it was simply a case of one good thing after another, with those selections that made a particularly good impression being followed by insistent demands for an encore. These, as is the custom at the Pops, were readily granted. One extra number, Handel's "Largo," fairly swept the audience off its feet. It was exceptionally well given even for the Pops, and was followed by enthusiastic outbursts that would not be satisfied until Mr. Hoffmann, concert master; Mr. Holly, harpist, and Mr. Marshall at the organ had risen times without count to receive the approval of the house.

Such an audience on such a night can leave little doubt as to the success of the season. Tonight's program will be:

March, "Manhattan Beach"..........Sousa
Overture, "Light Cavalry"..........Suppe
Melody..........................Rubinstein
(Arr. by D'Indy).
Suite from "Louise"..........Charpentier
Overture, "Der Freischnetz"..........Weber
Intermezzo, Act III., "The Jewels of the Madonna"..........Wolf-Ferrari
Violin Solo, "Rondo Capriccioso".....Saint-Saens
(Mr. Hoffmann).
Waltz, "Rathausballtaenze"..........Strauss
Overture, "1812"..........Tschaikowsky
(Organ, Mr. Marshall).
Intermezzo, "Midsummer"..........Maquarre
Selection, "The Little Cafe"..........Caryll
March, "Wien bleibt Wien"....Schrammel

BOSTON POST,

MAY 6, 1914

BIG CROWD AT OPENING OF "POPS"

Large Orchestra Inaugurates 29th Season

BY OLIN DOWNES

In spite of the rain, the biggest audience which has gathered for any opening of a Pop concert season was in evidence last night in Symphony Hall. The hall was sold out. The patronage of these concerts has increased rapidly in late seasons, but it is seldom that an opening has been so well attended. "Opening" it was, in spite of the concert given on Monday night for the Women's City Club and their guests. Last night the doors were thrown open for the first time in the 29th season of these concerts to the general public, and the general public assembled in large numbers and showed its satisfaction.

URACK'S MARCH PLAYED

The attendance aside, the opening, musically speaking, was uncommonly brilliant. Mr. Urack's new march, "Imperator Julian," which inaugurated the programme, met with a deserved success. It is a march for such an occasion, scored for a big modern orchestra, with organ, and it is effective in a manner that reminds one of the scoring of Strauss' "Festival Prelude" played at one of the Symphony concerts earlier in the spring.

Nearly all of the performances were exceptionally spirited and finished. Needless to say, a Pop concert is not given the extended rehearsals necessary for a big programme of serious music, such as is heard at the subscription series of Symphony concerts in the winter; but the clearness and rhythmic cleanness, the phrasing and the shading in the performance of Thomas' "Mignon" overture would have given pleasure under any circumstances.

Other compositions on the programme were Strauss' "Blue Danube" waltz, the ballet music from "La Gioconda," Chabrier's "Espana"—one of the wittiest pieces of music in experience; Liszt's "Hungarian Rhapsody" No. 2, the Handel "Largo," with organ, which was played as an encore; the Bach-Gounod Ave Maria, in which Jacques Hoffmann played the violin solo, and other music by Leoncavallo, Schubert, Waldteufel and Sousa. John P. Marshall, organist of the orchestra, took the organ parts.

As has become more and more customary of late, the music was listened to in silence and with respectful attention. It used not to be so, nor is a Pop concert supposed to be a solemn ceremonial. There are liquids and ices. Conversation need not concern itself with discussion of the later orchestral works of Johannes Brahms.

A conductor need not demand that his audience suspend all operations to watch his baton. One can amuse himself, even at a concert in Boston. On the other hand, the fact that the audiences which now gather for these Pop concerts do so far more for the sake of the music than for the purpose of chatting away an idle hour and the quality and quantity of the applause testify to the hold the concerts now have on the public and bear witness to their value as well as their entertaining character. It is hardly necessary to say that there was much enthusiastic recognition of the performances of the evening, and, as usual, a considerable number of encores were added to the programme as announced.

ADVERTISER.

MAY 6, 1914

THE "POPS" OPEN WITH USUAL ECLAT

PROGRAMME MADE UP OF SUPERIOR LIGHT MUSIC

Mr. Urack in Control — Some Thoughts on Conductors and Audiences—To Unbend Is Good.

By S. C. Williams.

With the sure things,—Death and Taxes, many are now inclined to class Female Suffrage. And Bostonians have learned to regard as pleasantly inevitable the Pops. The 29th season opened, last night, in Symphony Hall, and opened as usual with rain. And the usual crowd was present, with a familiar programme of superior light music by the finest orchestra playing in a beer garden in any city of the world.

Mr. Otto Urack, who will conduct for the first three weeks of the season, had composed for the occasion a march styled the "Imperator Julien." Being sonorous and sound, with liberal use of the organ, it was roundly applauded. Other numbers were Thomas' Overture from "Mignon," the "Beautiful Blue Danube," Chabrier's "Espana" Rhapsody, ballet music from "Gioconda," Liszt's second "Hungarian Rhapsody," and the Bach-Gounod "Meditation," ever popular, with Mr. Hoffman in the solo for violin, Mr. Marshall at the organ, and Mr. Holy in the harp part.

It has been agreeable to note with passing years a gradual unbending on the part of Pop conductors and audiences. Time was when beer was taken like communion wine, and an enthusiast demonstrating with his feet was made to feel like a wretch caught in kicking his grandmother's tomb. That is past now. The urbane "Sun" no longer twinkles over these concerts as over an excursion of the Ancient and Honorable Artillery, viewing the two as extremes of Boston sportiveness. True, it is still considered ill bred to mention drink to a waiter during the "Ave Maria," but during a waltz or an overture one may chat as freely as at the opera. To unbend is good. There is no acreage of starched shirt-front in Bohemia.

TRANSCRIPT

MAY 5, 1914

WOMEN'S CITY CLUB POP CONCERT

Every Seat in Symphony Hall Taken and Large Membership Gains Announced

Not only was every seat taken in Symphony Hall, last evening, at a concert arranged to benefit the Women's City Club, but every one there was enthusiastic for the organization and the possibility of a new clubhouse at 40 Beacon street. Mrs. F. E. A. Goodwin, chairman of the committee which arranged the successful affair; Miss Josephine A. Bruorton, who started the club, and Miss Frances G. Curtis, who has worked for the clubhouse, were given bouquets of roses by Miss Mabel B. Ury, representing the executive board, in appreciation of their efforts. A telegram was sent Mrs. James J. Storrow, who has been chairman of the committee ever since the inception of this idea which has attracted a membership drawing near to 3000.

Mrs. Alice H. Grady announced the result of the all-day election as follows:

Secretary—Miss Flora MacDonald.

Treasurer—Mrs. Caroline Saunders.

Executive Committee—Serving until 1915: Miss S. M. Borden, Miss Alice A. Burditt, Miss Frances G. Curtis, Miss Alice C. Godin, Mrs. F. E. A. Goodwin, Miss Alice H. Grady, Mrs. William H. Lothrop, Miss Margaret E. Murray, Miss Maud M. Rockwell, Mrs. May Alden Ward, Mrs. Mary Schenck Woolman. Until 1916: Mrs. Emily M. Beal, Mrs. Edmund Billings, Miss Katherine B. Child, Miss Mary Gillespie, Mrs. Clara T. Guild, Mrs. Katherine T. Hodges, Mrs. Louis E. Kirstein, Miss Mary H. Ladd, Miss Mary C. Mellyn, Mrs. Katherine Osborne, Mrs. George W. Perkins. Until 1917: Mrs. Charles Sumner Bird, Miss Josephine A. Bruorton, Miss Mary C. Crawford, Dr. Blanche A. Denig, Mrs. Glendower Evans, Mrs. W. H. Foster, Miss Bertha Hazard, Mrs. J. F. McElwain, Mrs. J. J. Storrow, Mrs. Walter Wesselhoeft, Mrs. A. L. Winship.

Nominating Committee — Miss S. J. Buttrick (chairman), Mrs. Julius Andrews, Miss Harriet W. Foster, Miss A. Florence Grant, Mrs. E. B. Gulliver, Miss Hortense W. Lewis, Miss Minnie E. Noyes, Mrs. C. J. Prescott, Dr. E. T. Ransom, Mrs. Charles Zueblin.

Otto Urack conducted and the audience enjoyed a delightful programme of music. Among those who had reservations at the tables were: Mrs. Henry L. Higginson, Mrs. Louis D. Brandeis, Mrs. Mary Schenck Woolman, Mrs. Edmund Billings, Mrs. Robert S. Russell and Mrs. A. L. Winship.

JOURNAL-

MAY 5, 1914.

en's City Club Holds Pop Concer

t Gathering in Symphony Hall Celebrates C First Successful Season of Boston Organization—Committee Members Re-elected.

a large and brilliant pop concert phony Hall, the Women's City Club brought to a close its first successful season last night. It was the first time that a women's club had engaged the hall for one of the concerts, and every seat, from the floor to the last rows in the galleries, was taken.

Miss Alice H. Grady was in charge, taking the place of the president, Mrs. James J. Storrow. The annual business meeting was to come before the concert, but the members voted to have the reports printed and sent to them. Miss Grady announced, however, the officers of the executive committee who had been elected during the day. These were practically the same as those who had served during the preceding year. Miss Flora MacDonald remains secretary, Mrs. Caroline Saunders, treasurer, and the nominating committee consists of Miss S. J. Buttrick, Mrs. Julius Andrews, Miss Harriet W. Foster, Mrs. E. B. Gulliver, Miss Hortense Lewis, Mrs. Charles Zueblin, Dr. E. T. Ransom, Mrs. C. J. Prescott, Miss Minnie E. Noyes and Miss A. Florence Grant.

Besides these are the thirty-three o
members of the committee, who als
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BOSTON POST,

MAY 5, 1914

BRILLIANT POPS NIGHT BY WOMEN

Fill Symphony Hall and Conduct Election Too

Last night for the first time a woman's club, the Women's City Club, took over Symphony Hall for a pop concert and the evening was a brilliant success. There were plenty of men distributed among the 2530 members, and those on the floor wore full dress.

BUSINESS MEETING HELD

As the gathering was the first annual business meeting of the club, announcements were made of the election of officers, and a vote taken to send Mrs. James J. Storrow, who is retained as chairman, a greeting. A surprise came when Miss J. A. Bruorton was presented a bouquet of pink roses with the inscription: "To the one who made the Women's City Club possible."

Miss Frances Curtis was presented white roses for "The one who made the club-house possible," and Mrs. F. E. A. Goodwin red roses for "The one who made the Pops Concert possible."

Mrs. Goodwin has given most of her time for the past month to making the concert a success. The sale of tickets was conducted by the club at the club office, 3 Hamilton place, and all the tables, and all of the seats save a few of the 25-cent ones were reserved there by members, these few being placed on sale to the general public at the box office in the evening.

For this first election a ballot was chosen by a membership committee. The polls were open from 8 in the morning till 7:30 at night, practically all voting the straight ticket, though it was possible to scratch out any name and write in a substitute. Mrs. George W. Coleman was chairman of the election committee.

The following were elected: Secretary, Miss Flora MacDonald; treasurer, Mrs. Caroline Saunders; executive committee, Miss Flora MacDonald and Mrs. Caroline Saunders, ex-officio, Miss S. M. Borden, Miss Alice A. Burditt, Miss Frances G. Curtis, Miss Alice C. Godin, Mrs. F. E. A. Goodwin, Miss Alice H. Grady, Mrs. William H. Lothrop, Miss Margaret E. Murray, Miss Maud M. Rockwell, Mrs. May Alden Ward, Mrs. Mary Schenck Woolman, Mrs. Emily M. Beal, Mrs. Edmund Billings, Miss Katherine B. Child, Miss Mabel Gillespie, Mrs. Clara T. Guild, Mrs. Katherine T. Hodges, Mrs Louis E. Kirstein, Miss Mary H. Ladd, Miss Mary C. Mellyn, Mrs. Katherine Osborne, Mrs. George W. Perkins, Mrs. Charles Sumner Bird, Miss Josephine A. Bruorton, Miss Mary C. Crawford, Dr. Blanche A. Denig, Mrs. Glendower Evans, Mrs. W. H. Fos

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Wesselhoeft and Mrs. A. L. Wins
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three dining rooms.
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WOMEN'S
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Foster, Mrs Charles Zueblin, Mis
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Hodges, Mrs Louis E. Kirstein,
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MAY 5. 1914

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There ill be three dining room
The membership is now 253
there's 13,000 in the treasury.

BOSTON GLOBE

MAY 5, 1914.

WOMEN'S CITY CLUB GIVES POP CONCERT

Gifts to the Members Who Helped Organization.

Presidency Held Open in Hope That Mrs Storrow Will Serve.

All seats in both balconies as well as those at the scores of decorated tables were occupied at the Pop concert last evening in Symphony Hall given under the auspices of the Women's City Club of Boston. Besides being the club's first public entertainment, it was a sort of informal opening of the Pops season, for the orchestra of 66 pieces was conducted by Otto Urack himself, and a typical Pops program was furnished.

Among those who entertained table parties were Mrs Alice G. Cram, Mrs Mary Schenck Woolman, Mrs Addison L. Winship, Mrs George W. Coleman, Mrs Edward A. Filene, Mrs William H. Foster, Mrs Charles Zueblin, Miss M. C. Crawford, Miss E. Louise Hallock, Miss Margaret Foley, Miss Alice H. Grady, Miss Josephine A. Bruorton and Mrs Myra B. Lord.

Miss Mabel B. Ury, representing the executive committee, presented bouquets to Miss Bruorton with the inscription "The one who made the Women's City Club possible"; to Miss Frances G. Curtis, "The one who made the clubhouse possible," and to Mrs F. E. A. Goodwin, "The one who made the pop concert possible."

The names of officers chosen at the afternoon election in room 408, 3 Hamilton pl, were read. It was announced that a president and vice president will not be chosen until the club enters its quarters at 40 Beacon st. This policy was adopted out of deference to Mrs James J. Storrow, chairman of the original executive committee, who may consent to her election to the first office.

The new officers are: Miss Flora McDonald, secretary; Miss Caroline Saunders, treasurer, both ex officio. To the new executive committee were elected: Miss S. M. Borden, Miss Alice A. Burditt, Miss Frances G. Curtis, Miss Alice G. Godin, Mrs F. E. A. Goodwin, Miss Alice H. Grady, Mrs William H. Lothrop, Miss Margaret E. Murray, Miss Maud Rockwell, Mrs May Alden Ward, Mrs Mary Schenck Woolman, these terms to expire in 1915; Mrs Emily M. Beal, Mrs Edmund Billings, Miss Katherine B. Child, Miss Mabel Gillespie, Mrs Clara T. Guild, Mrs Katherine T. Hodges, Mrs Louis E. Kirstein, Miss Mary H. Ladd, Miss Mary C. Mellyn, Mrs Katherine Osborne, Mrs George W. Perkins, terms to expire in 1916; Mrs Charles Sumner Bird, Miss Josephine A. Bruorton, Miss Mary C. Crawford, Dr Blanche Denig, Mrs Glendower Evans, Mrs W. H. Foster, Miss Bertha Hazard, Mrs J. F. McElwain, Mrs J. J. Storrow, Mrs Walter Wesselhoeft, Mrs A. L. Winship, terms to expire in 1917.

On the nominating committee are Miss S. J. Buttrick, chairman; Mrs Julius Andrews, Miss Harriet W. Foster, Miss A. Florence Grant, Mrs E. B. Gulliver, Miss Hortense W. Lewis, Miss Mary E. Noyes, Mrs C. J. Prescott, Dr E. T. Ransom and Mrs Charles Zueblin.

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